

# VARIETY

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64 PAGES

## HOLY WEEK NO BUGABOO

### WLS Broadcasts News to UP Clients When Communication Wires Break

Chicago, April 2.

Though the radio-newspaper war still seethes, there are nevertheless instances where transmitters have come to the aid of dailies in times of emergency. Last week during the midwest sleet storm of March 26 and 27 when all communications were disrupted, WLS, the Prairie Farmer station, came to the rescue of the Muncie (Indiana) Press. Because of the storm United Press couldn't get its regular daily news service through to Muncie, which was isolated. U.P. called on WLS, which responded by broadcasting a special 20 minute skeletonized report of the day. First made certain that the Press telegraph man was tuned in by asking WLS listeners to tell the editors that the broadcast would be made.

This is the second instance of WLS coming to the aid of a newspaper which, through storm barriers, was unable to get news service over the regular wires. On March 2, 1932, the station sent a special broadcast to United Press newspaper clients, in DeKalb and Freeport, Illinois, and in Oelwein, Iowa. On that day the big news was the kidnapping of the Charles Lindbergh child and the Sino-Japanese war. This year the big stories were the labor arguments, wage problems and the presidential veto of the Vets Bill.

### Barbary Coast Blah; Goldwyn Can't Find Hotcha of Old Days

Hollywood, April 2.

The Barbary Coast against which Samuel Goldwyn intends to shoot much of the action for his Gary Cooper picture of the same title is but a pale, wan and senescent wealth of the lusty old Coast which once was a name across the seven seas.

Robert McIntyre, production chief for Goldwyn, who went to the Bay City to scout locations, reports that the elaborate joy spots which were intended to revive the street of be-dazzled honkey-tonks are now all but empty with a few beer drinkers and idle bartenders sighing in the wilderness of sawdust floors.

Joint proprietors say that "Barbary Coast," the fact-book-written by Herbert Asbury, which Goldwyn bought for its informative matter, had a great deal to do with the squelching of attempts by the Coast to stage a comeback with open saloons and fern rendezvous. Book had a wide sale in "Frisco" and served to remind old-timers how tough and lurid the old street of grogeries and bagnios had been, and what a revival might mean. Citizenry sicked the cops on, and the revival effort went floozy.

### Nothing New

Hollywood, April 2.

A crooner who is different is Clarence Orlick, employed at the Mont-alre club in Hollywood. Orlick not only croons for the guests, but he also doubles as bouncer.

### MAY USE FILM PROPAGANDA FOR NRA

General Hugh S. Johnson and the NRA are mulling a war-time propaganda drive, via stage and screen, to start shortly with the express purpose of familiarizing the American public of just what the National Recovery Administration has accomplished thus far.

Washington savants are discussing the modus operandi for propaganda and it's generally agreed that the screen becomes the most effectual means for visual education along these lines. Instead of the war-time fund-raising motif, the new NRA machinery will be for disseminating general information and nothing more.

Some film publicists have already been approached to cooperate with Washington along these lines. The film industry cooperated to the extent of special NRA trailers; now one idea is for a series of shorts.

It is expected that this vast public-informing move will get under way May 1.

### ALFRED CODONA OUT; RINGLING LOOKS BIG

Alfredo Codona is through as an aerialist. That became known when the Ringling show opened at Madison Square Garden, N. Y., last Friday (30) without the Codona flying turn.

Codona tore the muscles of his shoulder last season during the Gardner engagement and was forced out. It was believed that the injury would heal, but physicians later stated complete mending could never be expected. Accident happened to Alfredo when making his sensational triple somersault in the air to a wrist catch by his brother.

As an aerial turn the Codonas will appear in the Hagenbeck-Wallace show, but another flier replaces Alfredo, who remains as manager. His

(Continued on page 30)

### SHOW BUSINESS SURPRISINGLY OK

**Broadway Markedly Strong, Both Legit and Pictures—Ditto the Big Keys for Films—Amusement's Traditional 'Worst Week' a Reversal of Form**

### TAME 'BIG BAD WOLF'

Upsetting all precedent, business of Broadway's legit theatres during Holy Week, was in some instances only slightly affected, but the gross of half a dozen shows actually improved, while others held to the pace of the previous week. Same strength and improvement was noted too in the picture theatres, including the key cities.

Heretofore the str days prior to Easter have been notoriously bad for show business and it was the rule for road attractions to lay off. There are few shows on tour yet the tone in other amusements was distinctly surprising. Showmen say that for the past 10 years Lent inclusive of Holy Week has been increasingly less a theatre deterrent. That leaves the week prior to Christmas the really big bad wolf of show business.

### Double Holiday

Broadway's good going last week was recorded in the face of what looked like sure handslaps. Good Friday and Passover were on the same date and even that night was much better than anticipated, ticket agencies especially holding the pace. Drizzling rain throughout

(Continued on page 57)

### Angels and Suckers

Washington, April 2. Stern-faced government officials got two good belly-laughs last week at expense of amusement industry.

Hearing on legit code became uproar when Lawrence Langner, appealing for provisions to reduce cost of productions, confessed he has lost so much dough he isn't investing any more of his own wad in his own plays. He said term angel 'now has a contemptuous meaning' and that capital takes the view that persons investing in the theatre are suckers.

NRA Review Board guffawed when Nicholas Valley of Scarsdale, N. Y., admitted he went into exhibition business knowing majors would refuse to give him pix. "I had too much money. I didn't know what to do with it," he explained.

### Europe's Show Biz Good in Spasms, But Political Tension Is Terrific

### What Liquor Did

St. Paul, April 2.

Minnesota rural scene has changed considerably since the return of beer and liquors.

Once plastered with circus and patent medicine posters, the barns and silos now carry artfully-painted blurbs for this and that brand of booze.

Resultant prosperity for the old-toppers is evidenced by their sudden blossoming out in a rash of 1934 model automobiles.

Europe is sitting on a volcano, according to John W. Hicks, vice-president of Paramount in charge of foreign distribution. Hicks just returned from a tour of European cities and reports that business is sporadically very good, but tension is terrific and everybody seems pitched to a higher nervous strain than realized on this side.

Political situation, of course, to blame everywhere. Nazi Germany, worried France, and Fascist Italy are all ready for anything, and the rest of Europe naturally feels it. Spain, he says, has picked up a lot and seems coolest of the lot.

England, on one other hand, Hicks says, is in very good shape. Conditions in British show biz are better than they have been in years, and grosses are soaring. Some inclination, however, to put up too many theatres, exec fees, there being several big deluxers in the process of construction. This may overeat the country, but he figures the British are careful enough to take care of themselves and that the big deluxers will merely displace older and less necessary houses.

He will go back to Europe early in July to look over the British and Continental situation again, on the theory that things there are too tricky to be watched from a distance for any great length of time.

### TALK CAR SHOW ROUTE FOR ACTS ON COAST

Seattle, April 2.

Four weeks playing time, with six weeks' contract offered to cover traveling, is in the offing for stage, screen and radio performers on a Pacific Coast auto show circuit in 1935, if the plans of the Seattle Automobile Dealers' Association are carried out.

The local association has appointed Carl Heussey, its managing-secretary, to pay a visit to the associations in Los Angeles, San Francisco and Portland late this summer to broach the proposition for the unit shows to cover the Coast auto exhibitions.

Idea is that a better class of talent can be engaged with more time offered, the various cities to pay pro rata according to population. The shows would open early in January, probably in L.A.

The association figures stage entertainment of some kind essential to bring the public to see the wares that are for sale.

### BREAD CO. SPONSORS POLICE COURT ON AIR

Denver, April 2.

Police court is going on the air. KLZ will place a mike near the judge's bench, and for a half-hour each day the court is open will broadcast the troubles of those coming before the jurist. It's a commercial program, being taken by Old Homestead Bread company, a consistent user of radio.

Jack Fitzpatrick of KLZ will announce the series. The contract runs three months.

### Iowan Town Taxes Itself for a Band, Summer Concerts

Cresco, Ia., April 2.

While tax slashes have been the general rule throughout this section, voters in the spring election sanctioned a special band tax that will be used to support a municipal band that will bear the name of the town.

Summer concerts and good-will tours principal reasons for the band.

### 'LYSISTRATA' IN PIX

Hotcha Greek Comedy Being Readied By Hal Roach

Hollywood, April 2. Target of censorial wrath as a stage production, "Lysistrata" is now being readied for films. Hal Roach studio will produce the comedy as a feature using many of the contract two-reel players in the picture.

"Lizzzie" was staged here at the Carthy Circle three years ago. Its run was interrupted by the cops who thought the show was too hotcha and raided it.

Roach has given copies of the comedy to his entire writing staff for censor-proof treatment.

## B'way Producers Who Want to Show Up H'wood on Musicals Irk Lew Brown

Hollywood, April 2. Stage musicals are a snap to produce compared to picture muskies, asserts Lew Brown, stage and producer, author and com-

very seat in a picture house is a front row seat," says Brown. "You can never, for instance, hide the leading lady's age. On the stage, a prima donna can be 40 and you can even keep it from the front row. You put a line like 'I love you' in a picture musical and the audience would laugh. A theatre audience will accept it. In pictures everything must be presented in an altogether new way."

"You can write the same story 20 times or more for your chain of stage productions. In pictures there have to be different kinds of songs, songs that are not namby-pamby but right down to earth. There have to be good, concrete stories, stories of the people and for the people. Pictures have to be meticulously clean."

Brown is irked by those Broadway producers who do one show a year, coming to Hollywood and laughing at a busy producer who has 50 productions a year to think about; 50 stories to set and 50 pictures to cast.

George White, he mentions, even brought out his own chorus girls. Certainly, opines Brown, there are chorines as beautiful, and experienced in pictures, out here. And anyhow, picture chorines are smarter than stage chorines, asserts Brown.

## S. N. Behrman Turns Down Goldwyn Script Offer

In view of his taking 'Biography' to London, S. N. Behrman has turned down an offer to return to Hollywood to script 'Resurrection' for Sam Goldwyn.

Behrman leaves soon for London, accompanied by Ina Claire who will be 'In' the English production of 'Biography' to be produced by Noel Coward.

Lawrence Olivier will have the male lead in the London staging.

## Radio Signs Ruth Etting To Series of 4 Shorts

Hollywood, April 2. RKO signed up Ruth Etting to do four shorts at the Hollywood plant starting May 1.

Also signed Leon Errol for one.

## Hoot Gibson to Eng.

Hollywood, April 2. Hoot Gibson, who returns here from a personal appearance tour on Friday (6), starts late in May for England where he will do one picture.

On his arrival here he is also working out a deal to make a series of Westerns for Columbia.

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## New Champion

Hollywood, April 2. A lad approached Roy Del Ruth for a touch, telling the director he'd lost his family in the Florida flood and his dough in Wall Street.

Del Ruth looked him over and said, 'Aren't you the guy who lost his family in the Galveston flood and was shell shocked in the war?'

'Gee,' replied the tramp, 'ain't I the hard luck guy of the world?' and ducked.

## WARNERS' 'BABBITT,' 'MAIN ST.' REMAKES

Hollywood, April 2. Warners are rushing preparations for a talker remake of 'Babbitt,' due to current success of Sinclair Lewis' 'Dodsworth' on Broadway. Niven Busch and Tom Reed are to bring the yarn up to date from its original period of 16 years ago.

Company is also planning dialog remake of 'Main Street,' another Sinclair Lewis novel which was pictureized by Warners in 1923.

## Doug Fairbanks Makes Only One for Eng. Co.

Hollywood, April 2. Revised agreement with London Films Productions, Ltd., has Douglas Fairbanks committed to make only one picture, tentatively titled 'Further Adventures of Don Juan,' before he returns to Hollywood. This information was divulged here by Clarence E. Erickson, Fairbanks' business manager, who has just returned from England.

'The Don Juan picture, to be directed by Alexander Korda and being scripted by Fred Lonswale, English playwright, will be approximately seven weeks in shooting and will cost in the neighborhood of \$600,000, the highest budget for any picture thus far made in England.

Fairbanks has an option with London Films to do a second picture with Douglas Jr., but this, according to Erickson, will not be undertaken until after Fairbanks Sr.'s return to America, and then, perhaps, only in case the United Artists' English quota requires it.

## Extras Bullish

Hollywood, April 2. Cecil B. DeMille's yen for mobs helped boost the extra total for the week ending Friday night (30) to 4,792. DeMille used 350 people for a 'Cinepatria' set at Paramount, the biggest mob in several weeks.

Best day was Wednesday (28) when 1,140 days checks were issued through Central Casting.

## Foy's Beauty Pic

Hollywood, April 2. Bryan Foy's next production will be 'Young and Beautiful,' based on women's search for beauty. Picture starts in three weeks, Crane Wilbur authoring and also directing.

Foy has just completed 'Sterilization' with Diane Sinclair and Sterling Holloway in the leads.

## Tone Opposite Harlow

Hollywood, April 2. Franchot Tone will be the lead with Jean Harlow in '100% Pure' which has been in production at Metro four days.

Robert Montgomery originally spotted, but studio agreed to let him extend his vacation in the east.

## LYON-RKO COMPROMISE

Hollywood, April 2. With 'Allen Corn' shelved, Ben Lyon will appear in one Radio picture during the coming year to take up actor's commitment for the part in 'Corn.'

Lyon is now in the east with Bebe Daniels for personal appearances.



## WILL MAHONEY

The Boston Daily Record said: "There are very few in Mr. Mahoney's class when it comes to making the crowd laugh itself to pieces. This hilarious exponent of song, dance and weird acrobatics is a whole show in himself."

All Communications Direct to Will Mahoney, 460-80th Street Brooklyn, New York

## VIENNA PLACES BAN ON VARIETY

The Associated Press last Thursday (29) issued a dispatch stating that the Saturday Evening Post, Variety, American Magazine, True Story, and some 96 other publications had been banned in Vienna. The barring of VARIETY seems particularly rough on the Viennese, for now they'll no longer be able to ascertain the weekly grosses in Tacoma.

The AP story stated that it was not known whether these publications had been ruled off on immoral or political grounds. If the reason had been ungrammatical, VARIETY would undoubtedly have led the list, damn it.

Subsequently the Vienna Foreign Office explained that the banning only governed newspaper sales, not mail subscriptions.

## Isabel Jewell Follows Tracy in Leaving MG

Hollywood, April 2. Isabel Jewell has obtained her release from Metro's five-year contract which had two more years to go and will freelance after completing 'Mannhatt Melodrama,' now in production.

When Lee Tracy, to whom she is engaged, left Metro, conditions were not to her liking.

## Brent-WB Patch Up

Hollywood, April 2. Losing his suit against Warners to have his contract arbitrated, George Brent has returned to the Warner fold. Differences arose when Brent refused to play in 'Mecado' for four months, but could not work elsewhere because of the Warner contract.

Studio is to have full authority in picking parts for him, under the settlement.

'Roadhouse,' yarn by Arthur Somers Roche, is what the dove of peace laid on Brent's doorstep as his next starring vehicle for Warners, following composite of their difficulties.

## Busy Bess Meredyth

Hollywood, April 2. Bess Meredyth at 20th Century after turning in four treatments in a row is now assigned the continuity on 'Barnum,' in which Darryl Zanuck hopes to star Wallace Beery on loan from Metro.

Gene Fowler is handling the dialog.

## Miss Sullivan's 'Angel'

Hollywood, April 2. Melville Baker has checked in at Universal to write screen play of Melchior Lengyel's 'Angel,' next starring assignment for Margaret Sullivan.

John Stahl will produce and direct.

## N. Y. License Commish Amenable To Admitting Kids Under 16 to Pix

### SCRIPT KINDERGARTEN

At Metro Studio For Embryo Scenarists—Revue's Dept.

Hollywood, April 2. Metro has gone for the story writing school idea, in order to manufacture scenarists from young talent now in other departments. Maurice Reves will be in charge of the school and work with the novitiate scribblers in their abilities in getting 'them into shape.'

While most of the chances to graduate into the writing department will be given readers with original story ideas the same opportunity will also be accorded prospective 'scenarists' from other departments if they can come forth with a filmable idea.

## METRO'S BRAZILIAN FILM EXPEDITION

Hollywood, April 2.

George Seitz, director, and Harold Noice, South American explorer, leave here by plane Saturday (7) for Manaus, Brazil, on a 3,000-mile air jaunt, the longest ever attempted in the interests of a motion picture. Pair go to pick locations and lay the preliminary groundwork for Metro's 'Jungle Red Man,' which will be made in Northern Brazil. Plane trip will consume nine days.

Seitz will return to the studio in about two months to recruit his cast and technical crew which will also make hit on a story suggested by air. Camera work is expected to start on the picture in about five months.

## Next Eddie Cantor Pic Up to Sheekman, Perrin

Hollywood, April 2.

After eight months of trying, Arthur Sheekman and Nat Perrin have finally hit on a story suggestion for the next Eddie Cantor picture that was okay with Sam Goldwyn.

Cantor is due here May 1, duction starting a month later.

Cantor pic tentative title is 'Treasure Hunt.' Ethel Merman goes opposite the comedian.

Charlie Tobias and Murray McCher will write the songs.

## Chodorov WB Supe

Hollywood, April 2.

Increasing its supervisor ranks, Warners has given a supe berth to Edward Chodorov, a writer on the lot for the past year. Hal Wallis made the appointment.

First task for Chodorov is to handle 'Border Town,' novel by Charles Ardner, which studio has just bought. Paul Muni will star. Ben Markson gets the job of adapting the book.

Graham goes on the WB payroll as a writer.

## Par Sets Scripters

Hollywood, April 2.

John McDermott is at Paramount collaborating with Walter De Leon on 'Here's Your Quarterback,' football film to be produced by Louis D. Lighton.

Philip MacDonald, novelist, has checked in at the same lot to work on the script of his own story, 'Dim Faces,' for Arthur Hornblow, Jr., production.

## Re-Star Ruggles-Boland

Hollywood, April 2.

Paramount will again co-star Charles Ruggles and Mary Boland. Newest is 'Debutante,' an original by Ralph Spence.

Julien Josephson is writing the screen play.

## FOX TIES HAMMERAS, AMES

Hollywood, April 2.

Ralph Hammeras, Fox expert on process photography, is set for another year with a new pact becoming effective April 29.

Rosemary Ames' option also taken up for another six months' period.

Representatives of all theatre chains operating in New York met last, yesterday afternoon (2) with License Commissioner Paul Moss on the advisability of easing up the ban on admission into picture houses to unaccompanied children. Meeting took place at Commissioner Moss' invitation to the circuits.

Commissioner Moss, who is a brother of B. S. Moss, theatre operator, is reported as having made the suggestion on the easing up of the ordinance affecting theatre licensing. He figured that kids were being admitted into a good many theatres in N. Y. regardless of the law, and decided to confer with the theatre operators on dropping that particular rule entirely if the chains would guarantee extra special protective measures their theatres.

'City ordinance at present makes it a misdemeanor for a theatre to admit kids under 16, with a conviction on this count holding the threat of a cancellation of license for the guilty theatre.'

Moss' plan, it is understood, is to follow along the lines of a few other key cities in the country, where children are admitted without adult accompaniment but where the youngsters are especially guarded against danger.

As far as is known, the subject of color pictures, and whether children would be guarded from them, was not brought up the meeting yesterday.

## Howard Green Signed For Par After Vacash

Hollywood, April 2.

Before leaving for New York on a five weeks vacation with his wife, Howard J. Green was set to return to Paramount' writing staff when he gets back.

Scenarist left Thursday (29) on completion of the script of 'Thank Your Stars' (Nee Great Magoo'), for Al Lewis (Par.) production.

## U Buys Phoney Auction Yarn for Joan Blondell

Hollywood, April 2.

'I'll Sell Anything,' a yarn concerning the phoney auction racket, has been sold to Warners by Albert J. Cohen, ex-head of the Universal scenario department and Robert T. Shannon, mag writer and one-time city editor of the Kansas City Star. Warners to make it co-starrer for Joan Blondell and Pat O'Brien, with Sam Bischoff producing.

## Jolson Scrams West

Al Jolson concludes on Kraft Phoenix NBC commercial Thursday night (18) and hies to the coast and Ruby Keeler the following day. They return to their Scarsdale, N. Y. house in the summer.

## SAILINGS

April 5 (New York to London), Arch Selwyn, H. B. Franklin, Fannie Holtzman, Percy Philipson (Berengaria).

April 4 (Paris to New York) Frank La Grande (Majestic).

April 3 (New York to London), Jed Harris (Champlain).

March 31 (Bermuda Cruise) Mr. and Mrs. H. Lang, Louise Squires (Rotterdam).

March 31 (New York to Buenos Aires) Arturo Mom (Western World).

March 31 (N. Y. to Rome) Carl Milliken (Rex).

March 31 (New York to London), Tallulah Bankhead, 'Edna Best' (Bremen).

March 30 (West Indies cruise) Otto Harbach and family, Leonard Nason (Reliance).

March 29 (New York to London), Lee Shubert, J. J. Shubert, Jr., Charles Morrison, Max Golden, Ferdinand Buckner (Olympic).

March 29 (London to New York) Mr. & Mrs. Irving Mills, Irwin Bush (Washington).



# BABY STARLETS, WHAT NOW?

## CODISTS AXE EXTRA LIST TO 1,500

Hollywood, April 2. Only 1,500 names will be allowed on the first list of extras to be okayed by the Code Standing Committee on Extras, which has the task of re-classifying and re-registering the more than 17,000 names on the roster at Central Casting bureau.

Reducing the number to 1,500 is in order to guarantee steady work.

Plan arrived at by the committee is to get from Central and from the studio names of all extras now doing atmosphere in films. From this list 3,000 will be chosen as prospective eligibles. Investigation will then be made of every person and the number brought down to 1,500 for re-classification as permanent.

It has also been decided to allow 20% increase of additional names during the first year and 5% the following year.

## MG DRAMA STUDENTS GET BREAKS IN 'TOUR'

Hollywood, April 2. Metro will use all dramatic students of the Oliver Hinsdale school for minor parts and bits in 'Student Tour,' which Monta Bell produces with Chuck Reisner directing. Jimmy Durante and Charles Butterworth will have top spots.

Hinsdale has been tutoring young group of Metro stock players, in addition to a number of outsiders who were tabbed as possible candidates for the Metro list. Metro will give both contract and non-contract students spots in the picture.

## Hires 3; Fires 2

Hollywood, April 2. Paramount added three writers and dropped two over the week-end.

Julien Josephson goes into the lot to write dialog for 'Debutante,' the Douglas MacLean production; Chandler Sprague will do a similar job on 'Menace,' to be produced by Bayard Veiller, and Lynn Starling was engaged to work with Harry Ruskin on '52 Weeks for Fleurette.' Off the payroll on finishing their assignments are Frank M. Dazey, who was working on 'Old-Fashioned Way,' formerly 'Grease Paint,' for W. C. Fields, and Garrett Fort, who was dialoging 'Private Scandal' for Charles R. Roger.

## 1935 'Gold Diggers' Due

Di will

## Dorothy Stickney East

Hollywood, April 2. Dorothy Stickney left here Sunday (1) for New York, on finishing her part in Paramount's 'Murder at the Vanities.'

She will join her husband, Howard Lindsay, and accompany him to London where he will put on his play 'She Loves Me Not,' currently in New York. Lindsay directed as well as authoring.

## Louise Lattimer's First

Hollywood, April 2. Universal has given a contract to Louise Lattimer, from the New York stage, and will use her first in 'I Give My Love,' actress arrived here Saturday (31).

Picture has Wynne Gibson in top female part.

## Sue Miller Remembered

Hollywood, April 2. Maxine Elliott and Lady Forbes-Robertson are beneficiaries under the will of Susanne Perry Miller, actress, who died here March 10.

Miss Elliott was left \$5,000, and Lady Forbes-Robertson \$3,500, because they advanced the deceased sums of money when she was in need during her lifetime.

## H'wood Agents Get Brief Grace for License Renewals

Hollywood, April 2. While today (2) is official date for renewal of picture agents' licenses, to embrace the new operating rules promulgated by the California State Labor Commission and representatives of the 10-firms for the ensuing year, actual compliance on new contract forms will not become effective until Commissioner Joseph J. Cream has affixed his okay to the regulatory order.

Deputy Commissioner Thomas Barker and Attorney Charles F. Lowy of the L. A. office, through whom the regulatory provisions will be supervised and enforced, expect the authorization of the new rules and regulations from San Francisco early this week. Copy was forwarded by Barker more than a week ago.

Practically all agencies supply studios with talent, have put in their applications for license renewal, and have endorsed the provisions designed to insure more equitable dealings between artists and their reps.

## PAR INTENSIVELY SCOUTING TALENT

Paramount is spreading out its talent testing staff, Oscar Serlin currently in Chicago to look over talent in that territory. Eddie Blatt carries on in New York.

Department in New York now consists of seven people, with test shooting by Blatt two full days a week. Serlin hunts up most of the talent and now that he has seen about everybody available in New York proper is making excursions to various sections of the country for look-sees.

## MG's Busy Option Day

Hollywood, April 2. Metro went overboard Saturday (31) in picking up options on existing contracts.

W. S. Van Dyke went under the wire for an extended period of six months as director; Karen Morley stays for a like time, and will next get 'Shining Hour'; May Robson, ditto, and an assignment for 'No More Ladies'; Maureen O'Sullivan gets a like period, and same for Louis Waller, writer.

## Third 'Tarzan' for Weismuller-O'Sullivan

Hollywood, April 2. Metro, with 'Tarzan and His Mate' not yet released, is planning a third Tarzan picture with Johnny Weismuller and Maureen O'Sullivan, paired, if the present one clicks.

Miss O'Sullivan goes into 'Barretts of Wimpole Street,' and 'The Thin Man,' and then takes a trip to Ireland. Studio hopes to have the third of the series ready-upon-her return.

## Gersdorf Heads Wampas

Hollywood, April 2. Voting off a tie in a previous election, Phil Gersdorf, p. a. for Sam Goldwyn here, was elected prez of the Wampas over Sam W. R. Cohn, Hal Roach publicist.

Result was 45 to 33 Gersdorf.

## WAMPAS' CHOSEN 13 CREATE PIQUE

Par-Warner Jam-Up with Other Studios Also Interested—Wampas Snell Chi Fair and Radio Coin for 1934's Wampas Babes

## \$1,000 BONUS

Hollywood, April 2. Wampas plans to take its 13 newly elected baby stars on a ballyhoo train jaunt into the middle west, probably Chicago, and stage a frolic that would parallel the presentation of its 1934 slate when the p. a. organization transferred its starlets to San Francisco.

Press agents figure that they can make more dough out of a shindig in a spot remote from Hollywood, especially in view of the producer opposition to the start, picking this year, which has the organization ignoring all girls under contract to studios in its selections.

Meantime the Wampas are accused of two-timing Warner Bros. First National, who presumed they had a deal to use the 13 baby stars in 'Dames,' girls doing a Busby Berkeley number for which Wampas were to get \$2,500 and pay the girls. Deal provided for two weeks of the girls' time.

Wampas was to have signed contract Monday afternoon. Monday morning William Koenig, executive studio business manager, received a wire that the deal was off. At 11 a. m. the same morning Wampas signed a deal with Paramount whereby the girls appear in B. P. Schulberg's picture, 'Kiss and Make Up,' which is story of a beauty parlor. Paramount deal calls for \$50 a week and a two-week guarantee to girls. The Wampas get \$1,000 bonus. It provides that the girls play a bit in the picture, getting (Continued on page 52)

## PURELY CHINESE

Harold Lloyd Careful of Dialects in His 'Cat's Paw'

Hollywood, April 2. Considering commercial expediency and the good will of the Chinese government, Harold Lloyd is using both Cantonese and Mandarin dialects in his picture 'Cat's Paw.'

Producer wanted to please the 80% of Celestials outside of China who speak the vernacular Cantonese, and at the same time to meet the wishes of the Peking government that the more courtly Mandarin be used in all imported films. By agreement with Vice-Consul Yiseng S. Kiang here, it was arranged that the state language be used in the episodes showing Lloyd in China, and Cantonese in the sequences with American setting.

Dr. Lew Chee, Chinese physician and linguist, is coaching Lloyd and other principals on the set.

Lloyd is taking no chances of repetition of an outbreak against his 'Welcome Danger,' when Shanghai riots resulted in what the Chinese regarded as insults in that picture.

## 'Fugitive' Sequel

Hollywood, April 2. Brown Holmes is writing an original at Warners as a sequel to 'I Am a Fugitive.'

Title is 'The Fugitive Returns.' It will serve as a starer for Paul Muni.

## Garbo's 'Hour' Next

Metro has practically decided on 'Shining Hour,' by Keith Winter, Max Gordon's play still running at the Booth, N. Y., for Garbo's next. Price is quoted at \$225,000.

## Gloria Swanson East

Hollywood, April 2. Gloria Swanson leaves for New York tonight (Monday) to look over material she might use for a possible personal appearance tour in key cities of the east and middle west.

Player is not due to start her first picture for Metro, a talker remake of 'Inor Glynn's' 'Three Weeks,' until summer.

## Albuquerque Indian Kicks Cause Ban on Autograph Seekers

Albuquerque, April 2. Film people have taken to hiding in their Pullmans during the Chief's 15-minute stopover here, so Albuquerque has put a ban on autograph collectors plying their trade in the station.

Increasing mob of local autograph seekers, who turned out in full force to meet all coast-to-coast trains, it was thought, kept celebs from taking their customary walk when the train stopped.

The Indians selling curios to the passengers were complaining that business was bad. Palefaces didn't get off any more while the engines were switched. Nearby stores added their wails to those of the Indians. So did other residents of this town, which has always made a pastime of meeting trains.

Result, no autograph books can be flashed on the unsuspecting picture and other notables. The town hopes the passengers will soon get wise to this, and again step off the coaches for their constitutional and to buy curios and fruit and give the residents a flash at their physios.

Autograph hunters have been bootlegging their books around lately, via depot officials to get the autographs for them, or asking other passengers to approach the celebs for signatures.

## Beahans' Divorce Suit

Los Angeles, April 2. Charging cruel and inhuman treatment, Sidney Fox Beahan filed suit for divorce in Superior court Friday (30) against Charles Beahan. A few hours earlier, the Beahans were sued in Municipal court for alleged failure to pay a \$176.62 hotel bill to the LaQuinta hotel, said to have been contracted from Feb. 6 to 11, last.

Miss Fox's divorce action accuses her husband of interfering with her picture career; characterizes the husband as surly and antagonistic, and charges that he has compelled her to remain in New York so that she is unable to accept screen offers here. Couple were married in New York, Dec. 14, 1932, and separated Feb. 18 of this year. There are no children.

## Freckled Wesley Barry Coming Back to Pix

Hollywood, April 2. Freckled Wesley Barry is due on the screen again, after three years absence, in the Dan Harding picture, 'Virgie Winters,' at RKO.

Other cast additions for the Pandro Berman production are Molly O'Day and Edwin Stanley. Al Santell will direct.

## Hoyt in 'Sour Grapes'

Hollywood, April 2. Arthur Hoyt has been set in the Diana Wynyard-Clive Brook picture, 'Sour Grapes' at RKO.

Worthington Minor mngs.

## MOSS HART'S ORIG. TO MG

Hollywood, April 2. Moss Hart's original story, 'Miss Pamela Thorndyke,' has been sold to Metro through the William Morris agency.

Writer was formerly actor.

## MAE TALKS OF PARK AVE. AND CENSORSHIP

Hollywood, April 2. Mae West makes lowbrow pictures for highbrow people. She has ascertained that her pictures appeal primarily to the Park avenue-Pasadena crowd. When she writes her stories and enacts the stellar roles in them, when she sways her hips and gives out that 'come up and see me some time' line, she's playing directly for highbrow consumers of the product.

Even in her troubled days in New York, Park avenue took her up, sez Mae, and when she did a Greeley, she found Pasadena society felt the same way about her as Park avenue.

As regards Hollywood vs. Broadway, 'on the stage, it was worry, worry all the time. Suppose my leading man were to take sick for tonight's performance? I was never sure of anything from one day to another.' But in films, you give one performance, just one, before the camera and the rest of several thousand performances, take care of themselves. Why, in pictures, you don't even have to worry about censorship—much—once you learn the rules. Here they tell you what not to do before you do it, in New York they let you go ahead and do it and then break in and arrest you.'

## 20TH CENTURY AND AL WOODS' PLAY PRODS.

Twentieth Century and Al Woods will produce 'The Red Cat,' a legit play by Rudolph Lothar and Hans Adler. It will be the first legit play produced openly and admittedly by a picture company with the film company taking program billing as producers.

Starts casting and into rehearsal immediately.

Twentieth Century wants to produce other plays also, but is not tied up with Woods for more than the one play. Wanted to produce it and found that Woods had the rights, therefore the tieup. In future T.C. may set up a producing organization on its own (via Rufus Le Maire) or tie in with other legit producers where and when possible.

## Max Wants Lupe

Lupe Velez is being sought to take the place of Lyda Robert in the Max Gordon legit piece, 'Roberta,' so that the present star, who has been feeling ill lately, can take a rest and probably wind up her obligations with Paramount before doing anything else.

Under contract to Par as a tured player, Miss Robert has one more to make for this company.

## Jo Hutchinson's Pact With WB Is Part-Time

Hollywood, April 2. Warner Brothers has put Josephine Hutchinson, who plays leads, with Eva Le Gallienne's Civic Repertory in N. Y., under contract.

Calls that Miss Hutchinson works only during the summer, the balance of the season with Le Gallienne.

## Dupont's Initialer

Hollywood, April 2. First megging assignment at Metro for E. A. Dupont, former Ufa director, is likely to be 'My Brother's Wife,' for which he is now penciled in.

Film to be produced by Larry Weinstein, was written by Weinstein's assistant, George Auerbach.

## Although Producers Now Operate Fewer Theatres, Indie Houses Are So Grouped It's Easier to Sell

Filmdom this season is entering what major theatre leaders are calling a paradoxical sales year. Despite the fact that there are more independent theatres than ever and fewer producer-controlled box offices, sales are shaping up as easier for '34-'35, and no great army of salesmen to contact them may be necessary.

Looking over industry charts, the overseers propound a comparatively simple picture from figures and conditions which at first seem more complicated and perplexing than on the eve of the usual sales year.

First of all, although producers have cut down their theatre holdings from a high of 2,500 to approximately 900, the decline in their market for the distributor is reckoned at not over 20%. In other words, the producers are now in possession of their best theatres, holding onto these even during the receiverships 'n' everything.

This means that producer-controlled theatres today represent about 25% of the American sales market, and that the winding out of some 1,600 theatres represented only an additional 25%, bringing the totality of directly controlled circuit intake up to not over 50% in the biggest times of producer-distrib-exhib expansion.

These percentages, it is emphasized, are general and not confined to individual circuits, some of which in themselves represent a much higher percentage.

The analysis next turns to the 14,000 theatres reported now to be in operation. With only 900 of these directly producer-owned, it would at first seem that all major companies would be forced to enlarge their sales forces in order to tell their new product story and submit contracts to the remaining 13,100 generally classified as independents.

But the b.o. math students estimate that \$300,000,000 in important lighted theatres are bunched into circuit category. This simplifies the sales problem, since 7,500 accounts are reckoned a good average by the largest distributors. This would make contact on an individual basis necessary with only about 1,500 theatres.

### GOLDSTONE STARTS '20,000 LEAGUES' Q. T.

Hollywood, April 2. Fear that some other producer would steal his idea caused Phil Goldstone to start production on his '20,000 Leagues Under the Sea' in secret. Film has been shooting over a week, Goldstone figuring this would give him a sufficient jump on other producers to stop their cutting in ahead.

The Jules Verne story is in public domain, and can be produced by anybody. Goldstone, who has been away from pictures recovering his health the last three months, says he has a major release for the picture.

With Otis Garrett, in charge, company has been working at Catalina Island filming under-water sequences. After four weeks making fish footage, cast will be picked and the non-technical part of the film started.

Twenty thousand Leagues' was produced by Universal in 1915.

### DOVE OF PEACE IS A 'MUST' FOR MPTOA CONF

Most of the speeches in open convention are slated to be general and not to warrant any heckling. It is figured that 1,000 will visit the Hollywood conclave.

#### FELD'S O. O.

Milt Feld, president of Monarch Theatres, is on an inspection tour of various properties for expansion purposes.

### Zion Myers to RKO

Hollywood, April 2. Zion Myers, Columbia supervisor, leaves that lot this week to join RKO as associate producer and executive aid to Pandro S. Berman. Myers will produce two pictures immediately.

### RKO TAKING ON ROWLAND AS N. Y. REP

Hollywood, April 2. RKO expects to sign a contract today (2) with Richard A. Rowland to be New York liaison for the studio on story, new talent and executive affairs. Rowland is set to leave for his new post the end of this week. Also hitting east at the same time will be Jules Levy, who is returning to the home office after two weeks of new product conference at the studio.

Levy stops off at key towns on return trip and is due in New York about April 15.

### ACAD. INTER-BRANCH ACTIVITY FORMULATED

Hollywood, April 2. Inter-branch activity of the Academy of Motion Picture Arts and Sciences swung into high last week when Producers' Branch Executive Committee met with representatives of the Actor, Technician and Assistant Director groups for resuming various functions and negotiations which were temporarily halted last fall by the code headaches.

Producers' first met with the Assistant Directors to start negotiations for ironing over working conditions for first assistants. Committees were appointed to go into the matter in detail with Louis B. Mayer, chairman of the producer group, which also includes Sam Briskin, Jack Gain, William Koenig and Fred Pelton. Assistant directors committee comprises Scott Beal, Sid Brod, Gordon Hollingshead, Les Selander and Charles Stallings.

The producer committee then moved in for resumption of discussions with actor branch group on practical operation of the Actor-Producer Basic Agreement and other pacts for the players. Further discussions will be handled by a special committee to be appointed, with Henry Herzbrun, chairman for the producer group, and Lionel Atwill for the actors.

Final meeting was between the Producers and Technicians Branch executive committee, to outline plans for immediate revival of the technical and research councils of the Academy. Another get-together was slated to be held tonight (Mon.).

### Defer Par N. E. Confab

A Paramount theatre conference in New England, at which Martin J. Mullin is reported the candidate for election to the partnership advisory board of six which is being set up, will not be held at this time. It has been decided to defer the N. E. meeting until reorganization steps up the looking toward a discharge of receiverships have been advanced further.

Those so far elected to the advisory partners board are E. V. Richards, A. H. Blank, N. L. Nathanson and Karl Hobbeltz. Two more are required to fill out the intended membership of six.



### ROSE PERFECT

Just finished sixth return at the London Palladium. Now touring for G. T. and Moss Empires. The Stage, March 22 at Palladium: That charming contralto, Rose Perfect, follows, and is in excellent voice. . . . She is a striking figure in white costume. Address, care of Variety, London.

### MPTOA CONFAB PLANS DRAWN

Los Angeles, April 2.

Entertainment program for the MPTOA delegates during their three-day convention here next week (10-12) is complete with the exception of the afternoon of Thursday (closing day), which is expected to be set in the next few days. Program, as lined up by Ben N. Bernstein, general convention chairman, follows:

Tuesday, April 10—Afternoon at Warner Bros., Burbank studios, where a complete floor show will follow luncheon and tour of studio. Night—Old-fashioned dance and buffet lunch at Universal City.

Wednesday (11) Afternoon—Tour of the RKO and Fox studios. Night—Metro studio blowoff, including studio tour, personals by stars, and refreshments.

Thursday (12) Afternoon—Paramount studio tour. Night—Annual MPTOA banquet at Hotel Ambassador, with 15 recently designated Wampas Baby Stars appearing and being introduced.

The convention proper will be preceded, night of Monday, April 9, by an executive session of the board of directors, at which time officers for the ensuing year will be named. Exhibits in Monday

Exhibits will arrive here on Monday and Tuesday, with several trains over the Southern Pacific and Rock Island lines converging at El Paso on the morning of Sunday, April 8, and skedded to arrive here at 9:45 Monday morning.

Union Pacific will operate one train out of Chicago, headed by Jack Miller, which will be routed via Boulder Dam, and arrive here on the morning of the 10th.

Trains coming via the S. P. will carry the New York, Chicago, New Orleans and Washington delegations, with pickups from other southeastern towns along the way. Committees named for the get-together by President Ed Kuykendall, in whose hands will rest most of the business transacted at the convention, include:

Credentials and Rules—M. E. Comerford, Scranton, Pa., chairman; James J. McGuinness, Boston; Benjamin Pitts, Richmond, Va.; Charles E. Williams, Omaha; A. F. Baker, Kansas City, Kas. Resolutions—Edward G. Levy, New Haven, chairman; Oscar C. Lam, Rome, Ga.; Edward M. Fay, Providence; Harry H. Hicks, Los Angeles; M. A. Lightman, Memphis. Grievance—Lewin Plizer, Philadelphia, chairman; Nat M. Williams, Thomasville, Ga.; J. H. Michael, Buffalo; H. W. Harvey, San Francisco; Sidney Lust, Washington, D. C.

NRA Code Trade Practices—Fred S. Meyer, Milwaukee, chairman; R. M. Clark, Oklahoma City; R. B. Wilby, Atlanta; Edwin Silverman, Chicago; George P. Aarons, Philadelphia; L. A. Hamm, San Francisco.

NRA Code Labor Provisions—Jack Miller, Chicago, chairman;

## Production Moral Code Governed By an 11-Point Platform of 'Musts'

### Par Specials 'Delilah'

Hollywood, April 2. Paramount will program 'Samson and Delilah' as a special for release on the 1934-'35 schedule.

Picture will be produced by Cecil B. De Mille and will co-star Miriam Hopkins and Herbert Wilcox.

### ROXY ASKS FOX TO CUT FILM RENTALS

Following adverse results recently, with home diving into the red, Roxy, N. Y., has made application to Fox Film for a reduction in rentals. Meanwhile, house is holding up playdacting of pictures from this distributor. House, under this year's contract, has 12 more to play.

Roxy is reported to have gained a rental cut from Universal on three pictures from this company which are set to come in. House also stepped out to buy one from Warner Bros., Ruth Chatterton's 'Journal of a Crime,' which will come in some time this month.

Walter Reade, who purchased a few Fox pictures recently, has taken another for his Mayfair, 'I Believe in You.'

### IATSE AMENDED ACTION AGAINST IBEW ON FILE

Los Angeles, April 2.

Second amended complaint in the \$31,000,000 conspiracy damage suit by IATSE, Local 37, against the IBEW, Local 40, the Producers Association and numerous major studio heads, brings the action a step nearer to trial in Superior Court.

Charging more specific conspiracy acts against certain defendants accused of discrimination against IATSE union members in violation of inter-union jurisdictional pact and the ruling of the National Labor Board following the studio strike of last August, the amended complaint is designed to bring out final demurrers on grounds of insufficiency.

Such defensive maneuvers are expected to clear the decks for trial, general demurrers against the basic complaint having already been denied by the courts.

### DEMBOW REPRESENTING CHAINS AT MPTOA CONV.

With proxy of Col. Ed Schiller in his pocket, Sam Dembow, Jr. leaves tomorrow (Wednesday) for the Coast to attend the MPTOA convention, representing the affiliated theatres. Col. Schiller, ill for some time, is in Florida.

While on the Coast, Dembow will schedule Paramount studio people for personal appearances.

### SHAW AND LEE INITIALER

Hollywood, April 2.

First two reel film musical at Metro starring Shaw and Lee goes into production this week. Jack Cummings producing.

Team was signed by Metro in the east several weeks ago for the one, with company holding option for a series and a contract for the comedies to slide into features, if clicking.

George Fisher, Milwaukee; Morgan A. Walsh, San Francisco; L. B. Harrell, Atlanta; Louis Ansell, New York.

Legislation and Taxation—M. A. Lightman, chairman; M. E. Comerford; R. B. Wilby; W. H. Lollier, Los Angeles.

Public Relations and Community Affairs—Fred Wehrenberg, St. Louis, chairman; Nat M. Williams; W. L. Ainsworth, Fond Du Lac, Wis.; W. S. Butterfield, Detroit; Sidney Lust.

An 11-point platform of self-discipline working in conjunction with the production moral code is revealed in detail by the Hays organization. Simultaneously, as though to disprove various charges of laxity during 1933 as inspiring current censorship activities, the Hays office has prepared a table showing that in addition to rejecting 160 story proposals, the codists also nixed some 1,200 various angles in serials and story treatments. The strengthened machinery, to guard further against objectionable slips and bad public reactions, now puts every picture produced by a member company through the following paces:

1. Consideration and registration of titles offered for pictures in order to avoid the double meaning, suggestive or otherwise unsuitable.
2. Preliminary surveys of film production possibilities of plays, books or stories from the standpoint of the public commitments undertaken by the industry.
3. Story conferences with studio executives during initial plans of production.
4. Careful examination of scripts submitted by producing companies in order that advice might be given as to the avoidance of objectionable elements.
5. Scenario conferences to effect necessary changes in scripts in accordance with the standards set up in the Motion Picture Production Code.
6. Conferences during production.
7. Previewing of separate film sequences during progress of production.
8. Preliminary preview of picture before it is edited into final form.
9. Preview of finally completed picture.
10. Notification, when necessary, to offending studios of such scenes, sequences, dialog or action as should be deleted from the finally completed picture.
11. Final approval of picture.

### FILM CENSORSHIP TRUCE IN CHICAGO

Chicago, April 2.

Motion picture industry locally and Mayor Edward Kelly have decried a truce in the censorship battle while His Honor ducks out of town for a bit of vacash. Industry through Henry Herbel, president of the Film Board of Trade, promised Mayor Kelly that they would lay low and kick up no ructions in the newspapers, radio or club meetings or any other manner of propaganda while he was away.

On this promise Kelly is due back late this week when he will get together with the Film Board on an amicable adjustment of the censorship problem. Understood that the meeting will result in an alleviation of the censorship stranglehold and yet continue police supervision over pictures and newsreels.

### WB SHUTTERS B'KLYN STUDIO FOR 5 WEEKS

Warner Bros. closed down its Vitaphone Brooklyn studio Saturday (31) after completing this season's program. Plant will be locked up for five weeks before starting on product for 1934-'35. Possibility is the output would be increased above the 140 turned out this year.

Roy Mack, in charge of the Vita Brooklyn factory under Sam Sax, is leaving for the Coast today (Tuesday) to produce musicals at the Burbank plant in colors. Lee Stewart, casting director on shifts in the east, jumped in his car Saturday (31) for a vacation south while the plant is shut down.

### AMPA'S 10G Goal

Goal of Naked Truth dinner is \$10,000 to be donated by the A. M. P. A. for film charities. John C. Flinn is calling a special committee luncheon at the M. P. Club Tuesday (4).

Approximately 800 tickets have already been sold for the dinner.

# CALM DOWN ON 10% SLUFF

## Rockefellers-RKO Apparently Pals Despite Radio City Rift Rumors

Reports spreading from unknown sources around RKO and Radio City that the Rockefeller interests were taking over the job of running the Hall entirely, RKO out of the situation despite that RKO has a leasing and management over the house, are stated to be incorrect. Rockefeller sources are somewhat perturbed by these reports.

While, at one time, when the courts of bankruptcy objected to the leasing arrangement between RKO and the Rockefellers, it appeared possible that RKO might go out of the situation entirely, only a few weeks ago the agreement, on a year's basis and expiring this summer, was approved.

Under this lease the Music Hall is operated by a separate subsidiary, Radio City, Inc., while the RKO Center is under another RKO subsidiary known as Radio City Theatres Corp. Van Schmus, who since S. L. Rothafel's departure has virtually taken over RKO's duties as managing director, is an officer of both these subsidiaries.

He is a vice-president and as such occupies an official capacity on administration and operation of the subsidiary over the two Radio City theatres. Van Schmus thus may be assumed to be in Radio City to protect the interests of the Rockefellers so far as the operation of the Music Hall and RKO Center are concerned. Though he may be regarded as RKO's successor, Van Schmus has not given himself the additional title of managing director but he carries out the duties of that post as they were carried out by his predecessor.

It is obviously to be expected that the Rockefeller interests would have someone in Radio City in an official and executive capacity in view of their interests there. Under the arrangement with RKO, this company and the Rockefellers split 50-50 the profits of operation after overhead and rent have come out.

First of any important changes made at the Music Hall since Rothafel left were carried out during the past week, notably the replacement of George Gerhardt by appointing of Hazel Flynn, from the Chicago American to post of advertising and publicity director. Bob Sisk, in RKO, has charge of the publicity and advertising department.

Another change was making the Roxettes line the Rockettes.

Leonard Hall, who resigned during the past week as publicist under Gerhardt, is the only other change. No successor.

## FRANKLIN-SELWYN'S BERGNER FILM PLAY

Harol B. Franklin has closed a deal with Arch Selwyn for production of at least one play and film starring Elizabeth Bergner. Selwyn had the deal orally with C. E. Cochran of London for production of the play. Franklin's arrangement gets him in on that and places Selwyn in on the film. Understood picture will get a Fox release though produced independently.

Franklin and Selwyn go to Europe Thursday (5) to talk over the details with Cochran and arrange for bringing the play to New York. Play is 'Nymph Errant', which is doing big business in London currently. Franklin and Selwyn may bring over the cast intact.

## Zukor Summering West, O. O. Important Prods.

Adolph Zukor will leave New York toward the end of the month for Hollywood.

He will remain on the coast probably all summer watching important productions at the Paramount studio.

## Fox Lot Busy Spot

Hollywood, April 2.

Fox is in one of the busiest spring production activities in its history. Studio has five pictures filming, five with camera work completed, but in the cutting rooms, and eight more in preparation to be started within 10 days.

Last year at this time Fox had only eight pictures in various stages of production.

## Sir William Wiseman Of Paramount Expected To Head Kuhn, Loeb

With Otto H. Kahn's decease Thursday (2), presumption is that Sir William Wiseman, closely allied with Paramount in various official capacities, will become the head of Kuhn, Loeb & Co. for many years one of the Par bankers.

Sir William is a member of the board of the parent company, Paramount Public, as well as on the boards of Paramount Productions Corp., subsidiary over picture making, and Paramount Distributing Corp., the sales branch. He is also a member of the Paramount financial committee and has played an important part all along in the financing functions of the company.

Sir William has many friends among showmen, both here and abroad.

Otto H. Kahn himself was active in Par for many years as a member of the board. He retired as a member two years ago when Sir William was in.

Gilbert Kahn, son of the famous financier and art patron, and Otto's brother, Felix E., are also closely identified with Par. The son is a member of the Paramount-Public board, and also is a director of Paramount Pictures Corp., the main holding company in control of subsidiaries. Felix E. Kahn, from whom Par bought the Rialto many years ago, is also a member of the P-P board.

Together with Hallgarten & Co., the Kuhn, Loeb house has handled virtually all of Par's private banking and financing, including the underwriting of both big bond issues.

## Hearst's Own Newsreel Looks Certain by Sept.

If Hearst starts operating its own newsreel again it will not be until September, because the Metroton contract with Fox is not up until then.

Monday (2) afternoon both reels remained formally non-committal, although in Fox it is believed that the severance has been virtually decided upon.

## JACK WARNER WEST

Jack L. Warner pulls out tomorrow (Wednesday) for the Coast. He has been in the east about three weeks discussing '34-35 lineup with home office executives. The 60 in line for the new year will be split up evenly, as before, between the Warner Bros. and First National trademarks.

S. Charles Einfeld, going west for a few weeks to look over the situation from the advertising-publicity perspective, left Friday (30). Stanley Shuford in charge at the h.o. during his absence.

## SCHENCK IN N. Y.

Joe Schenck slipped into New York Sunday (1) for a stay of unannounced length.

One of his regular trips.

## DECIDE UPROAR TEACUP TEMPEST

NRA Proviso Analyzed as Having Little Practical Effect on Status Quo—Exhibits Already Average 10% or Better in Number of Rejects Annually

## SOME STATISTICS

A four months' battle between major companies and the NRA which threatened to split the Blue Eagle in flint was conceded this week to be making the majors appear foolish in their own eyes. Wise men in their ranks taking to arithmetic have suddenly discovered that according to the industry's own record neither distributors nor exhibitors stand to gain or lose by the Code Authority's recognition of the now famous 10% cancellation clause.

Pictures that exhibitors book and never play each year more than equalizes the privilege extended to the box office by the government to cancel. Statisticians, just through with their latest job, figure 90% of the country's theatres sluff off product each year and that an average of 10% per exhibitor for yearly unplayed product is conservative.

An anti-sluff remedy is what the industry needs before it can expect to benefit even by the NRA's 10% cancellation privilege, it is now being held. Only way in which this can be realized is to go back to the form of compulsory arbitration, rather than in the Eagle round table conferences which permit access to the courts, industry spokesmen versed in the code declare.

Those many millions of dollars which the majors have been declaring they will lose with the cancellation right are now described by the statisticians to be little more than a myth; in fact, so small that even on the matter of sluffed product, except where an exhibitor has jumped an entire contract, it is not worth the expense to take the theatre owner to court.

Under the 10% clause as worded in the code even major lawyers concede an exhibitor can still sluff. Clause, they state, gives him the right to cancel out one out of every group of 10 pictures. Thus, they point out, if he has booked 50 pictures and played 40 he has been able to erase four features from his bookings. Then if he follows the old routine, he may fail to play the final 10. Many of the distributors them-

(Continued on page 51)

## Major Film Interests Deprecate Seriousness of Darrow-Johnson Tiffing, but Taking No Chances

## Hays to H'wood

Will Hays is returning to Hollywood this week, partly on organizational matters and also to address the MPTOA convention.

This is one of the few times that Hays is doing face-to-face exhibits in their own camp.

## 20TH CENTURY IN 3-MONTH TIME-OUT

Hollywood,

Contract players, irectors and other personnel are scrambling the Twentieth Century premises on the United Artists lot on loanout for the three-month production recess of the Schenck-Zanuck organization beginning May 1.

Constance Bennett and Fredric March have been farmed to Metro for pictures to be produced by Irving Thalberg. Miss Bennett will star in the 'Green Hat', while March, who recently completed 'The Firebrand' with Bennett, will appear in 'Barretts of Wimpole Street'. Metro also gets Loretta Young for three pictures.

Among the directors trekking, William Wellman goes to Sam Goldwyn to make 'Barbary Coast', and Walter Lang will meg the next Edie Cantor feature, 'Treasure Hunt', also a Goldwyn production. Sidney Lanfield, completing 'The Last Gentleman' with George Arliss, leaves for London to direct Jack Buchanan in 'Sons of Gung'.

Services of George Arliss and Ronald Colman are being reserved exclusively for 20th Century by Zanuck. Arliss remains in Hollywood for the Grauman's Chinese premiere of 'House of Rothschild' tomorrow (Tuesday) night, and then leaves with Mrs. Arliss for their annual vacation in England. Twentieth Century will resume production in September when all the company's contract players and eggheads will be recalled. Zanuck meantime vacations in Europe and Asia, big game hunting.

While major interests were rushing agents in a confidential capacity to Washington Monday (2) in addition to those formally delegated, and picture political circles were buzzing with a story that the President had sustained Clarence Darrow in his dispute with General Johnson, precipitated partly over the film code, independents were busily mobilizing a veritable allied army. This is aimed to include, for the first time in industry warfare, outside social organizations antagonistic to block booking.

With an all-indie front, since producer members of the Federation of the M.F. Industry will, probably before the end of the month, announce their position in the NRA fight, indie leaders now are preparing for Washington a program which features the dethronement of the present Code Authority and in its place a 5-6 membership equalized between producer-distributors and exhibitors in place of what they now characterize as the 7-3 vote with independents the minority.

Beneath the surface it was apparent that majors, as well, are taking no chances with their own strategy. Contactees who have seethed comparatively little service since the NRA came in were returned to arms, and several important positions in the majors' political front were quietly reversed, as a result, over the weekend.

## Political Football?

Outwardly there is a confidence in major ranks that the Code Authority will remain intact and that the greater part of the present formula will come through the present war undisturbed. There are various versions, among them that this is really a fight between Johnson and Darrow and that the film code happened to be seized upon as the most immediate rope for the tugging. The reports that President Roosevelt contacted Darrow and Johnson and decided that Darrow has the right of way in the present argument were made by industry intermediaries Monday, but formal and official confirmation could not be obtained.

Code lawyers hold that the front so far put up by the independents in Washington is just a repetition of an old story that is already on the NRA's books. They reminded that all through the early code days, particularly at its inception, the President emphasized the expectancy of upstanding among resalcitrant minorities. They declared that Darrow's duties do not include wide-spread investigation but simply to listen to charges from small organizations that the code is oppressing them. In this regard they contend that the code has not yet had a chance to prove itself and that independents are without proof of alleged oppressive acts.

Regarding Darrow, some major spokesmen expressed the belief that the chairman of the NRA Review Board is proceeding the current hearings on the ground that the President signed the code on December 7 the code has had three months to prove itself and should be ready for an airing which they, in turn, hold is premature.

As for the set-up of the Code Authority, such spokesmen expressed the belief that the NRA and not flintdom named it—and with President Roosevelt's approval—since names of all chief codists are included in the formula.

The majors on Monday (2) denied they intend to test out further Darrow's authority or to defy him. They stated that the Code Authority as a quasi-judicial body has its books up to date and ready for inspection any time Darrow wishes to review them.

Monday a new version from the majors also asserted itself. This is that Darrow, after all, is not investigating the Code Authority but he's not temperamentally de- an organization man.

(Continued on page 60)

## Par. Reorg. Committee Nears End

## Understood Little Work Still Remains— Situations Clearing Up

End of the Paramount reorganization committee, set up last spring with S. A. Lynch, newly Public En- terprises creditor, as chairman and including close to a dozen others, is expected shortly. A minor amount of work by the committee remains to be done.

With steps toward reorganization and the lifting of receiverships in New England well under way, a plan for a new lease of life in the Northwest is virtually all that's left. Considerable attention has been given to reorganization of Finkelstein & Rubin already, however, with many conferences to discuss questions involved held both in New York and Minneapolis.

Entire South has been completed so far as reorganization is con-

cerned, except for the possibility that something may be done in connection with the Saenger circuit which is deep in the hole. This, however, may be worked out directly with Paramount by E. V. Richards and his associates in Saenger, without going through the present reorganization board.

With readjustment in Par so close to the finish line, Lynch is not expected to remain in the company for very long. From the start it has never been assumed with any degree of probability that Lynch would step from the chairmanship of the reorganization board to an executive post in Par. It is doubted at first that he would want it, since he's not temperamentally de- an organization man.



# Amus. Stocks Put on Best Show While Rest of Market Flounders

While many stocks floundered week and wound amusement issues were putting on a better show. Of seven most active film company stocks, only one finished the week with a net loss. The others boasted fractional gains. Most of the action in the stock market was confined largely to first two days in week which consisted only of four and one-half trading days. All markets were closed Friday.

Heavy market on which lasted two hours, was remarkably active considering absence of many professionals. Approximately 800,000 shares changed hands, many representative issues ending the week with big gains. Advance in steel prices brought strength to steel stocks. This late Saturday rally brought big board stocks back to about same levels from which they started the week. Dow-Jones industrial averages closed at 101.85 or up 1.54 on the day, which was gain of 0.93 over previous Saturday. Rail average was unchanged and utilities were off compared to Saturday before.

Whole list broke badly at opening Tuesday on Roosevelt's endorsement of strong stock exchange regulation measure now pending in Congress. At least this was excuse for selling, which uncovered numerous stop-loss orders. Losses ran two and three points in many issues. Efforts to rally market cut down some of larger earlier losses, but market as a whole closed on bottom.

Apparently many followers of amusement group saw a rare opportunity to grab issues at lower levels during sell-off Tuesday, for these stocks came back subsequently to close the week nearly on top. It was noted here last week that careful traders were waiting for just such a break to pick up some of their favorites at cheaper prices.

In this connection it also was pointed out that the factor of inflation, virtually ignored in recent weeks, might have to be watched. And after both houses of Congress overrode the President's veto of veterans' expenditure bill, Ole Man Inflation suddenly appeared very much in the picture. As the week closed, many in touch with Washington affairs sensed a strong inflationary sentiment in nation's capital. Metal shares reflected this feeling most strongly Thursday, and again Saturday. New highs were made by some metal shares. It is said, now that the President has been defeated in first major contest with Congress, that an effort to obtain soldiers' bonus, calling for release of more than two billion dollars in currency, will be made in Congress.

## Tone Generally Better

Though to much can't be expected of market while stock market regulation measure still hangs over Wall Street, action of stocks on Thursday and again Saturday indicates that sentiment is considerably improved. The way market withstood shock of drive for lower levels Tuesday made it evident that there might not be any major reaction.

Revival of inflationary talk and belief in some conservative quarters that stock regulation measure never would become a law at this session of Congress has gone far to revive bullish enthusiasm. But even most enthusiastic bulls do not look for anything resembling a runaway market. Which is just what the administration has been striving for.

Pathe A and Warner rosters stocks on big board sported gains of 1/4ths of a point for the week. Paramount certificates showed a net gain of half a point as did Radio Preferred B. Radio and Pathe

(Continued on page 59)

## Yesterday's Prices

Stocks	500 Con. Fil.	500 Eastman	10,000 Gen. Elec.	10,000 Lowry	10,000 RCA	1,000 RKO	12,500 War. Bros.
High	41 1/2	35 1/2	22 1/2	32 1/2	19 1/2	18 1/2	17 1/2
Low	41 1/4	35 1/4	22 1/4	32 1/4	19 1/4	18 1/4	17 1/4
Last	41 1/2	35 1/2	22 1/2	32 1/2	19 1/2	18 1/2	17 1/2
Change	+ 1/4	+ 1/4	+ 1/4	+ 1/4	+ 1/4	+ 1/4	+ 1/4

BONDS	900 Gen. Treas.	900 Lowry's	500 P-F L. Cfrs.	1,000 U.S. 4 1/2	20,200 War. Bros.
High	98 1/2	98 1/2	49 1/2	104 1/2	57 1/2
Low	98 1/4	98 1/4	49 1/4	104 1/4	57 1/4
Last	98 1/2	98 1/2	49 1/2	104 1/2	57 1/2
Change	+ 1/4	+ 1/4	+ 1/4	+ 1/4	+ 1/4

CURB	300 Tech.	300 Col.
High	29 1/2	29 1/2
Low	29 1/4	29 1/4
Last	29 1/2	29 1/2
Change	+ 1/4	+ 1/4

## Merging Hollyw'd Lenser Outfits Oked by Elliott

Hollywood, April 2.

Steps for amalgamation of the two cameramen's organizations in Hollywood, American Society of Cinematographers and International Photographers, Local 659, International Alliance Theatrical Stage Employees have been speeded up during the past week, following disclosure that the plan apparently had the approval of William C. Elliott, International president.

Split in the ranks of the cameramen, with sudden revival of the ASC to content the IATSE group, resulted last fall following the failure of the strike last summer of the five-IA locals. Leaders of the International Photographers have unsuccessfully struggled with various plans to regain the confidence and backing of the cameramen generally, with defections from the ranks growing as no definite solution was advanced to members.

The first move, for amalgamation of the two groups was made some time ago, with the proposition held under cover by the few proponents of the plan. Informal discussions were held with representatives of the ASC, who were interested, but stated in the only manner in which the ASC would combine was through its absorbing the IATSE local, taking over what membership was acceptable, all assets, obligations, liabilities, and the charter issued by IATSE.

After several discussions, a plan was whipped into shape, and it is known the entire proposition was laid before Elliott when he was here recently. That he had not vetoed the plan is seen in the fact that further discussions on the amalgamation were held by the unofficial representatives after Elliott returned to New York.

First information on the plan was presented at an executive board meeting of the local two weeks ago, when one member proposed a get-together be arranged as the local had not been able to regain confidence of the members and reorganize the ranks. Strong opposition among board members at first gradually faded, and finally a committee was appointed to meet with representatives of the ASC to see what could be done to bring the cameramen into organization.

Plan, which now seems likely, is for the ASC to absorb the International Photographers, with the ASC holding the IATSE cameramen's charter.

## SMALL'S NEGRO-SCRIPTER

Hollywood, April 2.

First colored writer to get a contract script job in Hollywood is Wallace Thurman, who wrote 'Harlem' negro play. Thurman has just completed a synopsis on the William Powell picture for Edward Small at United Artists.

Thurman is under contract to Bryan Foy, for whom he wrote 'Sterilization' and was loaned to Small.

## INCORPORATIONS

New York

Hippodrome Civic Opera, Inc.; theatrical enterprise; capital stock, 100 shares, no par value. Mabel Hudson, Mary L. Thrall and Thomas R. Purcell, all of 90 Broad street, New York.

Madison Picture Camera Supply, Inc.; picture business supplies; capital stock, \$25,000. Nathan Rosenblatt, Y. Schenker and Shelby Hillman, all of 1482 Broadway, New York.

Pursuit of Happiness, Inc.; theatrical enterprise; capital stock, \$10,000. Edward Laurillard, Dorland House, East 127th street, London, England; Rowland Stebbins, 19 West 44th street, New York, and Lawrence Langer, New York.

Manager Corp.; theatrical enterprises; capital stock, 100 shares, no par value. Thomas R. Gorman, 1380 Merriam avenue, Bronx, and William J. Lee, 85 Riverside drive, New York.

F. W. Baumer, Inc.; musical instruments; capital stock, \$10,000. Frederick Baumer, 512 E. 12th street, New York, and Ida M. Laet, all of 512 Main street, New Rochelle.

International Society Orchestras, Inc.; conduct orchestra business; capital stock, \$10,000. George S. Gorman, 100 Broadway, New York, and Samuel Olman, all of 270 Broadway, New York.

Famous Bergdorf, Inc.; Inc.; pictures, vaudeville, etc.; capital stock, 100 shares, no par value. Julian T. Deles, 100 Broadway, New York, and William Lieber, all of 22 East 40th street, New York.

Nie-Nie, Inc.; pictures, vaudeville, etc.; capital stock, \$10,000. Leo Ascher, 1875 Lincoln place, Brooklyn; Rae Lavitt, 1875 Lincoln place, Brooklyn, and Marcia Lieberman, 614 West 122nd street, New York.

Wayburn Radio Broadcasting School, Inc.; business of teaching radio broadcasting, etc.; capital stock, 100 shares, no par value. Syd Compante, Chak Seelenfreund and Nathan Pollock, all of 1503 Broadway, New York.

Robert Bell Stores, Inc.; radio business; capital stock, \$20,000. Beatrice Bell, 100 Broadway, New York, and Samuel Bell, all of 1482 Broadway, New York.

Lancaster Theatre Corp.; Lancaster; theatricals, pictures, vaudeville, etc.; capital stock, 100 shares, no par value. Jos. Warda, 251 Penton street, New York, and Ben. Fingold, 17 Court street, all of Buffalo.

Endicott Circuit, Inc.; Brooklyn; theatrical business; capital stock, 100 shares, no par value. Samuel Berger, James J. Low and Murray F. Goodrad, all of 551 Fifth avenue, New York.

Junction Cities Amusement, Inc.; pictures, shows, etc.; capital stock, 100 shares, no par value. Jeannette Polnick, 1665 Townsend avenue, Bronx, and Samuel J. Polnick, 1665 Townsend avenue, both of 251 Broadway, New York.

Nathan Zatkis, Inc.; pictures, plays, etc.; capital stock, 100 shares, no par value. C. N. Caldwell, Jr., David H. Jackson and Raymond J. Gorman, all of 150 Broadway, New York.

Inter-Continental Film Corp.; picture business; capital stock, 100 shares, no par value. Louis Rolfe, 120 East 42nd street, New York, and David Strang, 325 East 42nd street, all of New York.

Hiffney International Corp.; pictures; capital stock, \$10,000. Russell M. Bell, Winifred Godde and Mae Gietz, all of 1 East 42nd street, New York.

Rochester Centennial, Inc.; production of centennial pageant; capital stock, 200 shares, no par value. Bernard E. Finucane, 129 Ambassador drive, and Carl S. Hershner, 291 Broadway, both of Rochester.

Yonkers-Cameo, Inc.; theatrical enterprise; capital stock, \$10,000. 121 Stuyvesant avenue, Brooklyn; Bernard Wolkin and Sol Wolkin, both of 212 10th street, Brooklyn.

Famous Authors' Pictures Corp.; pictures; capital stock, 100 shares, no par value. A. A. Cass, 19 Rector street, New York, and Paul S. Denton, 226 West 42nd street, both of New York.

## DISOLUTIONS

Film Rawstock Co., filed by Nathan Burkan, 1400 Broadway, New York.

CHAMBERLAIN PRODUCTIONS, INC., PURPOSES, INC., BENJAMIN MUSIC CORP., NEWSPAPER GUILD of Rochester, Inc.

## CALIFORNIA

Pacific Outdoor Advertising Co. Capital stock, \$100,000, none subscribed. Directors: H. A. Brown, Henry W. Brown, G. G. Schorler.

State Theatres, Inc. Capital stock, \$25,000. Subscribed: \$10,000. Directors: James Edwards, Jr., Bernice Edwards, William J. Edwards, Sr.

Beacon Productions, Inc. Capital stock, 100 shares, none subscribed. Directors: Morton Garbus, J. Schuck, S. Kaye.

Artistic Productions, Inc. Capital stock, 100 shares. None subscribed. Directors: Charles Magham, R. Robinson, Morton Marcus.

Symphony Society. No capital stock. Directors: Alfred Rain, Frederick Morris, J. C. Catterton, Charles L. White.

Historical Film Names C. A. Caton, doing business as Caton Music Publishing Co., Los Angeles.

## OKLAHOMA

Midwest Agency, Inc. 5012 Okla. (Gen. Adv. Agency). Capital stock, \$3,000. Incorporators, H. H. Champlin, L. E. Noble and J. Ford, all of Enid.

Bristow Baseball Club, Inc. Capital stock, \$1,000. Incorporators: L. Kamp, Dewey H. Price, C. M. McGeehan, Roy O. Kelly, all of Bristow.

TEXAS Brannon Theatre Company, Inc. Whitehouse, Texas; theatrical enterprise. Incorporators: William Brannon, Marshall B. Padgett, Nannie V. Brannon.

Chicagoans Coast Agenting Brannon Theatre Company, Inc. Barbara Cannon Shelton and Paul Edmonds, formerly of Chicago, have opened an agency here. Maurice Kioff associated.

# IATSE Worker Asks Impeachment Of L. A. Union Officers for Strike

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

Week April 6

Paramount—'You're Telling Me' (Par).

Capitol—'Rip Tide' (MG) (2d wk).

Strand—'Gambling Lady' (WB) (3).

Walter—'The Lost' (RKO) (2d wk).

Roxy—'Constant Nymph' (Fox).

Musie Hall—'This Man Is Mine' (RKO) (5).

Rivoli—'Looking for Trouble' (UA) (7).

Week April 13

Paramount—'Trumpet Blows' (Par).

Capitol—'Tarsan His Mate' (MG).

Strand—'As the Earth Turns' (WB) (11).

Rialto—'She Made Her' (Par).

Roxy—'Sing' (RKO).

Musi Hall—'Stand Up and Cheer' (Fox) (12).

Rivoli—'Looking for Trouble' (UA) (2d wk).

62 Pictures

'House of Rothschild' (UA) Astor (4th week).

'Viva Villa' (MG) Criterion (10).

## Sayre at Metro

Hollywood, April 2.

Joel Sayre has been spotted on the Metro writing staff, starting this week.

William Morris office placed the writer.

## Menjou, Landi Lead

Hollywood, April 2.

Adolphe Menjou has been ticketed by Paramount to play opposite Ellsda Landi in the Charles R. Rogers production, 'I Love An Actress.' Yarn is by Gregory Ratoff.

## DICK POWELL'S PERSONALS

Hollywood, April 2.

Dick Powell, who completes 'Dames' at Warners, is due to go on a four-week personal appearances tour in the Warner houses. He may later go to Europe for six weeks.

## FRANK R. ADAMS RKO'S

Hollywood, April 2.

Frank R. Adams, recently out of Paramount, is on RKO's writing staff.

He's working on 'The Other Passage,' for Pandro Berman production.

## N. Y. to L. A.

Marian Spitzer.

Ruth Morris. Mrs. Wm. Morris. S. Chas. Einfield. Bob Goldstein. Jack L. Warner. Sam Dembow. Roy Mack. Carroll Graham. Charlie Tobias. Murray Mencher.

## L. A. to N. Y.

Moss Hart. George S. Kaufman. H. S. Kraft. Herbert Yates. Lew Brown. Emma Dunn. Robert Harris. Joe Simmonds. John W. Considine. Gloria Swanson. Ben Goetz. Mr. and Mrs. Howard J. Green. George Laitt. Porter Emerson Brown. Charles Beahan. Harry Warren. Al Dubin. Dorothy Stickney. Richard A. Rowland. Jules Levy. Francis A. Mangan. Ethel Merman. Edmund Goulding. William Perlberg.

## Preferring impeachment charges against officials of Local Alliance

Theatrical Stage Employees, for what he alleges was disregard of by-laws and regulations in calling last summer's strike in the studios, James E. Shaw, a member of that union, has presented his charges in an open letter to William E. Elliott, International president of the IATSE.

In his communication to Elliott, Shaw states: 'Having awaited with patience since July 24, 1933, for someone in authority within the IATSE to take some action to punish the parties responsible for creating the chaotic conditions instituted on that date and which are still existing to the detriment of every member of the IATSE employed in any capacity in the motion picture industry in this country, I have reached the conclusion to place in your hands the results of months of careful consideration on my part, plus the advice of various members of the IATSE locals who have the best interests of our organization at heart and the charges of impeachment charges be brought in order to allow you to act in any manner you choose to rectify the mistake of those responsible for our losses of time, seniority and possible jurisdiction in the studios of Hollywood, California.'

Shaw assess his charges on wire dated July 24, 1933, and signed by Lew Blix, business representative of Local 37, calling on all members of the union to go out on strike. This move, charges Shaw, was in direct violation of the Basic Studio Agreement and the rules and procedure for international signatories to withdraw from the pact with major studios and other international unions were grossly violated.

## No Strike Powers

He further contends that the constitution and by-laws of Local 37 provides that 'the Board of Governors shall have direct supervision of all officers and employees of the local' and furthermore, 'the Board of Governors shall not have the power to call a strike in any studio or place of amusement, but must first have the sanction of the Local and General Office,' and charges that the Blix strike telegram violated both the letters and spirit of these sections as Blix was vested with the authority to issue a strike order when the Board itself is denied that privilege except when sanctioned as provided.

The union member's open letter to Elliott continues with the charge that by-laws of the International have been 'utterly disregarded and violated by the sending of this telegram and offer as evidence that to this date no authorization of a strike by the International President (as required by section 2) has as yet been received. The Board of Governors called within 24 hours (as further required by section 2) to vote on the question of strike.'

In closing, Shaw states: 'This proposal of Impeachment Charges is made, not to further burden you at a time when re-entrance into the basic studio agreement and the various adjustments of the many codes covering our numerous members are under discussion, but rather to ease your troubles by providing you with a weapon which can be used by call to strategize out a situation which must be vexing to you as a labor leader as it is to us who are the actual participants.'

The letter, which is being circulated among members of Local 37, is in pamphlet form, with space for the local to sign in support of endorsement of individual members who are in accord with the impeachment charges and who will forward the signed pamphlets on to Elliott.

Disclosure of the existence of the impeachment charges, which in Lew Blix writing a lengthy communication to combat the charges which was sent to Elliott in New York.

It is understood that a petition is being circulated among 37 members calling for a general meeting of the union at which time Blix would be called on to answer questions.

## C. F. KIMBALL HEADS PLANT

Hollywood, April 2.

Re-organization of the California studio has been headed by C. F. Kimball, former securities dealer, in charge of the rental lot. J. C. Woolf, previous manager, has resigned.

California Studios, Inc., is now leasing the lot, which has been called the Beachwood studio. Property is owned by the Burkhard Investment Co.

# FILM BOARDS WASHING UP

## One Day Per Week (Except in N. Y. C.) Should Settle All Grievances—NRA

In just one day each week the average grievance board should be able to wash up all its grief and its members get back their private occupations, the belief and the optimism of the Code Authority which is already pointing out that with reticence, arbitration being handled by separate groups, the grievance jurists, despite their additional duty of the compliance boards, should not find themselves snowed under if they use judgment and discretion.

### No Waiters Wanted

Exhibits with reps as professional waiters should be impressed on their first appearance before grievance members that the latter want only the facts and that verbosity and vituperation will not be countenanced. Above all, complainants with lawyers must be made to realize that opinions from barristers are not wanted in this department of the NRA.

This advice is being allowed to emanate from the C. A. after various reports from the field that some of the men who had eagerly sought grievance appointments now are fearful that the same will cause their own business to suffer.

The one-day optimism does not hold for such cities as New York and Philadelphia. Using former arbitration periods as the means of comparison codists will venture no word for the NRA in Manhattan. They figure that more cases will come up here than in the rest of the U. S. together.

## NRA FACTS LAG ON RAIDING PROBLEMS

Washington, April 2.

Another month's delay in submission of reports on Hollywood film and raiding problems is indicated in NRA circles. Order moving deadline back from April 7 is expected to come out this week.

Although reporting substantial progress in assimilating facts and analyzing reports, Divisional Administrator Sol A. Rosenblatt said much work must be done. Many questionnaires have come in and are being tabulated and summarized, but others are expected later. No deadline has been fixed for return of inquiry blanks but final limit may be necessary to speed work.

Possibilities that film salaries will come to the attention of the NRA Review Board was indicated last week when General Counsel Lowell B. Mason said the matter of executive income has been considered in relation to charges that code creates a monopoly. Mason indicated if his group has time it may look into the Federal Trade Commission report on all big incomes and lay basis for further inquiry into film conditions.

Raiding so far has been considered by narrow board and it is regarded as unlikely that this subject will be linked to the exhibitor protests. Board has not received any kicks from production end and so far has shown no indication of going into this phase of the business except when it is related to exhibition matters.

## Milliken to Rome's Int'l Film Educational Parley

What the U. S. is prepared to do to further films as a world educational medium will be recounted by Carl Milliken when the International Vision Education Convention opens in Rome April 19. This is the first time the Hays organization has participated in a conference of this kind.

Milliken sailed March 31.

## BANS FREE PARKING

L. Officials Rule Practice Violates NRA Code

Los Angeles, April 2.

Free auto parking for picture house patrons, where the privilege is made a part of the admission price, has been banned in the downtown sector by Charles H. Cunningham, in charge of the local NRA office, who declares the practice to be a violation of the industry code and unfair competition.

Notice was served on Sid Grauman, operating the United Artists, and Sherill H. Cohen, operator of the Orpheum, only two downtown picture houses giving patrons the free parking privilege. Practice was immediately eliminated by Grauman, with the Orpheum management expected to follow in line in the next few days.

Nabe houses, with free parking facilities for patrons, have so far received no instructions to discontinue the courtesy.

## Judge Lindsey Starts Coastal Code Hearings

Hollywood, April 2.

Judge Ben B. Lindsey, Labor Compliance Director for Southern California, has started the stalled code compliance machinery set up to handle motion picture studio labor complaints. Empowered to go ahead through word from Sol A. Rosenblatt, Judge Lindsey, working under State NRA Administrator George Creel, has set the first of many skeddled hearings on wage and hour code violation complaints for tomorrow (Tuesday).

Citations have been issued to representatives of Fox, Warners, First National, Paramount, Metro, Radio, Universal, Columbia, United Artists, 20th Century and several indie studios, and to the hundreds of complainants who allege specific picture code violations or evasions in studio working conditions and practices.

Hearings, in compliance with the code, will not be public.

The approximately 1,500 individual squawks which have deluged the local NRA offices have been segregated into three major classifications. Only one of these three categories is to be handled by Lindsey, that dealing with studio labor.

### Casey Committee

This type of case was intended to be placed under jurisdiction of the Studio Labor Committee of four named by Rosenblatt—Pat Casey, Al Berros, Ed Smith and Dick L'Estrange. Many complaints have been filed with this so-called Pat

(Continued on page 30)

## L. A. Codists Pick Sec.

Los Angeles, April 2.

Zoning-clearance and grievance boards recently set up to function in the Los Angeles territory, have sent two recommendations to the Code Authority, expressing their first and second choices for the secretaryship of the bodies.

Unanimous first choice is Lola Adams Gentry, presently secretary of the L. A. Film Board of Trade, and second choice, Mrs. Minnie Koppell, secretary of the Southern California Independent Theaters Owners' association.

Boards will reconvene at the calls of the rotating chairman, George Hanes on zoning and Ben N. Bernstein on grievance.

## NO FUNDS OR PURPOSE LEFT

Code Supplants 10-Year-Old Mechanism for Handling Grievances—Film Board of Trade Secretaries May Pass Into C. A. Employ

### DETAIL WORK

Film Boards of Trade, political outposts throughout the country for the major industry during the past decade, are being

lived, it was admitted for the first time by official spokesmen over the week-end. Just how soon and what kind of a death the boards will have is a mystery. But the new network created by the NRA and a belief among majors that the boards have served their purpose in educating trade employees in the various arts of contact and finesse are given as the main reasons.

Complications, however, are already rising. These, it is believed in pro-board parts of the industry, may yet save some of the boards, and eventually witness their return to strength.

Theory that film secretaries can, in many instances, function as grievance and zoning board stenographers and still carry on their original work, all for a weekly salary of \$40 or \$50 a week, persists in some major circles as a reason for the termination of the contact chain.

Recent developments, however, would blast this theory. First of all, it is admitted within their own ranks, many of the secretaries have long been away from active duty with pencil and typewriter. And the Code Authority, according to officials over the week-end, is expecting its field force to economize to the bone and pick secretaries who can do the manual work themselves.

It is also pointed out that the duties of Film Boards are vastly different from those which would be theirs in the NRA posts. That they could investigate, contact legislators, smooth over industry troubles in addition to executing all the burdens under the NRA is conceded to be a physical impossibility.

Boards, however, have been definitely heading toward the shelf for the past two years when their number was cut from the original 32 to 22. Money trouble was described as responsible at the time. Now, according to reports, the major industry has refused to make any further appropriation for the film boards.

Chicago, April 2.

Indications that the Film Boards throughout the country will be out of business soon are seen in the decisions of several grievance and zoning boards to take over the Film Board secretaries as scribes for the various local film code boards. At the meeting here last week of the code boards Emma Abplanalp, secretary of the Film Board here for the past three years, was recommended as secretary for the code board.

Figured that the Film Board will be closed by May 1 and that Miss Abplanalp would come in with film business experience and background. Only other name brought up as possible secretary was Joe Abramson, secretary of the Film Board about six years ago and at present a Warner theatre manager in St. Louis.

Informal meeting of the code boards voted a recommendation for a monthly budget of \$100, to take care of salaries, rent, communications, etc. As soon as the budget question is settled board will start active operation, which is figured within two to three weeks.

## Indie Exhibs Charge Rosenblatt Ignored Them, Code Gives 'Big 8' Stronger-Than-Ever Dominance

### Tuesday—The Day

Washington, April 2.

Review Board today put over until tomorrow further hearings on film code, refusing to assign reasons for delay. Gov. Floyd B. Olson, friend of Al Steffen, head of Allied of Minnesota, is slated to be star witness, along with members of independent labor unions in New York area.

J. Robert Rubin, alternate for Nicholas M. Schenck, and H. S. Bareford, alternate for Harry M. Warner, conferred tonight with General Counsel Lowell Mason concerning Code Authority's stand on charges filed by Allied and Department of Justice at last week's hearing. Nothing was forthcoming from any of the conferees about possibility CA members will take the stand. Admitting his plans for further investigation are sky-high, Mason said he would not attempt to force a showdown by demanding that Bareford and Rubin take witness stand.

Divisional Administrator Rosenblatt will not appear tomorrow. VARIETY learned exclusively. Rosy has outlined his position in a letter to Mason which Review Board lawyer denies having received. Report is letter points out NRA has offered its services and files, but Review crowd has failed to require Blue Eagle's aid. Rosy was not on tap today because he was not invited to attend.

## ALL 31 BOARDS OF CA START BY APRIL 15

The Darrow quizz-is not delaying the film code field machine. Code Authority headquarters maintained Monday (2) in announcing that doors of at least 20 zoning and grievance boards in as many cities will be ready for business Monday (3). Only delay in these boards getting under way this week, it was claimed, is that the CA at its Friday meeting will have to ratify secretaries now listed for the positions.

All 31 boards should be functioning by April 15, it was stated. All but two sets in New York and Philadelphia were announced as complete over the week-end.

At Friday's meeting the CA will receive a plan from S. R. Kent and J. Robert Rubin designated as a committee to look into the Hollywood extra trouble. Details will not be divulged until after this session, and then only if the CA takes action.

Sol Rosenblatt's report is expected to be made at this session, as the deadline is April 7. Formal announcement of code taxes will also be made, according to the present schedule.

Harold S. Bareford as chairman of the April 6 meeting was designated to represent the CA before the Darrow quizz.

### TOWNLEY ON THALIANS

Hollywood, April 2.

Jack Townley will produce the new series of Thalian shorts for Universal release.

He'll start production on a set of six around April 15.

Washington, April 2.

Parade of indie exhibitors protested to National Review Board Thursday (20) that major producers wrote the NRA code in such a way as to legalize all unfair and vicious business practices and then stacked both the Code Authority and subsidiary agencies to insure monopolistic control of entire film industry.

Few specific charges of code violations were read into the record, most testimony being generalized squawks about hardships faced by indies and recital of ancient history. Session was a field day for Allied States group which walked out last fall on Divisional Administrator Sol Rosenblatt and failed to win sympathy from either Gen. Hugh S. Johnson or the President.

Proceedings centered around issue of the 'big eight'—as General Counsel Lowell Mason and board members preferred to designate major producer group—with principal protests relating to forcing shorts, outrageous percentage charges, unreasonable clearances, discrimination between indie and affiliated exhibitors, and set-up of CA.

Principal charges were made by Harry Brandt, I.T.O. N.Y. president, who related how Rosenblatt refused to consider requests of indies in code revision conferences and who warned that without drastic revision of present pact wholesale theatre bankruptcies must be expected.

Charging that 'the code, as submitted was altogether a sham' which 'came out of the meetings' Brandt testified that 'the independent can't make a living if he deals with the big eight and he can't live under the situation today. The independent could not live on independent productions.'

Indie House Better Contention that indies in virtually every case operate better houses than majors was stressed by Brandt who said that when code discussions opened indies were hopeful and 'looked on the code as a life-saver.'

'We thought at last we were going to have a chance to do business on an equal foot,' Brandt declared. 'Instead we find ourselves much further down in the rut and a monopoly set up in such a way that nobody can break through.'

Brandt charged that in no instance have any indie groups been invited to participate in administration of pact and their suggestions during code writing were scorned by Rosy. No records of conferences were kept, he emphasized, while at one meeting when one conferee began taking notes Rosy objected.

Detailed accounts of futile attempts to purchase first runs from major distributors and of admissions by 'big eight' sales managers that indies could not be supplied with pix because of tie-up between majors were presented by several indies from New York-New Jersey area, while indies from the Midwest and South testified that unfair practices used in metropolitan area are prevalent even in the sticks.

Julius Charnow, operator of indie house in Leona, N. J., related how clearances were greatly extended during period his house was operated by Fox and when theatre was returned he was forced to wait six or seven weeks to obtain features. Charnow described visits to principal exchanges and contended 'their actions and practices tend to show some sort of an arrangement' to keep indies in check.

Complaint that code legalizes forcing of shorts was heard from Irving T. Gerber, operator of Eagle theatre, New York, who told about attempts to contract for Columbia and Paramount productions. Gerber and Columbia insisted he take

(Continued on page 22)

## L.A., Undaunted by Holidays, Shows Healthy Biz, 'Riptide' Opens Big; 'Spring' and Ellington High \$20,000

Los Angeles, April 2. Though Good Friday and Passover eve hit together, and torrid weather has the town wrapped up this week, fairly good all around this week. Over week end theatres got the benefit of the school-goers trade and got the bigger percentage of the week take over. Despite the Friday slough off, Paramount stands out again this week with Duke Ellington topping the fare above 'Melody in Spring'. With heavy campaign on R. pic, well as stage attraction, opening day exceeded that of Ted Lewis by \$300, and looks as though house will have one of those \$20,000 or better weeks. Search for Jolson, which was the first attraction, opening day exceeded that of Ted Lewis by \$300, and looks as though house will have one of those \$20,000 or better weeks. Search for Jolson, which was the first attraction, opening day exceeded that of Ted Lewis by \$300, and looks as though house will have one of those \$20,000 or better weeks.

Tide (MGM). Looks to be ripping along in its Northwest premiere for expected \$5,000. Very big. Last week, David Harum (Fox), second week, \$4,000, great.

Blue Mouse (Hamrick) (650; 15-25). 3 Corned Moon (Par) and 'Keep 'Em Rolling' (RKO), dual, 'Sweet' (UA), dual, split week, anticipated to reach okay \$1,500. Last week, 'Girl Without a Room' (Par) and 'Myrt and Marge' (U). Lattin played up for responsible for \$1,100 in four days.

## Lent End Perks Catholic N. O.; Jolson \$12,000

New Orleans, April 2. Biz comes back with a bang this week. Lines are in evidence for the first time since the beginning of Lent. Town leader is 'Rip Tide', Shearer showing conclusively she is still the queen of local wickets, and Lewis State will pass \$10,000. Across the street the Saenger has a heavy clicker in 'Wonder Bar', which will grab more than 12 G's. Orpheum has Katharine Hepburn in 'Spitfire', which may get \$10,000. Tudor is caught in between and will hardly better \$1,000 with 'Search for Beauty'.

Estimates for This Week

Downtown (WB) (1,800; 25-35-40-55) - 'Wonder Bar' (WB) (3d final week). Holding up in great style for third stanza will hit \$10,000. Not going strident, but second week hit profitable, last second week hit \$10,000, which was surprisingly big.

Hollywood (WB) (2,150; 25-35-40-55) - 'Wonder Bar' (WB) (3d final week). Not going strident, but second week hit profitable, last second week hit \$10,000, which was surprisingly big.

Los Angeles (Wm. Fox) (2,800; 15-25) - 'Cross Streets' (Invisible) and 'The Poor Rich' (U). Pending on some house gets the mat. shoppers, and they will help toward a \$3,800. Last week 'Speed Wings' (Col) and 'Beloved' (U) did excellent trade around \$5,000.

Pantages (Pan) (2,700; 25-40) - 'All Quiet on the Western Front' (U). All quiet at Pantages for pic that should hit an easy \$7,500, and which will not hit over \$3,100. Last week 'The Show-Off' (MG) and 'Let's Be Ritz' (U) with preview added had hard struggle to hit the \$2,600 mark.

Paramount (Partmar) (3,695; 30-40-55) - 'Melody in Spring' (Par) and stage show. Ellington outfit will carry it back to \$20,000, which is big trade. Last week 'Wharf Angel' (Par) and it was Ted Lewis outfit that did the trick of \$22,300, which was best trade house has had in many a moon.

RKO (2,950; 25-35-40) - 'Little Women' (RKO) (2d week). Though trade slackened off Good Friday, picked up over the weekend and looking close to \$10,000 mark. Last week, first stanza for this pic, tremendous as \$16,400, which is almost house record since edifice opened.

State (Loew-Fox) (2,024; 30-40-55) - 'Rip Tide' (MG). Started off at heavy clip Saturday and looks as though it will set straight pic policy record for house by grossing around \$23,000. In for 12 days. Last week 'Murder in Trinidad' (Fox) and 'Lazy River' (MG). First try of house at double bill, \$20,000. First week for house (Gravay) (2,100; 30-40-55) - 'Catherine the Great' (UA) (2d week). Seems as though holdover was not warranted, as take will not run over \$6,500. First week this one hit just over the \$10,000 mark.

### TACOMA BETTER

'Riptide' \$5,000; 'Palooka', \$2,500; 'Moon', \$1,500

Tacoma, April 2.

Norma Shearer's 'Riptide' is the town's headliner this week, following 'David Harum' after dandy 13-day run at the Roxy.

Estimates for This Week

Musie (Loew-Fox) (U). Laughs stressed to bring 'em out after Lenten spell, indicated \$2,500 deemed fair. Last week, 'Six of a Kind' (Par) pulled after four slow days, \$1,400 bad.

Roxy (J-VH) (1,300; 25-35). 'Rip

## Joe Laurie Peps Up Pitt at \$7,500; Sten \$23,500, Just So-So

Pittsburgh, April 2. Best weather break in months, together with passing of Lent, caused those furrowed brows. For a change, this session. Although Holy Week wasn't quite as bad as it was last year, it was enough and a little bit of rain all the way round won't hurt.

With biggest exploitation campaign a picture has had in years, 'Name' at the Henry West, Green, with Village Folies on stage, will get some dough, but \$23,500 will just about balance the budget for this outlay. Bill, of course, got out of the street on Good Friday, yet doubtful of registering a solid clip because of unfavorable word-of-mouth.

Pitt is picking up with Joe Laurie's 'Memory Lane Revue' and 'I Believed in You' on screen. Probable \$7,500 session is music here, after three or four dull sessions. Nice campaign behind 'Harold Teen' helped by a tie-up with 'Post-Gazette', in which cartoon strip appears daily, should see Warner's getting a better than average \$6,000.

Fulton held off 'George White's Scandals' until Saturday (31) as against usual Thursday opening, but town's still buzzing with sensational business for 'David Harum' at this site.

Estimates for This Week

Davis (WB) (1,700; 25-35) 'Love Birds' (U) and 'Count of Monte Cristo' (U). Twin bill gets its chief draft from Summerisle-Pitts, consistently good marquee names in this territory, and should turn up with a hit at \$3,300. Last week 'I Like It That Way' (U) and 'Crosby Case' (U) in the dumps plenty at \$1,900.

Fulton (Shea-Hyde) (1,750; 15-25-40) - 'George White's Scandals' (Fox). Opened strong Saturday (31) and may stick 10 days to get swell back in its regular Thursday start. 'David Harum' (Fox) in second week lasted eight days to \$6,300, sensational for Holy Week, particularly with a holdover in 'Lays'. Rogers picture gathered a great \$14,500.

Penn (Loew's-UA) (3,800; 25-40-55-70) - 'Nana' (UA) and 'Greenwich' (U). 'Greenwich' is good business but nothing sensational, and \$23,500 will just about represent an even break for the stiff overhead. Swell campaign behind picture, but little bit of litigates against any kind of turnover and will naturally hurt. Last week 'Good Dame' (Par) and Morton Downey unit overtook \$18,000. Considered fair enough for Holy Week.

Pitt (Shaffer) (1,600; 15-25-40) - 'I Believed in You' (Fox) and Joe Laurie's 'Memory Lane Revue'. Bound to be talked about and should bring out the old-timers in droves. Looks like \$7,500 or better, and that's plenty okay after \$1,000. Last week 'Wine, Woman, Song' (U) touched good \$2,400.

## Lids Pop in Baltimore

## Gloom Chased by 'Riptide,' Hefty \$18,000; 'Death' Wow 7G

Baltimore, April 2. Combination of lids popped off this week, the exhibs crawling out of both ways and the Lenten cocoons. And in celebration they have lined up one of the most shimmering arrays of product the local scene has been favored with all season.

Two top riders are straight flicks spots, Stanley and Keith's. Class fare on tap at both, former having 'Riptide' and latter 'Death Takes a Holiday'. Norma Shearer film in town that could throng 'em Good Friday, though 'Holiday', which opened Thursday (29), held fairly. Last week 'The Show-Off' (MG) and 'Let's Be Ritz' (U) with preview added had hard struggle to hit the \$2,600 mark.

Estimates for This Week

Auditorium (Par-Mutual) (1,700; 25-35-40-50) - 'Dream of My People' (Indie). Yiddish talk started Saturday (31). Cantor Rosenblatt, a 'Y' and 'I' any big ever taken. It'll be his personal draft that effects it. Century (Loew-UA) (3,000; 25-35-40-55-66) - 'Gambling Lady' (WB) and 'Midway Night' (U). Pic is the real backbone of the unit, chances, the femmes especially continuing to it. Probably will reach \$16,500 and that's nice. Last week 'Mysterious Mr. X' and 'Broadway Round-up' unit smogged sound \$15,500.

Hippodrome (Rappaport) (2,500;

## Earle, Philly, \$40,000 with Joe Penner; 'Riptide' \$17,000; 'Bottoms Up' \$16,000

(Chadwick) and 'Let's Go Places' unit n.h. at \$5,700.

Stanley (WB) (3,600; 25-35-40) 'It Happened One Night' (U). Last week 'Bolero' (Par), ouch at \$5,000.

Warner (WB) (2,000; 25-40) - 'Harold Teen' (WB). Nice campaign and with kids out of school for a few days, should get a deluge of adolescents, which should help to an all right \$4,000, best here in some time. Last week 'Come On, Marines' (Par) just another picture and \$3,700 just another gross.

## 'Riptide' \$17,500, 'Bar' \$7,500; All's Well in Buffalo

Buffalo, April 2. Current indications point to satisfactory grosses for Easter week, although considerable short of top figures. Last week, normally one of the worst of the year, showed remarkable strength, business holding up to estimates in most places and such slumps as occurred being blamed on snow margins. All downtown houses closed until 3 p.m. on Good Friday, which cut into the week's figures somewhat.

Ripp this week turns to a single feature policy with an increase of 5c on top price.

Lafayette is moving along to excellent showings, figures here during the last month of below average. Only \$1,400 for an advertised 10th anniversary week.

Fox (3,000; 30-40-60) - 'Bottoms Up' (Fox) and stage show. Looks good despite slow Good Friday start, \$16,000 indicated. Last week '3 on a Match' (Fox) (Fox) and stage show, \$14,000.

Carlton (1,000; 30-40-60) - 'Man of Two Worlds' (RKO). Getting quite a lot of newspaper attention because it marks Francis Lederer's screen debut. Last week, 'Heat Lightning' (RKO). Week \$2,700.

Keith's (2,000; 25-35-40) - 'David Harum' (Fox) and vaude. Best week in some time expected, \$5,000. Last week 'The Show-Off' (MG) (Fox) and vaude. Week \$5,500.

Locust (1,200; 30-40-60) - 'Scandals' (Fox). In second week this musical should get \$8,000. Last week's gross of \$5,600 was fairly satisfactory.

Stanley (3,700; 40-55-65) - 'Gambling Lady' (WB). Nothing over \$12,500 figured. Last week, 'Mystery of Mr. X' (Par) \$10,000 indicated.

Stanton (1,700; 30-40-55) - 'Come on Marines' (Par). \$9,000 likely. Last week, 'Lost Patrol' (RKO). Rave notices and a strong \$9,500.

(FN) and 'Like It That Way' (U) fair at \$8,300.

Capitol (WB) (1,200; 15-25-35-50) - 'Nana' (UA) and 'Death Takes a Holiday' (U). Neither picture likely to pull much here, but may bring in a nice \$4,500. Last week 'Bolero' (Par) and 'Cheaters' (Col) week at \$3,500.

Little (Franklin) (299; 30-40) - 'Liebe Muss Verstanden Sein' (Ufa) and 'Madame Wunsch Keine Kinder' (Ufa). Not likely to get much over the regular \$500. Last week \$17,000 or better. Last week 'Karamazov' and 'Der Herr Burower' both sides.

Loew's State (2,780; 15-75) - 'Queen Christina' (MG) and vode. Good for some time expected, \$5,000. Last week 'The Show-Off' (MG) (Fox) and vaude. Week \$5,500.

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Philadelphia, April 2. Ig noise this week is the Earle's sensational biz with Joe Penner as its stage headliner. Friday opening was a tip-off on attendance possibilities and Saturday, in face of the hardest rain Philly has had in years, was also terrific and the management decided on a 9 A. M. opening instead of the usual A. M. lecture is 'Harold Teen'. Week's gross almost certain to hit \$40,000. Earle's recent pace has been slightly under \$15,000. If it keeps up it's a new house record.

Boyd is another house expected to get important money after stumbling along with a weekly average of less than \$10,000 for a couple of months. 'Riptide' is the picture expected to do the job. Opening pace indicated a \$17,000 week and hold-over virtually certain.

Estimates for This Week

Aldine (1,300; 40-55-65) - 'Palooka' (UA). Ought to get \$5,000, in second week. Last week, 'Cat and the Hat' (MG) (MG) \$2,100.

Arcadia (600; 25-40-50) - 'This Side of Heaven' (MG). Looks good for \$2,400. Last week, 'Cat and the Hat' (MG) (MG) \$2,100.

Boyd (2,400; 40-55-65) - 'Riptide' (MG). Looks like best thing house has had in some time. \$17,000 week indicated and a hold-over. Last week, 'The Earth Turns' (WB) held for three days. Played week and a half.

Earle (2,000; 40-55-65) - 'Harold Teen' (WB) and vaude. Joe Penner headlines and the b.o. is doing a tons business. Looks as if gross will hit \$60,000 record. Six shows on Good Friday is unheard of here; seven on the week-end days. Last week 'Long Lost Father' (RKO) and 'The Show-Off' (MG) (Fox) advertised 10th anniversary week.

Fox (3,000; 30-40-60) - 'Bottoms Up' (Fox) and stage show. Looks good despite slow Good Friday start, \$16,000 indicated. Last week '3 on a Match' (Fox) (Fox) and stage show, \$14,000.

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## 'Dame' and Earl Carroll Unit \$17,000 in Newark

Newark, April 2. Religious holidays and downtown Saturday kayped this week-end, making it hard to estimate grosses correctly. However, it is plain that after several lean weeks the Newark will be on top with 'Earl Carroll Vanties' on the stage and 'Good Dame' on the screen. Hepburn at Proctor's in 'Spitfire', and Garbo at Loew's in 'Queen Christina' are sure to mean nice grosses, also.

Business last week was not so good, naturally, but there was an enormous crowd downtown and apparently a big crowd of good indication of future grosses.

Estimates for This Week

Brandford (WB) (2,967; 15-66) - 'Jimmy the Gent' (WB) and 'Countess of Monte Cristo' (U). Cagney name will help this bill and he got good notices. Probably \$10,000 or better. Last week 'Dark Hazard'

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# Loop Looks Up; 'Gambling Lady' Tops At \$36,000; 'Riptide' Rip-snorting to Wow \$22,000 at U. A.; Palace Off

Chicago, April 2. Business is up this week as the town sheds the Lenten restraint. Mobbs are hitting it for the loop once more and the bulk of the downtown houses are noticing it in a hearty upward swing at the till. Attractions and admission prices still count, however, with the weaker theatrical shows showing little individual improvement.

B. & K. flagship Chicago rides to the forefront where it belongs and indicates healthy competition with 'Gambling Lady' on the screen and the 'Blackbirds' unit on the stage. Entire show getting favorable notices and word-of-mouth which presages a general build-up throughout the week.

Other winner of the loop is 'Riptide', which looks good despite its Saturday opening. B. & K. is about ready to quit these Saturday starting days since they always send the pictures away on a false start. With midweek opening picture on good legs, B. & K. is climbing to a terrific Saturday gross, but when the pictures open right on that day the public doesn't know just how to take it. B. & K. is finding that Saturday getaways are hurting rather than helping the final take.

Estimates for the week Chicago (B. & K.) (3,840; 35-55-70)—'Gambling Lady' (WB) and 'Blackbirds' unit on stage. Reports good all along the line and business is rising from the gross. Hitting it to \$36,000, pleasant. Last week was pitiful for 'Good Dame' (Par) and a hopeless stage line-up, with the gross knocking under at bad \$23,800.

McVickers (B. & K.) (2,284; 25-35-65)—'George White Scandals' (Fox) (2nd week). Took fine \$14,100 last week and goes into second session with plenty of indications for hold-up to good \$30,000. 'Wonder Bar' (WB) due to replace Saturday (7).  
Oriental (B. & K.) (2,300; 25-35-40)—'Dark Hazard' (WB) and vaude. Off somewhat from previous week as Milton Berle goes into business here. The problem is holding down the house overhead, which makes genuine profits difficult to achieve. Last week 'No More Women' (Par) boosted take to \$17,700.

Palace (RKO) (2,533; 40-60-83)—'This Man is Mine' (RKO) and vaude. Buddy Rogers' declining. But nothing helping here this week. Competition is too tough for the skimpy show this house is delivering for the money. Down to \$17,000. Last week was even worse at \$15,600 for 'Lost Patrol' (RKO) and 'New Yorkers' unit on the rostrum.

Roosevelt (B. & K.) (1,500; 25-35-45)—'It Happened One Night' (Col). Last week \$9,800 and likely \$15,000 currently. 'Six of a Kind' (Par) due to follow.

State-Lake (Jones) (2,700; 25-35-40)—'Cross Country Cruise' (U) and vaude. \$13,000 average gross. Last week \$12,900, with 'Sleepers' East' (Fox) due to follow.

United Artists (B. & K.-U.A.) (1,700; 35-45-65)—'Riptide' (MG). Saturday (31). Going into a winning session delivering best gross house has seen in a long time. 'Catherine the Great' (UA) finished short session to \$9,000 for first week.

## Melody Ho-Hum \$20,000 At Brooklyn Paramount

Picture fare at the downtown houses is fair. But attendance is mild. Majority of citizens are at Coney Island's boardwalk for the Sabbath and ignored film houses.

Estimates for this week Paramount (E.W.C.) (4,000; 35-55-65)—'Melody in Spring' (Par) and stage show featuring Borrah Minnivet. Will be lucky to get \$20,000. Last week, 'Marines' (Par) got \$20,000, weakish.

Fox (Conco) (4,000; 25-35-50)—'Hold That Girl' (Fox) and stage show. In vicinity of \$13,500, satisfactory. Last week 'Coming-Out Party' (Fox) \$14,000, oke.

Albee (RKO) (3,500; 25-35-50)—'Bottoms Up' (Fox) and vaude. Melba \$16,000, mild. Last week 'Scandals' (Fox) \$17,500.

Loew's Metropolitan (Loew) (2,400; 25-35-50)—'Riptide' (MG) and vaude. Tolerable \$18,000 in view. Last week 'Show Off' did \$14,000, brodie.

Strand (WB) (2,000; 25-35-50)—'Wonder Bar' (WB), oke at \$11,000. Last week 'Heat Lit hitting' (WB), \$16,700 weak.

## WEATHER WORRIES INC.

'Wonder Bar' Swell \$2,800, 'erine' Oke \$800

Lincoln, April 2. Now that this Holy Week thing is over, the theatres are shooting with both barrels at all possible patronage. 'Wonder Bar' was boosted into the minds of the public by a pre-viewing Friday (30) and gets the week at the de-luxe Stuart.

Weather is principal worry. Typical Nebraska climate is in vogue, with the mercury at 70 above at noon and 10 above at nightfall with snow. Out here it's the quandary season between flannels and fans. However, purse strings pulled so tight during the 40-day privation period will surely bust all over the h.o.'s this week.

Estimates for this week Capitol (Livingston) (850; 10-15-25)—'Chance at Heaven' (Radio) and 'Gladie Smith' (Col) duet. Not so forte, but will cash in on post-Easter parade for \$1,300, oke. Last week 'Wharf Angel' (Par) and 'Madame Spy' (U) duet; was a success \$2,000.

Colonial (LTC) (750; 10-15-25)—'Devil Tiger' (Fox). Will probably run all week. Exploitation making a lot of out of city. Mobbs' best. Nebraska boy and once a newspaper man here on the Journal. Neat \$1,100 expected. Last week 'Goodbye Love' (Par) and 'Oriental Express' (Col) duet. Good-billed and 'Keep 'Em Rolling' (Par) split for an average \$800.

Lincoln (LTC) (1,000; 10-15-25)—'It Happened One Night' (Col) and 'Fiddle' (MG) stood up very nicely under the h.w. pressure. Take neared \$2,500.

Oriental (LTC) (1,200; 10-15-25-40)—'This Man is Mine' (Radio) and 'This Side of Heaven' (MG) with Georgia Minstrels on stage. Split. Mighty average \$2,500 expected. Last week 'Let's Love' (Par) and 'I've Got Your Number' (WB) with vaude, split was very fair, \$1,900. State (Monroe) (500; 10-15-25-40)—'Catherine the Great' (UA) and class pic house may be an able task. However, \$800 will be considered nice enough. Last week 'I Loved You Wednesday' (Fox) moved slightly, \$1,000.

Stuart (LTC) (1,900; 10-25-40)—'Wonder Bar' (WB). Helped by an opening midnite prevue Friday (30), will show up with a figure of \$4,300 at \$3,800. Last week 'Death Takes a Holiday' (Par) was a disappointment and pitched into nothingness, \$2,000.

## 'RIPTIDE' AT \$9,200 INDIANAPOLIS' BEST

Indianapolis, April 2. Easter week has brought with it no general increase in business. The picture is hitting around the average marks of the past few weeks except in the case of Loew's Palace which is stepping out handsomely on 'Riptide' (MG). 'Riptide' (MG) is the best take in weeks including even the occasional bills with stage attractions at higher admission prices.

Estimates for this week Apollo (Fourth Ave.) (1,100; 20-25-40)—'George White's Scandals' (Fox). Opened fairly well but under expectations with a figure of \$4,300 looming up; moderately good. Last week 'David Harum' (Fox) finished its fourth week very strong at \$4,000.

Circus (Katz-Feld) (2,600; 25-40)—'Wonder Bar' (FN). Opened very big but quickly sagged due to lukewarm reception by patrons. Will reach a disappointing gross of \$4,500. Last week 'This Man is Mine' (RKO) is only a jump or two above average. Last week 'Journal of Crime' (FN) lasted only five days, garnering \$2,500.

Indiana (Katz-Feld) (3,100; 20-25-40)—'This Man is Mine' (RKO) and 'Man of Two Worlds' (RKO), dual week, success at \$3,000. Last week 'Success at Any Price' (RKO) and 'Two Alone' (RKO), also dual, wound up to a brutal \$2,600.

Lyric (Olson) (2,000; 20-25-40)—'Dark Hazard' (FN) and Broadway Merry-Go-Around unit on stage. Satisfactory, but no better than that, with a gross of \$6,600. Last week 'Let's Love' (U) and 'Sweet Little Lowly' unit on stage went over very neatly with \$7,100, oke.

Palace (Loew's) (2,800; 25-40)—'Riptide' (MG). Best biz since 'Romance Scandals' with a gross total of \$9,200, which might possibly mean a holdover. Last week 'This Side of Heaven' (MG) landed in the depths with only \$3,700, miserable.

## 'GAMBLING LADY' \$4,000

'White Scandals' \$6,000, i So-So Seattle

Seattle, April 2. Whole town is brighter with Holy Week and Lent out of the way. Prices at Paramount stop up a necked this week.

Estimates for this week Blue Mouse (Hamrick) (1,000; 25-35)—'Palooka' (UA). Expected to take nice \$3,000. Last week, 'Jimmy the Gent' (WB) didn't hold up second week, pulled after five days, \$1,400, bad.

Coliseum (Evergreen) (1,800; 15-25)—'Should Ladies Behave' (MGM) and 'House on 56th St.' (WB); dual first half. 'Son of Desert' (MGM) and 'Lady Killer' (WB) last half, anticipated to garner good \$3,200. Last week, 'Mr. Skitch' (Fox) and 'Miss Fane's Baby Is Stolen' (Par) (Col) \$3,500.

Fifth Avenue (Evergreen) (2,400; 25-40)—'George White's Scandals' (Fox). Off to fair start, looks to reach \$5,000. Last week, 'Boleyn's' (Par), slow, \$2,000.  
Liberty (J-VB) (1,900; 15-25-35)—'It Happened One Night' (Col). Figured at \$6,000. Last week, same film, \$7,100.

Musie Box (Hamrick) (950; 25-35)—'Gambling Lady' (WB). Expected to add \$4,000, good. Last week, 'Nana' (UA), second week, \$2,700, slow, after good opener.  
Orpheum (Midtown) (2,700; 35-55)—'Lost Patrol' (RKO) and 'Journal of a Crime' (FN), dual, playing up former. Around \$4,300, fair. Last week, 'A Priktened People' (Par) and 'What It That Way' (U), dual, \$3,800.

Paramount (Evergreen) (3,100; 25-35)—'Cat and the Fiddle' (MGM) with stage. Will rate around \$7,300. Last week, 'Goodbye Love' (Par) and 'Good Dame' (Par) with talent contest a real help, packing house Monday night for finals, around \$6,300, good.

## Portland Hoopla! 'Bar' \$13,000; 'Tide' \$8,500; 'White' 8G

Portland, Ore., April 2. Big times are expected this week by most of the houses and everything indicates that it should turn out that way.

There will be lots of competition but the Parker Broadway will get the most attention with 'Wonder Bar' (WB). Lots of dough has been spent on this pic. Next runner up will be 'Scandals' (Fox) at the Paramount. Manager expects this pic to do more than any other since house has big reputation.

'Riptide' (MG) at the United Artists will get its big share. This theatre always does consistent biz. Holy Week had the boys in a sweat, but the 'Riptide' boys were held for this week. Lent means more here than was thought.

Fantasia bill is shared by 'Jazzmania' and 'Uncle Tom's Cabin' continues to be the attraction at the Old American, with lots of boiled shirts in evidence nightly.

Estimates for this week Broadway (RKO) (2,000; 25-40)—'Wonder Bar' (WB). This looks like it will be the big shot of the season, so far. Pic has been given everything, and it due to a big \$15,000. Last week, 'More Women' (Par) and 'The Poor Rich' (U) was just so-so at a fair \$4,800.

United Artists (Parker) (1,000; 25-40)—'Riptide' (MG). This will carry a socko punch for the many Shearer fans here, good for a prospective \$3,500. Last week 'Good Dame' (Par) was weak with \$2,100.

Paramount (EWC) (3,000; 25-40)—'George White's Scandals' (Fox) and 'I Believe in You' (Fox), dual the Strand tonight (Tuesday). The former looks like a major gross, but the latter will be a dud and should have no trouble in doing \$3,000, which will be very neat.

Last week, 'Three On a Honey-moon' (Col) and 'Gentle' (Par) split bill, just did fair, with \$3,200.  
Music Box (Hamrick) (1,400; 25-35)—'Harold Teen' (WB). Special tie-up with 'More Women' (Par) and 'The Poor Rich' (U) and should have no trouble in doing \$3,000, which will be very neat.

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# B'way Film Trade Okay Despite Lent, Weather; 'Riptide'-Whiteman Nifty 60G; 'Cargo' 90G; 'Patrol' 30G

Lent faded out Saturday night (31) with the rainstorm but between the two the casualties were only minor scratches. Although the new attractions started out toward the end of Holy Week, the majority proved strong enough to defeat this bugaboo. The average manager along Broadway believes the all night downpour Saturday caused greater damage. Figured for Easter Week. The Music Hall put Frank Buck in on a personal with his picture, 'Wild Cargo', and that helped there. Additionally the house days of the kids which are being attracted in large numbers.

At the Paramount, George Raft on a personal is supporting draft for 'Melody in Spring'. Loew's considered 'Lost Patrol' its best gamble for Easter week and the State brought in 'Moulin Rouge' as its likeliest possibility.

In all of these houses, plus the RKO and RKO Center, both of which are doing better than they have been for weeks, the business is good. Capitol leads the vanguard.

House had its biggest Friday in a long time and looks for \$60,000, perhaps more. 'Riptide', Norma Shearer's first picture, and the Whiteman stage show was booked in for two weeks, with an option by Loew for two additional weeks. A third maybe, a fourth unlikely.

'Wild Cargo' at the Music Hall will hit \$90,000 easily, very fine considering that here, where the week starts on Thursdays, there were \$45,000, and \$40,000, and \$30,000. Will not holdover, however.

The real surprise is 'Lost Patrol', which at the Capitol is doing the best getting \$14,000 on Saturday and Sunday, will run its first week to a mighty \$30,000. This is the most the Rialto has done since Arthur Hays Sulzberger took over. Although 'Patrol' has no women in its cast and appeals strictly to the men, it got unusually good reviews, including from the former critics.

On Saturday night the house ground until 4 a.m. At 11 a.m. yesterday (Monday) sale of tickets was stopped with the house filled up. Flairs means a second week, maybe three.

The Paramount started off under expectations Friday (30) but gathered momentum over the week end and should hit \$40,000 or so, good. Raft, on the personal, is credited with majority of draw.

With 'Countess of Monte Cristo', the RKO's improved record. Polidoro at \$25,000 suggested, a little profit.

The Rivoli was planning to take 'Catherine' out today (Tuesday) after two weeks but after holding its own well through Holy Week at \$25,000 ending tonight (Tuesday), it was decided to retain it another week with a new feature as a draw back. Looking for 'Trouble' is scheduled to open April 11.

'Rothschild' at the Astor wasn't hurt by Lent at all. Wednesday (28), the gross was \$23,500, beating the first seven days' take by \$3,500. Indications are that the third week will match the second week. On the first five days of the current (3d) beat, the gross is \$19,500, and \$100 behind the same five days of the previous week. Arliss pic remains in the money.

'Moulin Rouge' at the State is doing fine; expects to top \$17,000. Palace has 'Bottoms Up', not likely to go over \$20,000.

'Warner Bros.' brings a new one into the Strand tonight (Tuesday), 'Gambling Lady'. Cagney's 'Jimmy the Gent' held over only three days of a second week, and should hit \$10,000, fine, and on the final three days probably will gross \$7,000.

Metro opens 'Viva Villa' on a two-a-mat show on at the Criterion Friday (6).  
Rothafel and his Gang, which opened strong this week at the Metropolitan, Boston, comes into the Paramount the same day.

will sell a big \$60,000 or more. Holds over. Last week, second of 'Show' (MG) and personal engagements of Durante, Holtz and Polly Moran, \$35,000. 'This was getting close to a kickback on holdover of profits shown the first week.

Mayfair (2,200; 35-55-65)—'Ever Since Eve' (Fox). Not what the doctor would order for Walter Reade, and lucky that it wasn't un-forgotten. Last getting by 'Lazy River' (MG), originally scheduled for the Capitol, opened on a preview last night (Monday).

Palace (1,500; 35-40-65-75)—'Bottoms Up' (Fox) and 'Patrol' (RKO). New opposition from the Casino up the street under an all vaude policy may cut in here a little. Probably around \$10,000. Last week 'Scandals' (Fox) under \$11,000, poor.

Paramount (3,654; 35-55-75-99)—'Melody in Spring' (Par) and stage show. George Raft, on a personal holding up house to a vaude \$44,000, good. Last week 'Come On Marines' (Par) only \$20,000, red.

Radio City Music Hall (5,946; 40-60-85-95-115)—'Wild Cargo' (RKO) and stage house show. Frank Buck in on a personal went after the kids over Easter, and on the week results will be a happy \$90,000 without trouble. Last week, 'Patrol' (RKO) with weather breaks. This contrasts severely with last week's disappointing \$70,000 on 'Bottoms Up' (Fox).

Rialto (2,000; 35-40-65)—'Lost Patrol' (RKO). Arthur Mayer celebrating the highest gross by far he will have run up—\$30,000 or more. Every 'Woman' (Col) last week got \$11,200.

Rivoli (2,000; 40-55-75-85)—'Catherine' (UA) (2d week). Finishes its second week tonight (Tuesday) at estimated \$25,000, nice considering Holy Week and stays a third, 'Looking for Trouble' (UA) not coming in until April 11.

State (2,300; 35-55-75)—'One Night' (Col). Expectations of \$12,000, much better than house has been doing; sorrowful \$9,000 last week on 'David Harum' (Fox) and 'Nana' (UA).

'Roxie' (2,600; 25-35-55-65)—'Monte Cristo' (U) and stage show. Under \$20,000 again last week on 'Hold That Girl' (Fox) and \$22,800. House jumps ahead for a change to \$25,000 or better, which will show up some profit.

Strand (2,900; 35-55-75-85)—'Jimmy the Gent' (WB) (2d week). Retained for three days on the hold-over, ending tonight (Tuesday), with about \$7,000 for that period after a claimed first week of \$22,800. 'Gambling Lady' (WB) opens on a preview tonight (Tuesday).

State (2,300; 35-55-75)—'Moulin Rouge' (UA) and vaude. Bennett's musical ended in a dud. 'Patrol' (RKO) a good \$17,000. 'Cat and the Fiddle' (MG), in ahead, skirted \$15,000.

## Penner Short Billed Over 'Gambling Lady'; 'Marines', \$5,300, Nice

New Haven, April 2. That gushing sound you hear around this town, that material sigh of relief over the passing of Lent. Things picking up, and despite stormy weekend, look to build satisfactory totals last half.

'Elysia', playing a nice house on first run, was originally booked five days and held over for total of nine, with a neat profit on the books.

Estimates for this week Paramount (Publics) (2,343; 50)—'Come on Marines' (Par). Led by Mary Small, radio singer, on stage, looks good for oke \$5,300. Last week 'Wharf Angel' (Par) and 'Nana' (UA) (Mono). So-so at \$4,200.

Poli's (Public) (3,040; 35-50)—'Riptide' (MG) and 'Sing and Like It' (RKO). In oke. Pens in a dud. Last week 'Mysterious Mr. X' (MG) and 'Love Birds' (U). Passed \$8,000 for nice Holy Week figure.

# Riptide,' \$17,000, Cincy Smacko

'Bottoms Up' \$8,000 — 'Gambling Lady' \$4,700 — 'This Man Is Mine' \$4,000

Cincinnati, April 2. Shearing such a fast pace in Cincy's Easter cinema box office, that all other entries are completely outdistanced. Even Good Friday didn't keep 'Riptide' from beating the barrier to surpass all Friday takes of Palace this season on an all-time. Reviewers were mild in opinions on pic Saturday (31), yet lines of ticket buyers continued. RKO's smallie Grand goes vaudeville Friday (6) by adding five acts and continuing to rent pop scale of 25-35c. Theatre will be idle day before policy is changed to allow for stage furnishings. Grand was Elangeter legit temple for many years up to '32. When Taft estate ownership switched lease. Initial bill to be headlined by Joe Howard and Co., and will include Sully and Thomas and George Lyons, with two to fill. Acts booked by Dick Bergen of RKO Chicago office. For new setup, A. J. 'Happy' Meinelinger is switching from RKO Capitol to act as manager with Erwin Kappel transferring from Grand to Capitol in same capacity.

## Estimates for This Week

Palace (RKO) (2,600; 35-44) — 'Riptide' (MG). Norma Shearer high tiding. Critics are undecided on merits of story, but the public isn't. Terrific start points to \$17,000, smacko. Last week 'Come on Marines' (Par) responded with \$7,500 tempo.

Albee (RKO) (3,300; 35-44) — 'Bottoms Up' (Fox). Thumbs-down get-away indicates a tussle for \$8,000. Last week 'Spitfire' (RKO) in second week grossed with Erwin \$6,000, following \$11,000 on first 7 days.

Lyric (RKO) (1,394; 35-44) — 'Looking for Trouble' (UA) extra-wealth with Disney's 'Funny Bunnies'. A so-so \$5,500 in sight. Last week 'Scandals' (Fox); switched from Palace for continued first run, \$5,000, nice, after \$13,000 in initial week.

Keiths (Libson) (1,500; 30-40) — 'Gambling Lady' (WB). Barbara Stanwyck in the heavy billing. Mild notices. Early take looks like \$4,700 all right. Last week 'East Lightening' (WB) \$3,600, okay.

Capitol (RKO) (2,000; 35-44) — 'This Man Is Mine' (RKO). Big time, Irene Castle's bewitching and \$4,000 at top, regrets. Last week 'Search Beauty' (Par), \$3,200, poor.

Grand (RKO) (1,025; 25-35) — 'Love Patrol' (RKO) in for five days, \$1,600, not so worse. Last week 'No More Women' (Par), \$2,200, best for some time.

Family (RKO) (1,000; 15-25) — 'Fighting Ranger' (Col) and 'Once to Every Woman' (Col), divided. Buck Jones big stuff at this stand and whooping it up for \$1,900, above average. Last week 'Playboy' (Col) Western shooting stars a traffic halter. Last week 'Ever Since Eve' (Fox) and 'Hold That Girl' (Fox), split \$1,600.

Strand (Ind) (1,200; 25-35) — 'I Like It That Way' (U) and five vode acts topped by Tom Lomas troupe. Good screen and rostrum combo fetching \$2,700 nice. Last week 'Murder on Campus' (FD) and vaude, \$2,100.

**TIDE \$7,800, HEPBURN \$4,750, OMAHA'S ACES**

Omaha, April 2.

Easter week sees the quality of theatre fare materially improved, with emphasis on the films. Paramount and Brandeis vie for the lead with 'Riptide' and 'Spitfire', respectively. Because it is in the bigger house, 'Riptide' is expected to do the best with a probable \$7,800; Hepburn flicker can do considerably better than half of that.

Orpheum goes into the money with a stage unit. Though it carries no name, the picture is cash will be enough to draw them in. Last week, Holy Week, proved a surprise to all houses, allowing nearly average business along the row. Work on nighting nearly a hundred more seats in the Brandeis was carried on through the week to be ready for 'Spitfire'.

## Estimates for This Week

Paramount (Blank) (2,765; 25-40) — 'Riptide' (MG). As good as a fore as house had in a long spell and will show it at the b.o. Dualled with 'Three On a Honey-moon' (Fox) and duo should finish near \$7,800, okay, with Shearer whole drawing card. Last week 'Death Takes a Holiday' (Par) and 'Hold That Girl' (Fox) showed themselves a little surprise package and came in average enough with an average \$6,100. —Brandeis (Singer) (1,200; 20-25) — 'Spitfire' (Radio). Takes the trail alone from the usual program of duels, and will show itself equal

to the task at \$4,750, made possible by increasing the capacity of the house. Very good. Last week 'Mas soos' (WB) and 'Sigma' (Chl) (Moro) held their own against holy week at \$3,400, nearly average. —Orpheum (Blank) (2,976; 25-35) — 'Jimmy the Gent' (WB) and 'F&M' unit. Laugh it Off. Fair attraction all the way around and with upped top may do \$10,000. (Good enough, but nothing exceptional. Last week 'I Was a Spy' (Fox) and 'Love Birds' (U) proved a couple of softies at \$5,500. —World (Blank) (2,100; 25-35) — 'Palooka' (UA) and 'Orient Express' (Fox). House has something to advertise, with the credit going to the fight film. Looks \$4,000, good enough. Last week 'In the Money' (Moro) and 'Sin of Nora Moran' (Maj) couldn't live up to the name of the first, and brought in only around \$3,000.

## Units Perk Loew's

Montreal to \$14,000;

Hepburn Fair \$9,500

Montreal, April 2.

Lent over, fine weather, hockey play-offs ended and no counter-attractions in sight should provide a boost in grosses current week with Loew's easily topping the main stems but with the other houses getting their bit, too. Election meetings won't hurt for all this week. Loew's opening with extra smart vaude units ballyhooed to be the best ever, and a fair pic 'Good Dams' (Par) looks for an easy \$14,000, which will be stand-out gross these times.

Capitol has cut prices from 60c to 50c top and goes into a double feature policy at the same time.

## Estimates for This Week

Palace (FP) (2,700; 50) — 'David Harum' (Fox) and 'Devil Tiger' (Fox). Both, which will be a nice gross if not fading after good opening nite. Last week 'Fugitive Lovers' (MG) and 'You Can't Buy Everything' (MG) not so good at \$7,000.

Capitol (FP) (2,700; 50) — 'Spitfire' (Radio) and 'Night to Romance' (Radio). Trying out double bill at reduced top, may bring gross to fair \$9,500. Last week 'Boers' (Par) Couldn't do better than \$7,000, but Holy Week the reason.

Loew's (FP) (3,200; 65) — 'Good Dams' (Par) and 'Melody Mad Parade' unit, prez. Jimmy Adams looks for \$14,000 and maybe more, and may get it on first nite returns. Last week 'Hips, Hips,

Hooray' (Radio) and under-average vaude disappointed at \$8,500.

Princess (CT) (3,900; 50) — 'Moulin Rouge' (UA) and 'Fury of Jungle' (Col). Average show, promises around \$6,000. About \$6,500 was last week's gross on 'Fashion Folies 1934' (WB) and 'Once to Every Woman' (Radio). —Cinema de Paris (France-Film) (600; 50) — 'Tempete sous un Crâne'. Should average usual \$1,000. Last week's repeat of 'Le Petit Roi' grossed \$300.

# 'SCANDALS' 25G, JOLSON 20G, WASH. OKAY

Washington, April 2.

With Holy Week slump failing to materialize sufficiently to bother any house particularly, Easter week isn't looking to give any special pickup. Fautful weather sent everybody scampering into the highway and byways in daytime, but nights in general are okay. All spots had been saving up aces for expected return of prosperity and town was swamped with exploitation over week-end. Al Jolson did personal one show at Earle to give 'Wonder Bar' send-off.

Estimates for This Week —Fox (Loew) (3,434; 25-35-60) — 'Scandals' (Fox) and vaude. Thurston on stage is drawing nicely. Coupled with Vallee and White's pull week should get very good \$25,000. Last week 'Once to More Women' (Par) oke \$18,000.

Earle (WB) (2,424; 25-35-40-60) — 'Wonder Bar' (WB) and vaude. Jolson in person at one show gave it nice start and looks like \$20,000, big. Last week Jimmy the Gent' (WB) without much help from stage drew light \$12,600.

—Loew's (RKO) (3,530; 25-35-50) — 'Wild Cargo' (RKO). Big campaign but looks like only satisfactory \$8,000. Last week 'One Night' (Col), \$3,000 for fifth week.

Par (Loew) (2,363; 25-35-60) — 'Riptide' (MG). Plenty of bally gave big opening and headed for big \$22,000. Last week 'Esquimo' (MG), didn't bear fruit \$9,000. —Rialto (U) (1,853; 25-35-40-50) — 'Monte Cristo' (U). Slightly better than average, \$6,500. Last week 'Have Birds' (U). Summerville-Pitts, fair for \$4,500.

Met (WB) (1,583; 25-40) — 'Glory' (Col). Advance man put plenty of work on this playing down angle and up war stuff. Opening pretty good and maybe \$6,000, pretty nice. Last week 'Once to Every Woman' (WB) not so hot with \$4,500.

Columbia (Loew) (1,263; 25-35-40) — 'David Harum' (Fox). Back on main stage after week at Palace and showing at big \$15,000. Last week 'Gallant Jack' (UA), also returned after week at Palace, nice \$5,000.

# Hub Purrs; 'Rothschild' \$18,000

Clark & McCullough, Roxy, Stage Shows Help — 'Riptide,' 'Spitfire' Neck-and-Neck

After Lenten doldrums, annual sweepstakes for the public mazuma is off with a rush, with more faves in the running than ever before in any one weekend. 'Rothschild' 'Rip-mountain' and 'Spitfire' are competitively lined up. —'Rothschild' premiered into Majestic Saturday (31) with gala capacity audience, all cash, save less than tenth of crowd. Advance sale on roadshowing of this film is very busy. Norma Shearer picture busted local tradition about bad luck no name. Good picture, cash will be enough to draw them in. Last week, Holy Week, proved a surprise to all houses, allowing nearly average business along the row. Work on nighting nearly a hundred more seats in the Brandeis was carried on through the week to be ready for 'Spitfire'.

## Estimates for This Week

Majestic (Shubert) (1,590; \$1.65 top) — 'House of Rothschild' (20th Century). Comes in on high tide of interest. Expert ballyhoo by Al Selig. Premiere remarkable for crowd, in teeth of heavy rain. Audiences at least nine times Greater. —Two shows a day, three each Saturday and Sunday. Bright for \$18,500, which is all the house can do on seating. —Loew's (RKO) (4,000; 25-35-40) — 'Spitfire' (Radio). Began nicely and building fine, and should smack \$14,500, coking. Last week 'This Man Is Mine' (RKO) n.s.h., but better than expected, at \$10,000. —Boston (RKO) (4,000; 25-50-60) — 'I Like It That Way' (U) and 'Sweet and Low' unit on stage, with Clark and McCullough to draw. Biz snappy, and should draw out a

nice \$22,000. Last week, 'Madame Spy' (U) and negro show on stage, 'Harlem On Parade', around \$15,500.

Orpheum (Loew) (3,000; 30-40-50) — 'Queen Christina' (MG) and vaude. Garbo hasn't done much in this one, but stage may boost grosses for combined appeal to \$14,500, very good. Last week, 'Looking for Trouble' (UA) and vaude, quite hard hit, down to \$12,000.

State (Loew) (3,000; 30-40-50) — 'Riptide' (MG). Sizzle of femme talk. Looks push over to \$14,000, and may be held over, though 'Catherine the Great' is announced for Friday. Last week, 'Christina' in second week, pulled a fair \$8,500. —Met (M&P) (4,330; 30-50-65) — 'Melody in Spring' (Par) and Roxy show on stage. Latter and Lanny Ross (in film) giving big appeal to radio crowd. Film pleasing, and Roxy troupe goes over; grosses building, and spot should nab \$26,000, welcome after recent off weeks. Last week 'Jimmy the Gent' (WB) and stage show, finked to \$19,500. —Paramount (1,800; 35-45-65) — 'Gambling Lady' (WB) and 'Come on Mines' (Par). Latter a dud, but Barbara Stanwyck proving magnet as she always is here. This lady still holds the in-person record along Washington street, and it looks like her first good story from Warner will shape velvety \$9,000 for Paramount. Last week, 'Bedside' (WB) and 'Wharf Angel' (Par) off at \$7,000, though some profit there.

# Comparative Grosses for March

Total grosses during March for towns and houses listed as previously reported weekly. Dates given are the closing day of the week.

## NEW YORK

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
CAPITOL (5,000; 35-75-85-110)	Mr. X \$48,000 (Stage Show) (Clark Gable on stage)	Christina \$33,000	Christina \$25,000 (2d week)	Showoff \$65,000 (Hilts-Durante-Moran on stage)
PAR-A-MOUNT (3,000; 35-55-75-90)	Death Takes \$42,000 (Stage Show) (Phil Baker on stage)	Death \$34,000 (Stage Show) (2d week)	Six of Kind \$48,000	Good Dame \$30,000
MUSIC HALL (5,045; 40-80-85-100-105)	It Happened \$15,000 (Stage Show)	Harum \$65,000	Spitfire \$79,000	Scandals \$75,000
ROXY (6,200; 25-35-55-60)	Hips, Hooray \$22,400 (Stage Show)	9th Guest \$20,500	Midnight \$16,500	Coming Out \$17,500
High \$173,600 Low \$7,000				
RIALTO (2,000; 35-40-45)	Hazard \$15,000	Hazard \$9,000 (2d week)	More Women \$11,000	Women \$5,300 (2d week, 4 days)
High \$72,000 Low \$2,500				
STRAND (2,000; 35-55-60-85)	Mandalay \$17,200 (2d week)	Wonder Bar \$51,000	Bar \$35,500 (2d week)	Bar \$21,500 (2d week)
High \$81,200 Low \$5,500				

## CHICAGO

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
CHICAGO (3,940; 35-55-65-75)	Boleso \$27,700 (New Prices) (Stage Show)	Fashions \$31,500 (Topsy and Eva on stage)	Cat and Fiddle \$43,800 (Ramon Novarro on stage)	It Happened \$35,600
High \$75,000 Low \$18,500				
PALACE (2,585; 40-50-55)	Hips, Hooray \$22,600 (Vaude) (Morton Downey on stage)	Spitfire \$24,800	Success Any Price \$13,400	Search for Beauty \$14,500
High \$34,700 Low \$10,000				
UNITED ARTISTS (1,700; 35-50-55)	Moulin Rouge \$19,100 (New Prices)	Moulin \$9,800 (2d week)	Palooka \$14,500	Palooka \$7,900 (2d week)
High \$45,500 Low \$3,500				

## LOS ANGELES

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
DOWN-TOWN (1,800; 25-35-40)	Fashions \$5,500	Mandalay \$6,400	Hazard \$5,200	Wonder Bar \$15,900
High \$38,500 Low \$4,600				
HOLLY-WOOD (2,765; 25-35-40-50)	Fashions \$7,600	Mandalay \$6,600	Hazard \$4,200 (6 days)	Wonder Bar \$18,000
High \$37,800 Low \$3,100				
PARA-MOUNT (3,000; 30-40-55)	Boleso \$19,900 (New Prices) (Stage Show)	More Women \$15,900 (Guy Lombardo on stage)	Death Takes \$12,400	Come on Marines \$17,600 (Ben Bernie on stage)
High \$57,800 Low \$5,600				
STATE (2,000; 35-40-55)	Harum \$16,900 (New Prices)	Cat and Fiddle \$19,000	Mr. X \$6,500 (6 days)	Scandals \$11,500 (10 days)
High \$48,000 Low \$5,000				

## BROOKLYN

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
FOX (4,000; 25-35-50)	Devil Tiger \$15,000 (Stage Show)	Lost Father \$12,300	9th Guest \$17,000	Midnight \$13,000
High \$48,600 Low \$8,900				
ALBEE (3,500; 25-35-50)	Carolina \$20,000 (Vaude)	It Happened \$18,000	Hips, Hooray \$16,000	Spitfire \$16,000
High \$45,000 Low \$9,000				
STRAND (2,000; 25-35-50)	Shakedown \$6,000 (New Prices)	Mandalay \$8,500	Hazard \$7,500	Bedside \$9,200
High \$28,500 Low \$4,000				
PARA-MOUNT (4,000; 25-35-50-60)	Death Takes \$28,000 (Stage Show)	More Women \$28,000 (Sally Rand on stage)	Six of Kind \$27,000	Good Dame \$28,000
High \$57,800 Low \$5,600				
METRO-POLITAN (2,400; 25-35-50)	Nana \$18,000 (Vaude)	Christina \$17,500	Moulin Rouge \$17,000	Mr. X \$17,000
High \$39,000 Low \$4,000				

## ST. LOUIS

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
AMBAS-SADOR (3,000; 25-35-55)	Mandalay \$14,000 (Stage Show)	Six of Kind \$19,000	Good Dame \$13,000	
High \$48,800 Low \$13,000				
FOX (6,000; 25-40-55)	It Happened \$16,000 (9 days)	Happened \$14,000 (2d week)	Harum and Believed You \$18,000	
High \$31,500 Low \$10,000				
STATE (3,000; 25-35-55)	Mr. X \$12,000	Nana \$13,000	Looking for Trouble \$12,000	
High \$31,500 Low \$10,000				
MISSOURI (3,500; 25-40)	Beloved and Madame Spy \$5,000	More Women and Broken Dreams \$8,000	Poor Rich and Crosby Case \$8,000	
High \$25,500 Low \$6,000				
ST. LOUIS (4,000; 25-35-55)	Devil Tiger \$11,000 (Stage Show)	Success Any Price and Shriek in Night \$12,000	Notorious But Nice and Beggar in Ermine \$14,000	

(Continued on page 22)

# Frisco Full of Dynamite; 'Scandals' 22G; 'Cargo' \$18,500; Cagney \$15,000

San Francisco, April 2. Easter Week is solid dynamite, every theatre at bat with the strongest screen and stage stuff available. It looks like a pinch total of \$85,000 for the seven days of the run houses, and that is a heap o'dough, what with prices at their lowest in years.

Warfield, Golden Gate and Fox are strong, but it's the fight for the other ones who are putting up a hefty fight to get their dues.

Golden Gate opened Ash Wednesday with Frank Buck's 'Wild Cargo' and did the highest opening in the house has had in many a moon, topping 'Little Women' and all other big grossers.

Warfield is out after the gravy with a triple punch offering in Gene Austin, plus Evelyn Brent and Harry Fox on stage and Vallee-Faye-Durante in 'George White's Scandals' holding the silver stick. That means the money.

Fox has a big lineup also, with two of the best names that house has had in its uphill fight, Colleen Moore and Lillian Taylor, starting in the pair of featured pictures. Also 10 acts of vaude and it's Joe Leo's first anniversary as operator of the Fox for William Fox.

Warfield made an amazing box office last year against almost overwhelming odds, especially lack of hefty picture product.

'Nana' is pretty light weight for United Artists, with Anna Sten virtually unknown here and competition as tough as it is.

**Estimates For This Week.**  
 Fox (Leo) (5,000; 25-35)—'Social Register' (Col) and 'Wine, Women and Song' (Radio), plus anniversary week. Colleen Moore in the former and Lillian Taylor in latter, may mean more than \$18,000. Last week, house and \$12,000 is a terrific lot of business. Last week 'One Is Gully' (Col) and 'Voice in the Night' (Maj), split, and vaude, got fairish \$9,000.

Golden Gate (RKO) (2,844; 25-40)—'Wild Cargo' (Radio) and vaude. Frank Buck picture a hefty clicker and \$18,500 is excellent. Last week, \$18,500 is excellent. Last week, \$18,500 is excellent. Last week, \$18,500 is excellent.

Orpheum (F & M) (2,400; 25-35)—'Monte Cristo' (U) and Ted Lewis in person. Film is weak, leaving all draw to Lewis and take will be only \$8,000, which means a lot of red ink, since Lewis' salary builds that up to the big picture. Last week, \$18,500 is excellent.

Paramount (RKO) (2,400; 25-35)—'Jimmy Gent' (WB) and 'Lazy R' (MG), split. Cagney a puller and \$15,000 is very nice. Last week, \$18,500 is excellent.

St. Francis (FVC) (1,500; 25-40)—'Hold That Girl' (WB) and 'Wharf Angel' (Par), split, \$5,000. n.g. Last week 'Come on Marines' (Par) and 'Sleepers Fast' (Fox), split, pulled only \$4,500.

United Artists (1,400; 25-35-40)—'Nana' (UA). Anna Sten not known and film drawing class trade but not much of it, at \$6,500. Last week, \$18,500 is excellent.

Warfield (FVC) (2,700; 25-45-65)—'Scandals' (Fox) and stage show with Gene Austin, Evelyn Brent and Harry Fox in person. Film is weak in the pic a help, as Austin and Brent are money-pullers, too, sending the Warfield to \$22,000. 'Gambling Lady' (WB) not bad last week, at \$16,000, all things considered.

## RIPTIDE \$18,000, 'SPITFIRE' \$8,500

Kansas City, April 2. After struggling through Holy week, which is considered here one of the very worst in the year, and in this time held true to its reputation, the amusements have taken a fresh breath and are going strong with a good list of pictures.

Loew's Midland is back into its normal stride with 'Riptide' and is set for a large gross. At the Mainstreet 'Spitfire' is the picture, but Hepburn is the draw especially for the women, while the Rex Uptown is hitting on high with 'White Scandals'. The Fox house has given this musical the works for publicity and going after the downtown trade.

Newman continues its double bill policy and is offering 'Death Takes a Holiday' and 'Hold That Girl' for twenty-five cents any time. Later picture was not shown and was not last minute; the original announce-

ment being for 'The Song You Gave Me'.

**Estimates for This Week.**  
 Mainstreet (RKO) (2,000; 25-40)—'Spitfire' (RKO). Opinion here is divided on Katherine Hepburn, but management gave her picture a fine lot of publicity and was rewarded with a big opening. Is expected to draw around \$8,500. Last week, 'Massacre' (FN), with the Cotton Club review as the stage attraction, got \$10,000.

Midland (Loew) (4,000; 25)—'Riptide' (MG). From the long lines in front of the house Saturday and Sunday, it looked like the picture was the one the customers had been waiting for, and they were going for it strong. Looks like close to \$18,000. Last week, 'Catherine' (UA) failed to show any strength and had to be satisfied with \$5,500.

Newman (Par) (1,800; 25)—'Death Takes a Holiday' (Par) and 'Hold That Girl' (Fox). Double bill, but bills are getting some extra customers in the house and the management expects this one to return near \$11,000. Last week, 'Beggars in Erin' (Mono) and 9th Guest, dropped to \$8,000.

Uptown (Fox) (2,040; 25-40)—'White Scandals' (Fox). Management got good money, but a big draw and went right into the downtown district with its billing. Opened big and looks like around \$8,000. Last week, final and third for 'David Harum' (Fox), \$5,000.

## DETROIT B.O.'S HEY-NONNY

Detroit, April 2. Easter dawns for this burg with a hey, nonny, nonny, for the first time in years with all houses doing u-h-u. Starting with the Holy Friday three-hour delay, opening business was like before depression. Also reaction from calling strike off helped.

The Michigan looks like the town leader with plenty dollars with Mary Pickford in person. This gal has met meadow music in a big couple of pictures, but she means plenty in person. Picture coupled with it is 'Mystery of Mr. X'.

Fox depending on the season for its business with not much bally and a comparatively mild picture and stage show. On the screen is 'This Man of Mine' and on the stage Pin D'Orsay and Benny Rubin.

The United Artists looks like at least two weeks with 'Riptide'. This is the third consecutive picture to enjoy a multiple weeks showing. Downstreet is casting wet a second week of 'Scandals'. Fisher em-bellishing 'Search for Beauty' with a locally built radio show featuring all local station talent. The State helped with 'X' and 'Poor Rich'.

Last week the Fox playing 'Scandals' did okay with a nice prosperous Holy Week at a beautiful \$28,000. While the Uptown with a snowstorm that had traffic tied up in a half-nelson. The other houses felt the church blight, however.

The Michigan with 'Dark Hazard' on screen and C. Lida Gray unit on stage was so-so for a mild \$15,000. The United Artists got a fair enough \$9,000 for a second week of 'Palooka' while the Uptown with a second week of 'Spitfire' was okay for a nice profit week of \$7,000. The Fisher was mild with 'Journal of a Crime' for around \$4,000. The State helped with 'X' and 'Women and Song' and 'Countess of Monte Cristo' dualed for a poor \$3,000.

**Estimates for This Week.**  
 Michigan (Par) (2,445; 15-25-35-40-55)—'Riptide' (MG) and Mary Pickford in person. Doing six shows and big \$35,000 in sight. Last week 'Dark Hazard' (FN) and stage show made \$15,000.

Fox (Indle) (2,100; 15-25-35-40-55)—'Man of Mine' (RKO) and stage show. Looks to \$25,000, okay. Last week 'Scandals' (Fox) and stage show got \$28,000.

United Artists (Par) (2,018; 15-25-35-40)—'Riptide' (MG). On the ball for fine \$18,000. Last week 'Palooka' (UA) in second week mild \$8,000.

Downtown (RKO) (2,665; 15-25-35-40)—'Scandals' (Fox). About \$7,000, okay. Last week 'Spitfire' (RKO) in second week, same as Fisher (Par) (2,750; 25-35-40)—'Search for Beauty' (Par) and stage show. Doing all right, \$11,000. Last week 'Journal of Crime' (WVR) mild \$4,000.

State (Par) (3,000; 15-25-35-40)—'Cross Country Tour' (U) and 'Poor Rich' (MG). Duo points to just \$3,000. Last week 'Wine, Women and Song' (Syn) and 'Countess of Monte Cristo' (UA), same.

## Providence Tepid; Cagney Near \$7,000, 'Riptide' Oke 15G's

Providence, April 2. Tepid start is not likely to give showmen here anything big to talk about, but biz is plenty improved compared with the last few stanzas. Every theatre opened on Good Friday with one exception: Ditz spruced up a bit over the week-end but not sufficiently to tag this week as a record breaker.

Attractions are oke, plenty of names and sitting fair reviews with one or two possible exceptions. Best bet in town are 'Spitfire' at the RKO, Albee and 'Riptide' at Loew's. Latter was due to open a stage show, while 'Spitfire' is being shown on a twin-bill with 'Keep 'Em Rolling' as the second picture. 'Ging is oke at Albee, but nothing like 'Little Women' (Par) or Sally O'Neill doing a personal and 'Jimmy the Gent'. Bill is nice for this particular house. 'George White's Scandals' got off to an advantage because of poor notices and unfavorable publicity. 'Advice to the Lovelorn' at the Paramount is also suffering because of panings from the press.

**Estimates for This Week.**  
 Fays (2,200; 15-25-40)—'Jimmy the Gent' (WB) and vaude with Sally O'Neill. Bill is just to get the patronage at this spot. Start was slow but sufficient pick-up expected to give this spot at least \$7,000. Last week 'Bombay Mail' (RKO), suited along with the rest of them; poor at \$4,300.

Loew's State (3,200; 15-25-40)—'Riptide' (MG) and vaude with Eddie Lang and 'Keep 'Em Rolling' (WB). Bill house has had in weeks; start just so-so, but pick-up over the week-end to likely \$15,000. Last week 'The Showoff' (MG) was off at \$7,000.

Majestic (Fay) (2,200; 15-25-40)—'George White's Scandals' (MG) and 'Sons of the Desert' (Fox). Unless there is some surprise, this one is not likely to show any more than ordinary biz despite nice bally; maybe \$6,500, so-so. Last week, 'I Believe in You' (Fox) and 'Wine, Women and Song' (Chadwick) off at \$3,200.

Paramount (Indle) (2,200; 15-25-40)—'Advice to Lovelorn' (UA) and 'The Showoff' (MG). Not getting the breaks; opening off because of Thursday start. Even with a pick-up, gross couldn't possibly reach more than \$6,000; so-so. Last week 'No More Wives' (Par) and 'Beggars in Erin' (Mono) off at \$4,500.

RKO (Indle) (2,500; 15-25-40)—'Spitfire' (RKO) and 'Keep 'Em Rolling' (Radio). Nice newspaper publicity breaks, even better than 'Little Women', but going isn't good. However, gross of \$5,500 means even on one's town, it's a good picture. The Line-Up (Col) and 'Crazy Quilt' on stage got \$8,100.

RKO Victory (1,800; 10-15-25)—'It Happened One Night' (WB) and 'Lost Patrol' (Radio). Looks for \$2,000 on split week. Last week, 'Jaws of Death' (Lesser) and 'Horse Play' (U), tepid at \$850 on split week.

## WONDER BAR, Day-Date, \$9,000-\$4,000, Denver; 'X', F&M Show, \$11,000

Denver, April 2. 'Wonder Bar', running day and date at the Denver and the Aladdin, doing, as expected. Better than average both places, but no hold-outs yet. The other houses in Denver are a lot to trust to one film, but picture is doing a good job.

'Mystery' pulling thriller fans into the Orpheum and El Brendel in person pulling others, so holdouts Friday and Saturday nites and every show Sunday. Paramount at low with 'Ever Since Eve', but snapping bar (F&M) day and date with the Denver. Around \$4,000.

Aladdin (Huffman) (1,500; 25-40)—'Wonder Bar' (F&M) day and date with the Denver. Around \$4,000.

Last week 'The Countess of Monte Carlo' (U) maintained the house's average and finished close to \$4,000. (U) still right to catch the fancy of the clientele of this class theatre, located in a residential and semi-business district two miles from downtown.

Danham (Hellbourn) (1,500; 25-30-40)—'She Made Her Bed' (Par) and 'Eight Girls in a Boat' (Par), split. This house is on a split basis for a long time or running some of the worst seven days. Figure \$3,500.

## Zero Weather, CWA Employment End, Retards Minneapolis' Easter Week

Minneapolis, April 2. While that bane of entertainment purveyors, Holy Week, is out of the way, nevertheless the going for local showhouses still lacks smoothness. A combination of adverse circumstances impedes velocity of box-office progress. In the first place, the attractions, as a whole, are by no means the cream in managerial coffee. Unseasonably cold and snowy weather requiring fuel and raising the fuel expenditures, fears of a crop failure due to moisture deficiency and a turn for the worse in the employment situation, due to CWA curtailment of movie work, put a wet blanket on the show biz.

Near zero temperatures and a snow storm ushered in spring and Easter and gave the local showhouse a nasty taste in the mouth. Despite the generally adverse conditions, the local populace during the past 10 days have expended a considerable sum on Easter toggery and radio sets, thus diverting much money from entertainment channels.

**Estimates For This Week.**  
 Innesco (Public) (4,200; 25-35-40)—'Melody in Spring' (Par). Big exploitation campaign by Manager Harold Kaplan. Lanny Ross, radio prestige and first-rate entertainment qualities, but only \$6,000, light. Last week, 'Bolero' (Par), \$7,500. Much better than expected and pretty good for Holy week.

Orpheum (Public) (2,830; 25-35-55)—'Meanest Gal in Town' (RKO) and 'New Yorkers' on stage. Only stage show in town, excepting stock buried at Gayety, but hardly a combination to set the box-office window afire. Customers like it and maybe it'll build to a good \$18,000. Last week, 'This Man is Mine' (RKO), \$5,500.

State (Public) (2,200; 25-35-40)—'George White's Scandals' (Fox). Advertised strongly, but film fans are not getting excited over this one and it will be lucky to exceed mild \$3,000. Last week 'I've Got Your Number' (WB), \$4,000. Fair.

World (Steffes) (350; 25-35-50-75)—'Henry VIII' (UA). Right up the alley and a ten-strike for this class house. Critics and customers have been raving with a consequent heavy box-office response. Will hit close to \$3,500, which is all the house can hold, and promises to remain indefinitely. Last week, 'Sweetheart of Sigma Chi' (Monogram), \$900.

Uptown (Public) (1,200; 25-35)—'Six of a Kind' (Par) and 'Going Hollywood' (MG), split. Around \$2,000 indicated. Fair. Last week, 'Caroline' (Fox), \$2,500. Okeh.

Lyrice (Public) (1,300; 20-25)—'Frontier Marshall' (Fox). Western in a come-back hereabouts. May hit close to \$4,000. Big. Last week, 'Four Frightened People' (Par), \$3,000. Good.

Grand (Public) (1,100; 15-25)—'Roman Scandals' (UA) and 'Sleepers East', split, former second loop run and latter first-run. Around \$2,000 indicated. Fair. Last week 'Conventio' City (FN), second loop run, \$1,800. Okeh.

Aster (Public) (900; 15-25)—'Last Roundup' (Par), 'Kenneil Murd' (WB) and 'Orient Express' (Fox), split. Looks like about \$800. Fair. Last week, 'Man's Castle' (Col), 'Miss Fane's Baby is Stolen' (Par) and 'Blood Money' (Par), second run and split, \$700. Light.

## AMOS 'N' ANDY \$18,000, GOOD

St. Louis, April 2. Including a Yiddish film and war pictures at two former left houses (theaters), the picture business is the astounding total of eleven. With the launching of the Shubert on a movie career by Warners there are now six first run houses. Last week, 'Amos 'n' Andy' on stage; \$18,000, good. Last week 'The Bed' (Par) and 'In the Money' (Monogram) got \$13,000.

Fox (F & M) (5,000; 25-35-55)—'Scandals' (Fox) and 'Coming Out Party' (RKO). \$16,000. Last week (second 'David Harum' (Fox) and 'I Believed in You' (RKO) around \$11,000.

State (Loew's) (3,000; 25-35-55)—'Riptide' (MG). Big \$17,000. Last week 'Lazy River' (MG) and 'Sons of Desert' (MG) down to \$8,000.

Missouri (Skouras) (3,500; 25-40)—'Palooka' (UA) and 'Rainbow Over Broadway' (Chesterfield), \$6,000. poor. Last week 'Wharf Angel' (Par) and 'Love Birds' (U). About \$7,000.

St. Louis (F & M) (4,000; 25-35-55)—'This Man is Mine' (RKO) and 'Orient Express' (Fox); \$8,000, not good. Last week 'Sing and Like It' and 'Wine, Women and Song' (Chadwick), about the same.

Shubert (Warners) (2,000; 25-40)—'Wonder Bar' (WB). Nice \$11,000. New addition to list.

**'Murder' Sequel Set**  
 Hollywood, April 2. Tully Marshall is set in 'Murder on the Blackboard', RKO's sequel to 'Penguin Pool Murder'. Which Gege Archambaud will direct.

Production set to start tomorrow (Tues.) with James Gleason and Edna May Oliver in the tops.

**FOR 'TREASURE ISLAND'**  
 Hollywood, April 2. Is still signing a flock of players for spots in 'Treasure Island'.

Latest crop to draw tickets for the picture includes James Burke, Edward Pawson, Olin Howland, Richard Powell, Robert Anderson, Charles Erwin, Tom Mahoney, Frank Dunn, Matt Gilman and John Anderson.

While that bane of entertainment purveyors, Holy Week, is out of the way, nevertheless the going for local showhouses still lacks smoothness. A combination of adverse circumstances impedes velocity of box-office progress. In the first place, the attractions, as a whole, are by no means the cream in managerial coffee. Unseasonably cold and snowy weather requiring fuel and raising the fuel expenditures, fears of a crop failure due to moisture deficiency and a turn for the worse in the employment situation, due to CWA curtailment of movie work, put a wet blanket on the show biz.

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## Tower Shush Fizzles

Hollywood. Warners Intended mystery build-up for the killer character in 'Dark Tower', featuring Edward G. Robinson, flivvered when it was discovered that the material was a farce coming and going from the set. In built-up red wig and phiz-concealing whiskers, was none other than Robinson himself.

Actor plays a dual role in the chiller; with Mary Astor and Ricardo Cortez opposite.

## For 'Marie Gallante'

Hollywood, April 2. Jack Otterson, art director, a camera crew headed by Seitz, leave here April 8 for Panama for preliminary background scenes for Fox's 'Marie Gallante'.

Which picture will be taken in the Canal Zone. Spencer Tracy and Ketti Gallan, newly arrived French actress, will have the top spots in the picture. Henry King will direct.



## Anzac Film Probe Continues; W.E. Refuses to Testify; Doyle Tells of U-T's Fight with U.S.

By ERIC GORRICK

Sydney, March 2.  
After a short adjournment the film probe is again proceeding here, under the control of F. W. Marks.

Trade anticipated sensational evidence with the probe centered upon the activities of Western Electric in relation to its trading methods with Australian exhibitors. Disappointment came quickly when only minor officials of W. E. appeared before Marks and declined to disclose any public action business affairs. W. E. however, offered to provide Marks with all the desired information in camera.

Commissioner Marks remarked that he was greatly surprised at the non-appearance before him of high W. E. officials for the purpose of cross-examination in respect to statements issued by exhibitors that the W. E. methods were deeply hurtful to Australian exhibitors in general. It had also been stated at the inquiry that service charges by W. E. were far too high and that business relations had been strained time and again because of the methods adopted by W. E. in relation to the local exhibitors. It was these charges that the Commissioner wanted explanations of.

Western Electric, however, preferred to provide the Commissioner with all data in the form of a written statement, in relation to his private personal only, and stuck to that view. Probe continued with further argument on behalf of an Australian quota and an open market.

Quota Argument  
Pat Hanna, director of Pat Hanna Film Productions, Ltd., stated that he had been forced to accept terms which, if allowed to continue, would ruin the local industry. Hanna told how "Diggers in Blighty" and "Harmony Row" returned to Efftee and his company the sum of £213 after grossing £3,000 on a two weeks' season in Sydney.

Hanna said the only way to safeguard the Australian industry would be the introduction of a quota, a fair percentage on actual earnings, a rigid quality test, and a release guarantee.

It had been mentioned before the probe that the American distributors operating in Australia combined to control film prices to exhibitors. That such a combine exists here has now been denied. It was stated that instead, each foreign distributor fixes his own price and selling policy.

United Artists and the Commissioner that the intervention of the New South Wales government in the film industry is undesirable. U. A. believes that the only element that has interfered with the smooth working of the industry has been the effort of G. T. and associates to create a monopoly of the ac houses in all capital cities and nabes and considers that it can overcome all difficulties with G. T. without any government assistance.

No RKO Tieups  
Ralph Doyle of RKO stated that he wished to deny the suggestion that his company was controlled by G. T.

James Sixsmith of Paramount denied statements made during the inquiry that there are enough theatres to handle fully the whole output of the distributors. He is now the Prince Edward, Sydney, can offer G. T. 40 pictures for exclusive release in the various city houses, he said.

Sixsmith further stated that John W. Hicks had cabled him denying statements made by Stuart F. Doyle that pressure had been brought to bear by Americans to induce the then Union Theatre, Ltd., to raise added capital to build theatres for the screening of American films. Hicks was for many years in control of Par in Australia. He is now the Par-foreign department head. On the other hand, Stuart F. Doyle testified that:

In 1927 and 1928 pressure was brought to bear upon the organization of Union Theatres, Ltd., for the purpose of inducing it to raise extra capital and build theatres for the presentation of the pictures belonging to various American film producers. This pressure was brought to bear by American film distributors, who were then doing business with Union Theatres, the principal of which was Famous

## FOX PARIS SHOWCASE SPLITS AWAY ON OWN

Paris, March

Split between local Fox organization and Edouard VII Theatre, its local showcase, presaged several weeks ago, is now final. Edouard VII is sending out notices pointing out that it never belonged to Fox, as some used to think, but was merely under a contract which now has expired. House hereafter will pick its films wherever it can find them. Current week's choice is the Keaton-Durante "What, No Beer?" (MG), while Fox is putting out "I Am Suzanne", Lillian Harvey opus, at the Imperial Pathe on the boulevards. Last Fox pic in the house on the old deal was "Paddy".

## TOBIS CONTROL GOING TO GERMANS? HAGUE

The Hague, April 2.

In the exchange of Kuchemmeister International Acoustics Ltd. into Tobis, \$2,200,000 of shares have been switched over. Kuchemmeister had a capital, originally of \$1,800,000 at par and shareholders got options to exchange their shares in the company into bonus certificates of Tobis at the rate of five for one.

Rumors in Berlin are to the effect that the majority of Tobis shares have gone from Dutch to German hands. This is not believed, here, to be accurate although negotiations are on foot for a transfer of 70% of the capital of Tobis Tobind Ltd., German subsid of Tobis International, which, in turn, is a subsid of Kuchemmeister.

With deal going through, if it does, there will still be no German control for Tobis International, Tobis Tobind only going that way and Kuchemmeister still retaining its independence.

Lasky Film Service Limited, the proprietors of Paramount Pictures, has been told that at the time probably was the leading Film Distributors in Australia, insisted that the State Theatre, Sydney, and State Theatre, Melbourne, should be built, or they themselves would build them, and of course, to build them for the purpose of placing Paramount Pictures therein.

Under this pressure brought to bear by Mr. John W. Hicks, Union Theatres Limited promoted a company known as Union Theatres Investment, Limited, and invested thereon £200,000 cash, besides promoting the sale of £350,000 in Preference Shares. Union Theatres, Limited, also promoted a company known as Union Theatres (Victoria), Limited, for the building of the State Theatre, Melbourne.

At about this time, at the request of various distributors, he continued, the Capitol Theatre was constructed in Sydney, and operated with Paramount, Metro and other U.S. pictures, successfully for some years. Principal construction activities of Union Theatres, Ltd., were therefore, created at the request, and virtually under threats from American film distributors for the purpose of finding an outlet for their pictures, he charged.

Building  
As a result of this alleged pressure, Doyle told the court, Union Theatres raised £2,611,198 for the theatre construction.

This money was not exclusively used for building of theatres, he admitted, but most of it was devoted to this purpose and a most modern theatre circuit was created throughout Australia. This circuit was successfully operated for some years, fully absorbing, together with its opposition, Hoyts Theatres, Ltd., practically the whole of the American film supply.

It was these conditions, he charged, plus the depression, the continual demand by American film distributors for film prices higher than the circuit felt it could pay and the cost of sound equipment, which ultimately forced U.T. into receivership and liquidation.

## TANGO TEAM FILMERS NIX 6 MO. METRO DEAL

Barcelona, March 24.  
Irusta, Fugazot, and DeMarre, tango trio that just made a hit in "Bolliche", which they produced on their own, have refused an offer by Metro.

Offer was for six months at \$550 per week, but the boys prefer independent producing.

They are filming "Aves in Rumbó" now. South American rights for the picture "Bolliche" were sold last week for 30,000 duros (\$20,000).

## FULLERS CLOSE FOR M-G PIX IN SYDNEY

Sydney, March 7.

Fullers have closed with Metro for the balance of product to the end of this year. Contract to this effect comes into being immediately.

Fullers will play the films in St. James, Sydney, fairly high percentage basis.

Fullers dickered with several other distributors for pictures before finally deciding on M-G as best suited for its ac house. Buy is mainly for Sydney, because M-G will operate its own theatre in Melbourne in a few weeks.

Should the government of New South Wales finally decide against allowing foreign interests to build theatres locally, Fullers will continue along with M-G, but to any decision in a favorable one M-G will build a theatre in Sydney at once, with the Fuller deal crumbling.

G. T. officials know that Fullers will remain indie and is not banking on G. T. support to any decision. So far Fullers has been the only big exhibitor to remain entirely away from the current film probe and has not given evidence for or against. This is a good criterion that it does not desire to get mixed up in any battles.

Sir John G. T. is in Melbourne for some time in connection with the new theatre to be erected there for his organization.

It will be impossible for the Fullers to break from the agreement with G. T. until the date of expiry. Fullers is desirous of making a decision altogether from G. T. but hasn't been able to manage it.

## BIP'S AMBITIOUS PLANS FOR 2 PICS

London, March 24.

British International is taking a little breather, but action is contemplated soon.

"Live Me a Ring", London Hippodrome musical, has been purchased from George Black and Jack Taylor. Set for the cast are the Three Diamonds, Clifford Mollison, Wendy Barrie, Zelma O'Neal and Jimmy Gorden.

Film on the life of Schubert, which Paul Stein is to direct, starring Richard Tauber, originally titled, "Spring Time in Vienna." Is to be called "Elohom Time." Valerie Hobson, a newcomer, is being tested for the important role of Schubert's daughter. Elizabeth Allan was originally thought of to play star femme role, but she is due to return to Hollywood in four weeks.

racie Plays Self  
Gracie Fields gives another excellent imitation of Gracie Fields in a film titled "Love, Life and Laughter", directed by Maurice Elvey, tradeshow March 9. It is one of those manufactured articles, wherein it is decided to insert in the script every sure-fire situation within memory.

Picture will get a bit of a play in the provincial cities of England.

Hunter Directing  
T. Hayes Hunter is directing "Wann England", British Lion production, being made at the Beaconsfield studios. It is a crime thriller, with Scotland Yard as background.

## French Indies Form Own Trade Chamber; Aim to Clean Up Biz

### Pathe Statement Shows Profit Increase in '33

Paris, March 24.

Pathe-Cinema balance sheet for 1933 shows \$1,232,054 profit, against \$1,106,481 in previous year.

Real estate figures in the assets for \$249,790, after \$555,896 of amortization. Equipment counts for \$674,378. Stocks are \$906,758, a drop of \$286,162. Accounts payable and floating debt are carried at \$3,383,965, against \$2,998,408 in the previous year. Advance on current contracts amount to \$1,517,991, up \$681,437. Contingent fund is \$600,335.

irm figures as biggest French producer, with the statement considered a pleasant one under current conditions.

### FOX-GAUMONT-HOYT TALKING FIVE-YR. DEAL

Sydney, March 3.

Deal is on for a five-year tie-up between Hoyts and Fox-Gaumont. If it goes through will mean plenty of film fare for the circuit and will probably include General Theatres as well.

With the buy coming into operation, the output of the English studios will find a large and ready market in Australia.

### Story of a Feud

Back of the announcement that Hoyts has bought all RKO product for its circuit, lies the story of a feud that happened some years ago when W. Scott was in charge of the Australian RKO office.

At the end of 1929 and early in 1930, RKO could not complete terms with the then Union Theatres and went over to Fullers, which converted its vaude houses into picture theatres. Because of this RKO-Fuller tie-up, U. T. boycotted RKO for about 12 months. Hoyts followed suit and refused to hire any of the pictures, despite the fact that U. T. and Hoyts were in keen competition at the time.

Thats all over now.

### Electric's Judgment

Important judgment to local exhibitors holding sound equipment under lease was handed down this week by Judge in Equity Case in question between Western Electric and Hornsby Theatres, Ltd.

Question involved is whether Hornsby Theatres (nabe operators) being Lessee of sound equipment from W. E., is entitled, in accordance with terms of agreement, after two years from its commencement, to determine the agreement and return the equipment upon payment of rent payable under the lease, as charged by the Motion Picture Sound Equipment Lease Act.

For the operators it was contended that all the lessees had to do was pay the rent, and if payments were kept up in accordance with act they were not in default and could determine the agreement accordingly.

W. E. contended that the lessee had to pay the rental under the lease before he could exercise the right of determination.

Judge held that the W. E. contention was correct.

An appeal to the High Court will be lodged at once.

Nice lineup of b.o. attractions in this week, including "My Weakness" (Fox), "The Eubanks Col" (Fox), "Sleepers East", "The World Changes" (WB), "Thark", "Design for Living" (Par), "Viennese Nights", "Tillie and Gus" and "Cinderella's Fella" (Going Hollywood) (MG).

In Melbourne current attractions include "The Masquerader" (U.A.), "Invisible Man" (U.), "Jennie Garfield" (Par), "This Week of Grace", "Temple Drake" (Par), "I Was a Spy" (GB), "After the Ball", "A Southern Maid", and "Wedding Rehearsal".

### Metro's Anzac Pic

Metro has bought "Squatters' Daughter", Australian-made film, for distribution in England. Capt. Harold Auten agented.

March 24.

Move to clean up the French film trade is seen in the organization, under the leadership of Henri Clerc, author and deputy, of two new trade associations: Syndicate of Independent Producers of French Films and Syndicate of Independent Distributors of French Films.

This is interpreted as a slap at Charles Delac's Chambre Syndicale and its cinematographic franchise, until now the only film Chamber of Commerce. Delac is in Russia on an inspection tour.

American reps here are watching the new organization with intense interest, and consider the move of great importance for the market. Attitude is, however, is reserved, and will remain so until a definite statement of the new organizations' officers and official aims is published on April 10. Three of the big American concerns now belong to Delac's Chambre Syndicale, and the rest remain independent. David S. Lewis, of Paramount head, was vice-president of the Chambre.

irteen members are already claimed by the new outfits, including the biggest independents. Clerc, who started the move, says he will accept no job in either group, and will continue his work for the industry in the Chamber of Deputies.

He also insists that he is not starting an opposition to the Chambre Syndicale, but the trade considers that he has launched a real cleanup move which may help straiten out the industry, with luck.

One of the big aims of the new group is the establishment of the much discussed film bank, but Clerc has abandoned the idea, pushed by Delac and apparently much favored by him, also, of collecting rentals direct from exhibitors by representatives of the bank. This is the bank feature which the Americans here most feared.

One of the aims of the organization is the following unofficial list of aims of the new organization was put out:

1. Aims  
Establishment of co-operative purchasing agencies. In the case of the producers this would amount chiefly to buying together for the buying of raw film.
2. Establishment  
of a national labor exchange.
3. Organization of a bureau to defend the industry's interests against the public authorities; in other words, a lobby for the Parliament.
4. Establishment of organizations for the distribution of French films abroad.
5. Establishment of a film bank to improve the financial situation of independent film companies, with the aid of a system of financial checkups on the concerns. Just how this would be worked out remains to be seen.

### Federation Idea

Two new organizations intend to try to unite themselves with other French trade groups in a Federation of Syndicates.

"The creation of a national federation of independent syndicates of the cinema industry," says a semi-official statement of the organizers, "is the answer to a wish unanimously expressed by those who are determined to submit no longer to the methods now in use in the French cinema, under the influence of elements which are too often foreign and too often of doubtful morality."

Reference to foreigners in this strong statement is not directed against Americans, against other aliens there.

Feeling that the French production is unnecessarily insignificant, compared with that of the United States and even England, is given as the motives of the movement, whose organizers feel that a reorganization of the trade will help it to get on its feet and compete.

### 'ATLANTIDE' FOR U.S.

George Quigley, Jr. has bought American distribution rights of "Atlantide", European made film directed by G. W. Pabst. Film is in English and will recut for general distribution.

# U. S. Producers May Urge Hays Office to Force an Official Nazi Ruling on American Pix

With Germany continuing to ban pictures arbitrarily for 'moral,' 'non-Aryan' and other reasons, American picture companies are seriously considering taking a firm stand and asking for a definite statement of policy. Hays office is trying to soft-pedal the filmers for political and diplomatic reasons, but several companies feel that something tangible should be attempted.

Newest banning in Germany was 'Frischlighter and the Lady' (M-G), supposedly because Max Baer is a Jew. From Metro's standpoint, it is that the film had been passed by the censors, Metro then going to the expense of dubbing it into German. After that the picture was banned by the propaganda office, dubbing process thereby being practically a complete loss for the film company.

Question has now come up is over United Artists' Eddie Cantor picture, 'Roman Scandals'. U.A., after being out of Germany for several years, has just completed a recent deal and has sold 'Scandals' with several other pictures to Bayerische Films there for dubbing into German and general distribution. Company's 'Catherine the Great' was thumbed because Elisabeth Bergner is a Jewess. Question is whether Cantor will be treated likewise. On the other hand, U.A. is not releasing the Cantor picture on its own, but has sold it outright to a German concern, that possibly making a difference.

## Par Hurt Plenty

Paramount is one of the more seriously annoyed companies. With 'Song of Songs' banned because of Marlene Dietrich, company also had 'Design for Living' turned down. Official dictum on that states that 'the film is not acceptable for new Germany because of the irony with which the establishment of marriage is treated. The fact that the story has been handled with humor and satire cannot conceal the fact that a laxity is created in the morals of the audience and that the human contacts and laws are played with in a frivolous manner which do not permit of conformity to the efforts towards protection of marriage vows and family life.'

Attitude of Paramount, Metro and several other U.S. companies is that they have complied with race requirements of Nazi Germany insofar as their business staffs and offices in Germany are concerned and that they ought to be given a break on the films concerned. Getting almost impossible to tell what the Germans will accept and what they will turn down. Companies think there ought to be a direct, no-hedge decision promulgated by Germany for the U.S. companies to guide themselves by.

## MARTIN'S AUSTRALIAN HOUSE; U BACK OF IT?

Sydney, March 7.  
Dave Martin, former sales manager of Universal, is back of a company formed to open a new theatre on the site recently occupied by Hoyt's Rialto Theatre, to be known as Liberty, will open Easter week, and the first picture to hit the screen will be Universal's 'Only Yesterday.'

Martin states that U is not interested in the venture in any shape or form. Trade is wondering however, especially with a U feature chosen to open.

J. M. Browne, an investor, is the owner of the theatre site and he has given quite an amount of evidence before the present film probe. Browne, in a statement, said that he decided to erect a better theatre on his site and placed a proposal before G. T. which answered that it is not prepared to take a lease of the contemplated theatre, but would take a further lease on the old Rialto upon its being renovated. Browne says he then got in touch with Martin and an agreement was signed.

He said that the new company will be entirely Australian, with Martin in charge of operation.

## Tutoring Tito Coral

Hollywood.

Fox is teaching English to its Venezuelan actor, Tito Coral, and will use him later in domestic features.

Next pic for Coral, brought here for Spanish versions, will be 'Don Cossack'.

Coral, a broadcasting recruit from New

## S. A. Hungry for Native Talkers, Sez B.A. Pic Critic

Argentina and other South American countries are hungry for films in their own language and only Americans can give them such films. That is the opinion of Arturo Mom, motion picture editor of Critica, Buenos Aires daily, who returned to his own country Saturday (31) after a six weeks' visit in New York and Hollywood.

The Spanish speaking population of the world is one of the biggest close to that of the English speaking countries. Mom points out, yet they get very few films in their own tongue. This is due, Mom feels, to several unfortunate factors, most important of which is the failure of Spanish language films produced in Hollywood in the early talker era to get anywhere at the box.

There was another basic fault, Mom says, in that the Spanish language used in the films—and still being used in Spanish pics manufactured on this side—is a mixture of Spanish dialects. Argentinians have no objection to hearing Castilian Spanish or Mexican Spanish or even the Spanish of the gallego, but they don't want all the patois mixed up in one film.

Give them a Mexican picture with and by Mexicans and they will enjoy it. Or an Argentinian picture completely in the Argentine manner and dialect. But mixing the two makes them resent both.

## H. D'ARRAST COMPLETES TRI-LINGUAL IN SPAIN

Madrid, March 24.

Shooting finished on his Spanish flicker, Harry D'Abbadie D'Arrast has left for Paris where the pic will receive its musical synchronization. Originally titled 'An Old Spanish Custom,' D'Arrast is now debating between 'A Fairy Tale' and 'Once Upon a Time.'

French version of the film, based on a seventeenth century poem, will be called 'Le Tricou de l'Espagnol' version, 'La Traviata Molinera.' English language edition, featuring Hilda Moreno, Victor Varconi, Eleanor Boardman, and Allen Jayes, will be shown in New York and London late in April or early in May, while the French and Spanish versions will make their appearance in October to take advantage of the season.

Will probably be D'Arrast's first and last pic made in Spain because he figures it's too tough an assignment trying to buck the Spanish temperament and the lack of laboratory equipment. But he approves of Spain as a spot for exteriors.

## New Czech Film Rule

Prague, March 24.

An important decision has been made by the Czechoslovak government on the import of foreign films. In the future not merely the ministry of commerce, but also the ministries of foreign affairs and education will have a say on the presentation of both domestic and foreign films.

## Korda-Toeplitz Split

London, April 2.

Alexander Korda has broken with Ludovico Toeplitz, his partner in London Films. Toeplitz was with Korda for the past year. Understood his shares in the company are being bought by Joe Shenck and Douglas Fairbanks.

Toeplitz will start a company on his own, according to report, possibly locating on the Continent.

## JAPANESE PIC PRICES SOAR

March 16.

Several factors are combining to boost takings of foreign picture exchanges here. First a greater number of would-be rest-run houses. Second is strength of Nippon Gekijo draw, with the A. B. Marcus Revue. Theatres are bidding for b.o. films and exchanges are getting double what they did this time last year.

Hibiya Gekijo, pop price first run house in the heart of the city, has been running into hard luck ever since its show opened at New Year. Principally playing German, Italian and British stuff that nobody else would have. Now looks to be better set, since Paramount has sold it a dozen pic, despite its Shochiku contract. Shochiku thought it had all Paris's product tied up with a blooming agreement for 40 odd films, but Par decided to import a dozen or so extra to ease the strain without lowering the price.

Universal reports that 'Invisible Man,' having its premier in Dotonbori Shochikuza, Osaka, seems likely to smash house record of 47,000 yen for current week. First day's business in third week of annual spring revue (which lost ground in second week) was better than 7,000 yen.

## General Theatres Passes Dividend; GB Interim Divvy

London, March 24.

For the first time since its inception Gaumont-British Picture Corporation is paying an interim dividend to the ordinary shareholders. Interim dividend is 3%, with expectation of a full 8% when the year ends.

General Theatres (G-B) has notified stockholders that the directors have examined estimated results of the current year, ending March 31, and found that preference dividends are unearned.

Half year's dividend on the seven and a half percent cumulative preference shares, due April 1, were not paid on that date.

## Hope of Czech-American Pic Truce Dwindles as Germans Enter Parley

Prague, April 2.

Czech-American film relations have been thrown sky-high again by the Germans. Trade Commissioner George Cauty has been in Prague for several weeks negotiating quietly with the Czech authorities in order to bring American films back on the market under best terms possible. Arrangements were practically completed when the German industry, whose product had previously been banned for political reasons, offered the Czech trade attractive terms for the lifting of the ban, which included an offer to produce one feature in Czechoslovakia for every five German features imported.

Too good to be refused, even under the existing anti-German attitude of the Czech film-going public, so an attempt was made by the Czechs to get the Americans to meet this bid. Cauty refused flatly to enter any such competition and

## Parisian Distrust of Germans Keeps Friedland From Starting Universal's French Production

Paris, March 24.

### Feyder's British Pic With Emil Jannings

Paris, March 24.

Jacques Feyder, French director, has signed with British & Continental Film to make a pic in London.

Emil Jannings will star in English version and a Frenchman, not yet picked, will do a French version. Story by Yves Mirande.

## French Showcase Proposed in N. Y.; For Radio City?

Paris, March

Local press is all pepped up over the French Lines' stunt of carrying French films to New York and giving trade shows of them on liners at the piers, thus avoiding customs and showing the pictures in a real French atmosphere. They figure this is going to open up the American market to them in a big way.

What they want is to profit by the drop in German distribution. It's pointed out that in 1932 the U. S. took 13 French films, of which half were made by French Paramount, against 101 German, whereas in 1933 the figures were only 54 German against 17 French. The trend is with them, they think.

Robert Hurel, who distributes French films in Canada, is chief leader in a project to organize a French distributing organization in United States, possibly to be known as France Films, which would have a showcase in the French House of Radio City. Negotiations were started during a recent trip to U. S. of Andre Chalus, once RKO distrib her, who would like to back the scheme.

## Dubbed Germans

Paris, March 24.

Astra-Paris-Films is entering the local market with a series of German films dubbed in French, most of which have already been shown here in original versions at Studio de l'Etoile, showcases specializing in the Central European product.

Among those shown to the trade this week are 'Jealousy,' directed by Robert Wohlmut; 'A Modern Woman' with Lil Dagover; 'Unfinished Symphony,' Schubert film, and 'The Prisoners,' an adventure story directed by Jaap Speyer.

stated that the American industry had neither the political desire nor the funds to buy Germany to domination of the Czech market.

Local trade circles, believing that German propaganda funds are being employed to keep the American films out of Czechoslovakia, feel sure that the door is still open for a compromise, but are gradually seeing that the American industry means what it says and will not be hoaxed into resumption of its Czech business, especially in any spirited contest with the Germans aimed to jack-up its subsidy contribution, while local producers grab off the heavy.

New film commission, which includes five government representatives from the Ministries of Foreign Affairs, Commerce, and Education, is meeting this week under what is believed to be instructions from higher-up, to effect a settlement and thus relieve local political pressure.

Max Friedland, Universal g. m. for the Continent, has returned from his trip to Hollywood to find his French production plans knocked west by trouble with the French authorities in getting workers' permits for his aides.

Friedland is German, and wanted to set up in Paris the big production unit which he had formerly handled in Berlin. On his arrival here early in the winter he announced an ambitious program, then went to America to contact the Laemmles, his relatives, and look over the Universal home product.

Meanwhile, with German and other foreign workers trying to increase numbers to crash the French film industry, local unions started a 'France for Frenchmen' campaign, and the authorities grew tougher in matter of handi out permits.

Friedland's immediate problem is to get permission to use two girl secretaries he brought with him from Berlin who speak English, French and German. All three are essential because Friedland speaks nothing but German. Without these girls Friedland is stuck. They have been with him 10 years, and he says he can't possibly replace them by French workers.

### Wants Old Help

He also wants a lot of others from his old organization, who are scattered all over Europe, in Budapest, Barcelona and other centers, and he can't call them until he gets the labor situation cleaned up here. To this end a high-priced lawyer has been working for Universal for weeks, and the aid of Harold Smith, local Hays man, who is an expert in dealing with the French authorities, has been enlisted.

Smith is optimistic about the outlook for getting Universal a few permits. Whether large numbers can be obtained is another matter. Meanwhile, the U outfit is working in uncomfortable temporary offices and getting repeated jitters as the police come every couple of days to check up on them.

Friedland still hopes to get into local production in the summer for next season's release. If he can get settled. He won't announce any definite program again, however. Says he came back with carte blanche from the Laemmles to do about anything he thinks advisable.

### Distribution

Immediate plans involve release in France of pic made by U in Vienna, 'Gibbi,' which is now gathering good grosses in that town. It is based on a French story 'Green Fruit,' Savoir Thery. Francisco Gaal, a Viennese find, is the star, and Friedland is very optimistic about her. Another German language picture is now being started in Budapest by Universal's globe-trotting outfit. Title is 'Spring Parade,' and a third film will follow in Budapest, Friedland says.

Meanwhile, French distributing plans of Universal make good progress. 'Only Yesterday' and 'Candlelight' are being dubbed for the naves and provinces, and 'Horseplay,' not yet shown in English here, will follow. 'Invisible Man' is doing good business at the Agriculteurs and Bonaparte, and seems fixed for a long run. 'S. O. S. Iceberg,' in its German version, is opening at a new showcase, Club Artos.

## Auction Sale

Paris, March 24.

Belongings of Oscar Dufrenne, whose murder by a youth disguised as a sailor gave France one of its juiciest mysteries last year, went on sale Saturday (17) before an excited mob at the public auction house in the Rue Drouot. Dufrenne was co-director of the old Palace music hall, known as the Alcazar since his slaying.

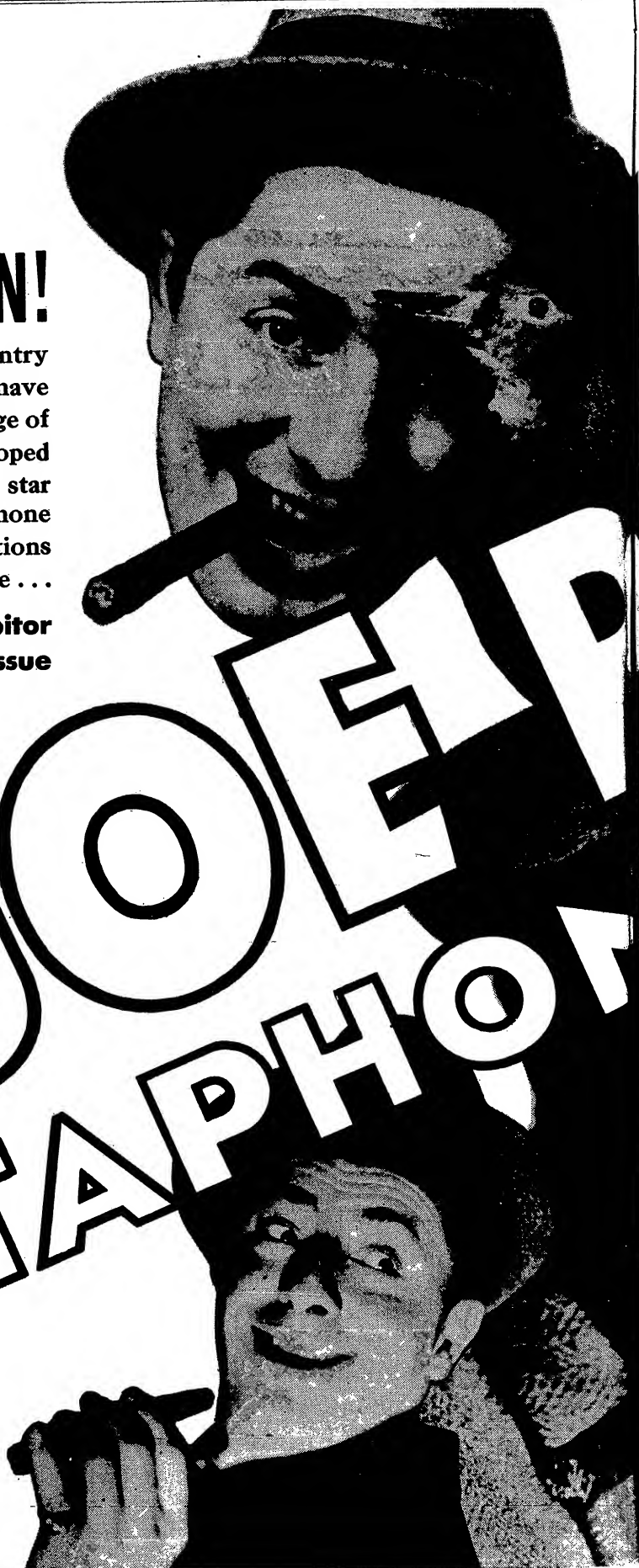
Books dedicated by Josephine Baker and Edouard Herriot, former premier, were sold. Highest price—\$50—was obtained for a lot consisting of two erotic books: 'Flaubert's Temptation of Saint Anthony' and 'The Months of Love.'

## HERE HE IS, MEN!

The star every showman in the country has been clamoring to play! We don't have to sell you... You *know* he's the ace rage of radio today! As usual Warner Bros. scooped all others in introducing this new star months ago—and the draw of his Vitaphone Shorts has grown to panic proportions in recent test engagements. Therefore...

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**Four 2-Reelers—Three  
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**To Be Released Week-  
After-Week Starting  
April 14th.**

**Apr. 14—(2 Reels)—JOE PENNER in "GANGWAY"**

**Apr. 21—(1 Reel)—JOE PENNER in "MAKING GOOD"**

**Apr. 28—(2 Reels)—JOE PENNER in "YOU NASTY MAN"  
(Formerly "Here Prince")**

**May 5—(1 Reel)—JOE PENNER in "SERVICE STRIPES"**

**May 12—(2 Reels)—JOE PENNER in "WHERE MEN ARE  
MEN"**

**May 19—(1 Reel)—JOE PENNER in "A STUTTERING  
ROMANCE"**

**May 26—(2 Reels)—JOE PENNER in "TOREADOR"**

**Ask any exhibitor who's played  
Penner . . . He'll tell you the only  
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**Special new paper ready soon  
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**NEW YORK . . MUSIC HALL**  
again swamped by business that began heavily on Holy Thursday, grew on Good Friday and finished first five days with 100,000 ADMISSIONS!..

**SAN FRANCISCO . . AT GOLDEN GATE . .** opened to 207 MORE ADMISSIONS than "Little Women" .. maintaining heavy pace into furious second week!

**MEN, WOMEN AND CHILDREN JUSTIFY THE BOAST THAT "WILD CARGO" IS THE YEAR'S EXPLOITATION NATURAL!.....**

**FRANK BUCK'S  
"WILD CARGO"**

**VAN BEUREN  
PRODUCTION  
DIRECTED BY ARMAND DENIS  
RKO RADIO  
PICTURE**



By Epes W. Sargent

Meakin got mad and followed u  
by getting into the grounds of th  
White House itself for the annua  
Easter egg rolling festival toda  
(2).



**STAND BY  
AMERICA!  
CALLING  
ALL**

Unstinted laughs and applause punctuate Oakland (Cal.) preview when surprise after spectacular surprise catches audience breathless. Thundering ovation at conclusion begins tremendous reception that will be echoed in theatres the world over.

# STAND UP AND CHEER!

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**WARNER BAXTER  
MADGE EVANS · SHIRLEY TEMPLE  
JOHN BOLES · JAMES DUNN  
"AUNT JEMIMA" · SYLVIA FROOS  
ARTHUR BYRON · RALPH MORGAN  
NICK FORAN · NIGEL BRUCE**

**MITCHELL & DURANT**

**"SKINS" MILLER**

**and STEPIN FETCHIT**

Director: **Hamilton MacFadden**. Lyrics: **Low Brown**.  
Music: **Low Brown and Jay Gorney**. Dances staged  
by **Sammy Lee**. Dialogue: **Ralph Spence**. Story  
idea suggested by **Will Rogers and Philip Klein**.

**Produced by WINFIELD SHEEHAN**  
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**THEATRES!  
IT'S OVER!  
IT'S A SMASH!  
IT'S HEADED  
YOUR  
WAY!**

## **"VARIETY DAILY'S" THRILL-BY-THRILL BROADCAST...**

**"WINNIE SHEEHAN AND LEW BROWN HAVE clicked with a spectacular musical. Uncovers tiny Shirley Temple as the best child performer Hollywood has turned out in a long time...**

**"SHOW PRETTY THOR- oughly copped by the Temple youngster, Stepin Fetchit and Nick Foran, whose song deliveries are punchy entertainment...**

**"SYLVIA FROOS CLICKS IN 'Broadway's Gone Hill Billy' in which Skins Miller is also a big hit...**

**"AUNT JEMIMA DOES THE opening number 'I'm Laughing' that is a socko and gets the film off to a fast pace...**

**"MITCHELL AND DURANT have a howl sequence doing their stage routine as deadpan acrobatic ambassadors...**

**"JAMES DUNN WORKS WITH Shirley Temple, John Boles does a**

**sweet tune 'Our Last Night Together,' which looks like a real song hit...**

**"WARNER BAXTER AND Madge Evans split the two leading straight roles... both do justice to difficult parts...**

**"STORY AND DIALOGUE are clean with not a blue line or situation present...**

**"SHOW NUMBERS ARE ALL smash calibre, with dance routines by Sammy Lee extraordinarily good...**

**"HAMILTON MacFADDEN'S direction is meritorious. Costumes, scenery and camera work are plenty smart."**

**THERE'S GLORY ENOUGH FOR ALL!!!**

**FOX  
PICTURE**

# Comparative Grosses for March

(Continued from page 10)

## PHILADELPHIA

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>EARLE</b> (2,000; 25-35-65) High. \$33,000 Low. 10,500	Search for Beauty \$16,000 (Belle Baker on stage) (Vaude)	Hips, Hoorsy \$15,800	Six of Kind \$15,000 (Sophie Tucker on stage)	More Women \$15,000
<b>FOX</b> (3,000; 30-40-60) High. \$41,000 Low. 10,500	Coming Out \$15,500 (Will Mahoney on stage) (Stage Show)	Devil Tiger \$19,000	Harum \$21,000 (Paradise Revue on stage)	Harum \$15,000 (2d week)
<b>STANLEY</b> (3,700; 40-50-65) High. \$48,000 Low. 3,750	It Happened \$14,500	Happened \$9,000 (2d week, 5 days)	Wonder Bar \$25,000	Bar \$12,000 (2d week)

## BOSTON

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>KEITH'S</b> (4,000; 25-35-50) High. \$43,000 Low. 4,000	It Happened \$15,000	Happened \$15,000 (2d week) (Murder Suspects on stage)	Happened \$15,500 (3d week)	Harum \$12,000
<b>ORPHEUM</b> (3,000; 30-40-50) High. \$23,000 Low. 4,000	Moulin Rouge \$12,500 (Vaude)	Cat and Fiddle \$13,500	Nana \$16,500	Mr. X \$12,500
<b>METRO-POLITAN</b> (4,300; 35-65-65) High. \$69,000 Low. 12,500	Bolero \$25,500 (New Prices) (Stage Show) (Miriam Hopkins on stage)	Mandalay \$25,500 (Will Mahoney on stage)	Death Takes \$22,000	Scandals \$30,500

## BUFFALO

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>BUFFALO</b> (3,000; 30-40-55) High. \$42,000 Low. 5,000	Christina \$14,000 (Stage Show)	Bolero \$14,000	Death Takes \$15,500	Nana \$16,000
<b>CENTURY</b> (3,400; 25) High. \$21,000 Low. 3,200	Your Number and Cradle Song \$6,000	Hold That Girl and Women in His Life \$5,500	Ace of Aces and Orient Express \$9,95	Mr. X and Frontier Marshall \$6,000
<b>HIPPO-DROME</b> (2,400; 25-35) High. \$22,000 Low. 3,600	Hazard and Sons of Desert \$6,300	Meaneat Gal and Girls in Boat \$6,300	Double Life and Side of Heaven \$5,500	More Women and Was A Spy \$5,200

## DETROIT

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>MICHIGAN</b> (4,043; 15-25-35-60-70) High. \$58,100 Low. \$5,600	Good Dame \$17,000 (Stage Show)	Cat and Fiddle \$22,000 (Blackbirds on stage)	Bolero \$25,000	Death Takes \$17,500
<b>FOX</b> (3,100; 15-25-35-60-70) High. \$50,000 Low. 4,000	It Happened \$18,000 (Stage Show)	Harum \$30,000 (New Yorkers on stage)	Believed in You \$20,000 (Morton Downey on stage)	Spitfire \$23,000 (G. W. Rolles on stage)
<b>FISHER</b> (2,750; 15-25-35-40) High. \$23,000 Low. 3,000	Six of Kind \$5,000	Side of Heaven \$5,000	Mandalay \$5,000	Nellie \$6,000

## SAN FRANCISCO

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>PARA-MOUNT</b> (2,000; 25-35-40) High. \$37,500 Low. 5,000	Sons of Desert and Orient Express \$12,000	Good Dame and Your Number \$11,000 (Split)	Mandalay and Come Out \$10,000	More Women and Side of Heaven \$9,000
<b>GOLDEN GATE</b> (2,644; 25-35-40) High. \$22,500 Low. 5,400	It Happened \$18,000 (Stage Show)	Happened \$14,500 (2d week)	Happened \$14,500 (3d week)	Spitfire \$15,500
<b>WARFIELD</b> (2,700; 31-45-65) High. \$57,400 Low. 8,200	Christina \$21,500 (Stage Show)	Bolero \$19,000	Harum \$19,000	Death Takes \$17,500

## PITTSBURGH

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>PENN</b> (3,800; 25-40-65-60-70) High. \$41,000 Low. 3,750	All of Me \$14,000 (Century Progress on stage)	Moulin Rouge \$10,000	Six of Kind \$38,250 (Joe Penner stage)	Christina \$13,000
<b>FULTON</b> (1,750; 15-25-40) High. \$12,000 Low. 1,500	Ladies Behave \$1,400 (4 days)	Sons of Desert \$17,000 (3 days)	Catherine \$7,400	Harum \$8,500
<b>STANLEY</b> (3,000; 25-35-50) High. \$48,000 Low. 3,750	Search for Beauty \$20,000 (New Prices) (Ben Bernie on stage)	Wonder Bar \$20,000	Bar \$7,500 (2d week)	Poor Rich \$31,000 (Eddie Cantor on stage)

## MINNEAPOLIS

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>STATE</b> (2,200; 25-35-40) High. \$18,000 Low. 3,500	Nellie \$5,000	Moulin Rouge \$5,500	Palooka \$13,000 (Ted Lewis on stage)	Good Dame \$5,000
<b>ORPHEUM</b> (2,000; 25-35-40) High. \$25,000 Low. 2,200	Massacre \$3,000 (New Prices) (Cotton Club Rev on stage)	It Happened \$16,000	Hazard \$13,500 (Take a Chance on stage)	Mandalay \$3,000
<b>LYRIC</b> (1,800; 20-25) High. \$17,000 Low. 1,200	Son of Sailor \$5,000	Fugitive \$3,500	Search for Beauty \$1,000 (5 days)	Devil Tiger \$2,300

## WASHINGTON

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>EARLE</b> (2,424; 25-35-40-60) High. \$27,000 Low. 6,000	Bolero \$16,500 (Vaude)	9th Guest \$16,000	Journal of Crime \$13,000 (Singer Sam on stage)	Fall in Love \$12,500
<b>FOX</b> (3,484; 25-35-60) High. \$41,500 Low. 11,000	Cat and Fiddle \$25,000 (Vaude) (Ramón Novarro on stage)	Suzanne \$20,000 (Artists and Models on stage)	Jallant Lady \$22,000	Mr. X \$22,000
<b>KEITH'S</b> (1,650; 25-35-60) High. \$21,000 Low. 3,700	It Happened \$14,500	Happened \$12,500 (2d week)	Happened \$11,000 (3d week)	Happened \$8,000 (4th week)
<b>PALACE</b> (2,988; 25-35-60) High. \$32,000 Low. 5,000	Christina \$12,000 (2d week)	Carolina \$18,000	All of Me \$12,000	Harum \$18,000
<b>COLUMBIA</b> (1,263; 25-35-40) High. \$19,000 Low. 1,100	Lone Cowboy \$4,500 (New Prices)	Sleepers East \$3,000	Christina \$5,500 (Return)	Carolina \$5,000

## DENVER

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>DENHAM</b> (1,000; 25-35-40) High. \$16,500 Low. 2,000	Good Dame \$9,000 (Stage Show) (Henry Santrey on stage)	Bolero \$7,000	More Women \$4,000	Death Takes \$8,000 (8 days)
<b>DENVER</b> (2,500; 25-35-60) High. \$27,700 Low. 3,000	Moulin Rouge \$7,500	Nana \$5,500	Harum \$9,000	Scandals \$7,000
<b>ORPHEUM</b> (2,000; 25-35-50) High. \$20,000 Low. 3,750	Side of Heaven \$11,000 (New Prices) (Stage Show)	It Happened \$15,000	Cat and Fiddle \$12,000	Jimmy the Gent \$10,000
<b>PARA-MOUNT</b> (2,000; 25-40) High. \$22,000 Low. 1,750	Easy to Love and Sons of Desert \$2,500	Massacre and Sons of Desert \$3,500 (Split-2d week)	Massacre and Buy Everdith \$2,500 (Split-2d week)	Devil Tiger and Like It That Way \$2,500

## CINCINNATI

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>ALBEE</b> (3,000; 25-40) High. \$33,500 Low. 5,800	Moulin Rouge \$12,000	Bolero \$9,500	Nana \$11,000	Spitfire \$11,000
<b>PALACE</b> (2,000; 35-44) High. \$28,100 Low. 4,500	It Happened \$12,000	Good Dame \$7,500	Harum \$13,500	Scandals \$13,000
<b>LYRIC</b> (1,394; 35-44) High. \$23,900 Low. 2,900	Without Room \$4,000	Palooka \$8,500	Showoff \$3,900	Lazy River \$4,200
<b>KEITH'S</b> (3,000; 25-40) High. \$22,100 Low. 3,200	Mandalay \$4,500	Your Number \$4,200	Journal of Crime \$3,600	Jimmy the Gent \$4,500

## KANSAS CITY

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>MIDLAND</b> (4,000; 25) High. \$35,000 Low. 5,100	Moulin Rouge \$16,000	Mr. X \$11,500 (Clark Gable on stage, one night)	Nana \$12,000	Palooka \$5,500
<b>MAIN-STREET</b> (3,200; 25-40) High. \$35,000 Low. 3,700	Hips, Hoorsy \$9,000 (9 days)	It Happened \$18,000	Hazard \$10,000 (Student Prince on stage)	Mandalay and Meaneat Gal \$7,500
<b>NEWMAN</b> (1,800; 25) High. \$33,000 Low. 4,000	Candlelight \$8,000 (New Prices)	Double Life and Your Number \$7,500	Six of Kind and Madame Spy \$10,000	Jimmy the Gent and Made Her \$10,000
<b>UPTOWN</b> (2,040; 25-40) High. \$33,000 Low. 4,000	Husbands Go	Like It That Way \$2,500	Harum \$8,500	Harum \$8,000 (2d week)

## MONTREAL

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>PALACE</b> (2,700; 50-) High. \$18,000 Low. 5,500	Carolina and Jimmy and Beauty \$9,000	Six of Kind and Search for Beauty \$7,500	Girl From Maxbro's and Side of Heaven \$7,800	Your Number and World Changes \$7,000
<b>CAPITOL</b> (2,700; 60) High. \$30,000 Low. 5,500	Christina \$8,000	Cat and Fiddle \$10,000	Eskimo \$11,000	Catheri \$8,500
<b>LOEWS</b> (3,500; 65) High. \$18,000 Low. 2,500	Suzanna \$10,000 (Vaude)	Frightened People \$10,000	Ghoul \$9,500	Husbands Go \$13,000
<b>PRINCESS</b> (1,000; 50) High. \$25,000 Low. 3,500	Nana \$7,000 (2d week)	East of 8th Avenue and Fall in Love \$7,000	It Happened and Shadows of Sing Sing \$8,000	Happened and Shadows \$6,000 (2d week)

## PROVIDENCE

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>STATE</b> (3,500; 15-25-40) High. \$29,000 Low. 2,500	Cat and Fiddle \$10,300 (Vaude)	Mr. X \$18,000	Nana \$14,000	Catherine \$10,200
<b>MAJESTIC</b> (2,200; 15-25-40) High. \$17,500 Low. 2,800	Mandalay and Since Eve \$4,500	Heat Lightning and Coming Out \$4,500	Hazard and Beloved \$4,500	Harum and Mad Age \$6,000
<b>PARA-MOUNT</b> (3,200; 15-25-40) High. \$18,000 Low. 2,200	Search for Beauty and Nora Moran \$4,500	Good Dame and Fathoms Deep \$4,500	Six of Kind and Love Parade \$4,000	Bolero and Double Life \$4,100
<b>ALBEE</b> (2,600; 15-25-50) High. \$20,000 Low. 2,500	Lost Patrol and It Happened \$9,400 (New Prices)	Poor Rich \$8,100 (Midnight Nights on stage)	Success Any Price \$8,200 (Passing Show on stage)	Sing and Like It \$8,100 (Artists and Models on stage)

## Indies On Code

(Continued from page 7)

800 shorts for house with three program changes a week and added he now has contracted for 976, which would take 2½ years to use.

O'Reilly Candy Kid

Theatre Owners Chamber of Commerce was described as controlled by the Hays group by Leo Brecher of New Rochelle, who pointed out that Charles O'Reilly installs candy-vending equipment in many affiliated houses.

Warner Brothers house in Dover, N. J., could not possibly use all features it has contracted for in order to stifle competition, Edward Frieberger, indie operator, testified. Relating that MGM, Universal and Warners would not rent him films under any conditions and that RKO, Columbia and United Artists demanded 30-day clearance for WB house, Frieberger complained about operators fixing admissions and discriminating on rentals. Competitive conditions for indies are worse since code, he added, because labor costs have skyrocketed and admissions have flopped.

Information about percentage deals was provided by Bernard Barr, operator of three indie houses in Brooklyn, who also complained that code labor requirements have increased payroll burdens in small theatres 'away out of proportion.' Barr said he was forced to pay 60% of his gross for 38 pix used during last year in a 10-cent house and that films rented first run for 10 and 15% are leased for eighth run for 25 to 40%.

Similar details were recited by Albert Cooper, Long Island City operator who said he paid \$40 for 'Bowers' tenth run, while competing first run house was charged only \$25.

Rosy Accused

Blunt accusation that Rosenblatt ran out on his promises was made by Milton C. Weisman, indie counsel, who said he had attempted to help write the code but his aid was rejected. Said he protested to Rosy that the provision authorizing C.A. members to appoint own alternates 'perpetuates the monopoly of the big eight.'

More testimony about block booking and other alleged vices came from Cpl. H. A. Cole of Dallas, Tex., and H. M. Richey of Detroit, who said unfair practices are widespread. Cole told how United Artists gives chains in Texas 'a few differential' on rentals and Richey testified the code does not correct a single unfair method of competition. Detailed explanation of how indies are affected by excessive clearances was given by Fred J. Herling of Pittsburgh, who said protection requirements had been extended since WB began operating in his territory.

Discussion between Miss Bowler, former crime preventer for Los Angeles cops, and Chairman Darrow took on aspects of professional debate on 'competing theories' of environment versus heredity in child development. Social worker testified 'recent studies indicate without any doubt that children are definitely affected by their pictures' and that bad influences could not be remedied with block booking.

Explaining that indies are usually anxious to raise the standards of pictures but are unable to respond to the desires of their patrons because if they are to continue to operate they have to take 'double blocks,' Miss Bowler testified social workers heaved sighs of relief when NRA began considering film code.

Strong protests against block booking were disregarded, she said, and 'our hopes were dashed—we recognized the independent is just as handicapped as he ever was and the situation is much worse since this vicious practice has Federal sanction.'

Darrow perked up his ears when Miss Bowler began listing factors in child delinquency and finally flustered witlessly by inquiring 'Do you think you can tell what influences a child?—Labor Department official admitted 'not to any special detail' which prompted Darrow to suggest 'How about leaving him alone—won't that help?'

Psychological 'discussion' ended abruptly when board chairman asked, 'Don't you think you're speculating a good deal when you say what kind of plays they should see?' and Miss Bowler replied 'No, well, yes.'

(Continued on page 25)



*As thousands cheer!*

George Raft in "THE TRUMPET BLOWS" with Adolphe Menjou

Frances Drake

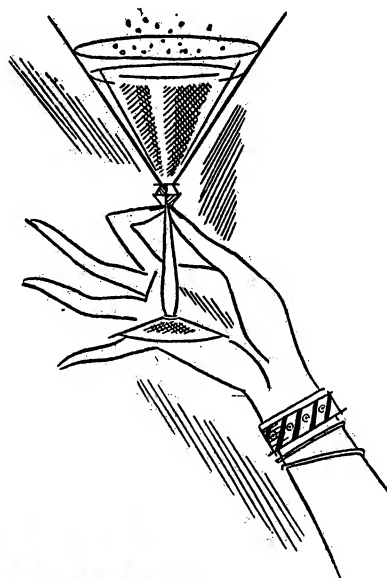
A Paramount Picture

Directed by Stephen Roberts





"Bottoms Up!"  
to



# BOTTOMS UP

For Its

Box Office

SPENCER TRACY  
"PAT" PATERSON  
JOHN BOLES  
HERBERT MUNDIN • SID SILVERS  
HARRY GREEN • THELMA TODD

Story and screen play: B. G. DeSylva, David Butler and Sid Silvers. Songs by Harold Adamson and Burton Lane, also Richard A. Whiting and Gus Kahn.

Directed by David Butler  
PRODUCED BY B. G. DESYLVA



Packing them in and keeping them  
happy at RADIO CITY MUSIC HALL

—and the critics—

"Much better entertainment than nine-tenths of the screen musicals in the past year." —Thornton Delehanty, N.Y. Post

"Packed with laughs. Gay spirited comedy played by a great comedy cast." —Bland Johanson, N. Y. Mirror

"Decidedly heart-warming to local audiences."

—Richard Watts, Jr., N. Y. Herald-Tribune

"Has its full share of honest humor, tuneful songs . . . thoroughly entertaining." —Mordaunt Hall, N. Y. Times

"One of the special cinema delights of recent weeks . . . thoroughly tuneful and amusing."

—William Boehnel, N. Y. World-Telegram

"Thoroughly entertaining . . . presented in a most amusing manner." —Kate Cameron, N. Y. Daily News

# MIDWEST 2-FEATURE PANIC

## Comparative Grosses for March

(Continued from page 22)  
**NEW HAVEN**

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>PARA-MOUNT</b> (2,848; 85-50) High. \$21,000 Low. 2,800	<b>Woman's Man and Good Dame</b> \$5,000	<b>Bolero</b> \$6,000	<b>Bedside and Quitters</b> \$3,800	<b>Death Takes and Made Her Bed</b> \$5,000
<b>POLY</b> (3,040; 85-50) High. \$20,000 Low. 4,200	<b>Nana</b> \$7,700	<b>Cat and Fiddle and Hold That Girl</b> \$8,700	<b>Line Up and It Happened</b> \$12,300	<b>Scandals and Believed In You</b> \$10,300
<b>SHERMAN</b> (2,200; 35-40) High. \$16,000 Low. 1,500	<b>Eskimo</b> \$6,800	<b>Your Number and Crosby Case</b> \$4,200	<b>Jimmy the Gent and Poor Rich</b> \$4,500	<b>Horseplay and Journal of Crime</b> \$4,500

### BIRMINGHAM

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>ALABAMA</b> (2,800; 30-35-40) High. \$29,000 Low. 3,500	<b>Roman Scandals</b> \$6,500	<b>Fashions</b> \$6,000	<b>Ladies Behave and Good Dame</b> \$5,000 (Vaude)	<b>Mr. X and Christina</b> \$7,000
<b>STRAND</b> (800; 25) High. \$5,000 Low. 800	<b>Lips Betray</b> \$900	<b>Fane's Baby</b> \$1,100	<b>Sons of Desert</b> \$1,000	<b>Admission to Love</b> \$900
<b>EMPIRE</b> (1,100; 25) High. \$12,000 Low. 800	<b>College Coach</b> \$1,800	<b>To Every Woman</b> \$1,500	<b>It Happened</b> \$3,200	<b>Happened</b> \$2,700 (2d week)

### PORTLAND, ORE.

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>B'WAY</b> (2,400; 25-40) High. \$12,000 Low. 2,500	<b>Madame Spy</b> \$8,600 (Chic Sale on stage)	<b>Side of Heaven and Bomby Mail</b> \$4,600	<b>Buy Everything and Love Birds</b> \$4,200	<b>Mr. X</b> \$6,000
<b>UNITED ARTISTS</b> (1,000; 25-40) High. \$13,200 Low. 1,200	<b>Christina</b> \$4,400 (2d week)	<b>Nana</b> \$4,300	<b>Paloosa</b> \$3,300	<b>Catherine</b> \$4,500
<b>ORIENTAL</b> (2,500; 25-35) High. \$24,000 Low. 800	<b>Roman Scandals</b> \$2,300	<b>Down to Rio</b> \$1,900	<b>Like It That Way and Two Alone</b> \$2,100	<b>King for Night and Meanest Girl</b> \$1,900

### SEATTLE

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>FIFTH AVE.</b> (2,400; 25-40) High. \$26,000 Low. 2,500	<b>Carolina</b> \$6,500	<b>Christina</b> \$9,500	<b>David Harum</b> \$9,100	<b>Fashions</b> \$2,500 (New Low)
<b>PARA-MOUNT</b> (3,100; 25-35) High. \$21,000 Low. 1,600	<b>Buy Everything</b> \$5,000 (Stage Show) (6 days)	<b>More Women</b> \$7,100	<b>Mr. X</b> \$5,400	<b>Side of Heaven</b> \$6,900
<b>LIBERTY</b> (1,900; 15-20-30) High. \$12,000 Low. 2,100	<b>It Happened</b> \$6,000 (New Prices)	<b>Happened</b> \$6,700 (2d week)	<b>Happened</b> \$6,800 (3d week)	<b>Happened</b> \$3,100 (4th week)
<b>MUSIC BOX</b> (900; 25-35) High. \$17,000 Low. 2,000	<b>Hips, Hooray</b> \$4,100	<b>Moulin Rouge</b> \$4,600	<b>Moulin Rouge</b> \$2,600 (2d week)	<b>Nana</b> \$5,100

### TACOMA

	Mar. 8	Mar. 15	Mar. 22	Mar. 29
<b>MUSIC BOX</b> (1,400; 25-35) High. \$10,500 Low. 1,000	<b>Roman Scandals</b> \$4,900	<b>Nellie and Your Number</b> \$4,000 (Split) (Chic Sale on stage)	<b>Design and Hips Hooray</b> \$2,400 (Split, 9 days)	<b>Moulin Rouge</b> \$3,900 (6 days)
<b>ROXY</b> (1,300; 25-35) High. \$7,000 Low. 2,000	<b>Fall in Love and Buy Everything</b> \$4,400 (8 days, split)	<b>It Happened</b> \$3,900	<b>Christina</b> \$4,900	<b>Harum</b> \$6,100

## F-WC Readies Airdomes

Los Angeles, April 2. Fox West Coast Theatres has leased the airdome site and equipment in El Centro, near the Mexican border, for a number of years, operated by Herb Norris, and has completed plans whereby the picture policy of the Valley there will be shifted to the open spot as soon as hot weather hits the Imperial Valley this summer.

George Bowser, F-WC div. mgr. for the territory, will keep circuit's United Artists in El Centro open as long as conditions permit, due to house being equipped with modern cooling plant and will then shift to airdome adjoining, for second outdoor spot.

At Calexico, directly on the border, airdome will be constructed immediately by F-WC, probably adjoining its Capitol.

## Par Splurges on Music Special, 'College Rhythm'

Los Angeles, April 2. A heavy name cast will be tossed into 'College Rhythm,' musical extravaganza which Paramount will produce this summer for fall release. Players already set for spots in the picture include Lanny Ross, Jack Oakie, Richard Arlen, Paul Gerritz and Lyda Roberti. Yarn is an original by George Marion, Jr., screen play by Walter De Leon and John McDermott.

## MERLIN JOINS PAR B'D

Hollywood, April 2. Milton Merlin, former book reviewer on the Los Angeles Times, has been added to the Paramount studio editorial board.

Merlin has recently been editing West Ways, publication of the Southern California Automobile club.

## DOUBLE BILLS SURE ANY DAY

**New Indie Exhib Group Forming for No Price or Release Schedule—Want Double Features and 10c Admissions**

### EXCHANGES LAY LOW

Chicago, April 2. Despite the efforts of the more conservative factions of the picture industry in this territory it appears that the entire Chicago and mid-west territory will swing back to double features shortly. That means this week or next, at the latest. Those that have been fighting twin bills are about resigned to the trend. Which makes four distributors happy over a victory.

These distributors are Columbia, Universal, Fox and RKO and their battle for double features follows their inability to convince the rest of the industry locally to agree to a system of allotment of product equitably among the major exchanges. Metro, Paramount and Warner are, and have been, getting about 75% of all available playing time on the big midwest circuit.

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Major occurrence last week leading to the almost certain return of double features was the formation of a new exhibitors' group headed by Edward Brunell of the Metropole theatre and Fred Muller of the Century and Madlin theatres. These exhibs were formerly with Allied, but are no longer in that organization.

**Pix Revolution**  
The meeting ended with demand for an entire upset of the present release and price system. They want unrestricted price setups without tying in price and protection. They want the right to sell admission for 10c. And many important exhibs came out flat-footedly for double features. All three of the above items are strictly against contract clauses now in effect and each of the three contract clauses have been upheld time and time again by exhib and distrib bodies.

Allied mass meetings in the past two years have very often been on the question of whether or not the exhibs in this territory want double features. And each time the vote was taken the result has been unanimously for single features only. The exhibs here had their experience with double bills two years ago and they still go into a sweat when they think about it.

As far as double features are concerned, Balaban & Katz have stated that they will not battle them any longer, but if the town goes for doubles they will send their ace houses such as the Marbro, Southern, Tivoli, Granada and other 3,000-seaters into a split week twin-bill policy. Which would take the best pictures of the week for these houses, leaving the dregs only for the subsequent run spots. B. & K. has figures to prove that the only time in recent years that such houses as the Granada and Marbro made any profits was with double features.

## Double Billing Killing Off Screen Shorts; Production Siesta

### Yeah, Man!

Hollywood, April 2. New type of subtle yes-man pulled this on a producer who, criticizing a story to a writer, said:  
'The first and last parts of your script are okay.' Then he hesitated.  
'Yes-man filled in the pause. 'Yes, but the middle is lousy.'—Reprinted from Daily Variety.

## Warners L. A. Deluxer Set for Reopening With 15c Admish Tag

Los Angeles, April 2. Warners' Western, 2,200-seat deluxer dark for the past 10 months, has been leased by Wilbert Corp., of which Ben N. Bernstein, president of the Southern California Indie Theatre Owners is operating head. House is set to reopen under the Bernstein management April 7 with a subsequent run policy.

Contemplated admish ill be 20c, but failing to get pic breaks Bernstein intends to cut to 15c, which is expected to precipitate a box-office price war among nearby exhibs, with Harry Chotiner threatening to cut prices at his Ravenna and Parisian, and Fox-West Coast expected to take similar action at several of its competing houses.

## IOWA'S 2% SALES TAX STARTS; SET FOR 3 YRS.

Des Moines, April 2. Iowa's new 2% retail sales tax means penny-pleurisy for theatre managers. The tax went into effect April 1 and will remain in effect until April 1, 1937.

The schedule as approved means on sales of 1-14 cents, no tax; 15-50, 1c tax; 55-90, 2c, and on \$1 or more, a straight 2% to be governed by major fractions.

Both the fractional sales and amusement schedule provide for inclusion of the tax in the total price paid.

The amusement schedule on tickets is 10-50, 1c tax; 55-90, 2c tax. The tax board held that persons operating picture theatres, operas, baseball parks, golf courses, circuses, carnivals, chautauquas, lectures and all other places of public amusement come within the sales tax. The only exemptions are local fairs and educational, religious or charitable activities.

Tri-States Theatres Corp. took the opportunity to make reductions in admissions at night at both the Paramount and the Des Moines, with the Des Moines going from 50c to 40, plus the 1c tax, and Paramount's evening price goes from 40 to 35c downstairs and 25c in the balcony, plus tax.

## JACK SMALLEY TO METRO

Minneapolis, April 2. Jack Smalley, formerly managing editor of the Fawcett publications and more recently serving in the same capacity with the Annetts Fawcett's rival outfit, has departed for Hollywood to join the Metro story department.

First assignment is on Joan Crawford's next picture.

Rosewood theatre on the north-side may be a touch-off on the new turn to double features. It was this house which was the big opening-gun for twin features in this town three years ago with the house zooming up into terrific profits under this policy. But soon the entire district was twin-billing so that the house lost its original advantage as the bargain theatre.

Hollywood, April 2. Production of shorts, particularly comedies, is currently in the doldrums, with all companies cutting proposed schedules to an almost negligible minimum.

Shorts producers blame the lack of a provision in the film code prohibiting double billing for their present siesta.

Most companies, scheduled high for two and one reels for the season, expecting that the code would kill the duals, but with the country now doubling and in some cases tripling, the short boys don't see a possibility of ever making a dollar again with this type of product.

With reports from exchanges that rentals for shorts have dropped from 40 to 60% during the last few months on account of the duals, the short producers have canceled many contracts recently in order to play safe.

Paramount canceled out both Phil Ryan and Arvid Gilstrom, who held pacts for production of heavy schedules. Studio announcement was that the company would make their own two-reelers hereafter, but as yet there's little activity in this direction.

**Sennett Idle**  
With Mack Sennett in financial difficulty nothing has come off that lot for months.

Educational likewise is idling along, without any immediate prospect of production. Program called for 28 to be made here for that release, but to date only 14 have been released. Scripts have been prepared on several that were scheduled to go in long before this time, but New York has not as yet sent the dough to start camera work. Indications here is that all Educational's comedy production will be concentrated for the time being at least at New York, where Al Christie is making shorts at Astoria.

## San Francisco Board Looks Situation Over

San Francisco, April 2. Frisco's newly appointed zoning, clearance and grievance board had its first meeting this week, and a committee is now mulling over details of headquarters, furnishings, office staff, etc.

Once everything is set board will give itself for the flock of squawks that are now being doped out.

## Ready Mascot's Trio

Hollywood, April 2. Three writing units are scrivening originals intended for the enlarged feature program recently announced by Nat Levine for Mascot Pictures.

Sherman Lowe and Al Martin are paired on one; John Rathmell and Colbert Clark are teamed on a second, and Prescott Chaplin, latest addition to staff, is on the third. All untitled.

## Indie 'Xmas Carol' to Be Produced in East

Claesie Pictures, indie, is to film Dickens' 'Christmas Carol' with an all-English cast in New York. O. P. Hoggie is far set.

Classic has brought on Clifford Brooke from the Coast as director and arranged for space at the Biograph studio in the Bronx.

## RKO Borrows Gleason

Hollywood, April 2. James Gleason goes to RKO on loan from Fox for 'Murder on the Blackboard,' which goes into production today (Mon.).

Gleason holds contract with Fox as player-director-writer and dialogue director.

# PLAY IT AGAIN!

Thousands of 'Dancing Dollars' waiting to be taken in for a second sight of that tantalizing, mesmerizing music show that's turned dance mad America into a nation of Brazilian Nuts.

## *that carioca picture* "FLYING DOWN TO RIO"

RKO-RADIO  
PICTURE

Everybody's saying "Let's Do The Carioca! It's not a fox trot or a polka . . ." — and the AIR is burning up each night with its inflammable rhythm as hundreds of Radio orchestras sweep down the skyways with "The Carioca"!

The Biggest Musical Hits in Years are the four big numbers from "Flying Down To Rio"

"The Carioca"  
"Orchids in the Moonlight"  
"Flying Down To Rio"  
and "Music Makes Me"

**THEY MEAN  
BOX-OFFICE  
NOW! . . . .**

in the big hotels, the smart ball rooms, the night clubs and the cocktail rooms it's "The Carioca"! In homes the young ones are teaching the old ones to do "The Carioca" . . . dance schools are advertising that they teach "The Carioca"—it's the sensation of the year, this "Carioca"!

"THE CARIOCA" WAS INTRODUCED TO AMERICA IN "FLYING DOWN TO RIO" THE GREATEST MUSICAL PRODUCTION THE SCREEN HAS EVER HAD!

with

**DOLORES DEL RIO**  
GENE RAYMOND • RAUL ROULIEN  
GINGER ROGERS • FRED ASTAIRE  
MUSIC BY VINCENT YOUMANS  
LYRICS BY EDWARD ELISCU AND GUS KAHN  
DIRECTED BY THORNTON FREELAND  
MERIAN C. COOPER, EXECUTIVE PRODUCER

**PLAY IT AGAIN! ADVERTISE IT BIGGER  
THAN EVER. CASH IN ON AMERICA'S  
GREATEST MUSIC SENSATION!**



# Film Reviews

## Countess of Monte Cristo

(Continued from page 17)

at the box office. As is it will probably just about get by on moderate takes. In its original German version it was a sock film abroad. Karl Freund in reshooting it has speeded it up 8-bit and given it considerable able tempo, although it could still stand 10 minutes of trimming. Nevertheless, a good job from a directorial standpoint.

Picture is a variation on the Cinderella theme, handled in a light comedy vein. Some original twists give it considerable freshness and a romantic quality. Pay Wray as the central character handled the part entirely too heavily and misses the role's intent by a mile. That's where the picture falls down.

She's an extra in a Viennese film studio and having a tough time making both ends meet. Bawled out out by a temperamental director, she decides to have one of the ends, steals the automobile and fur coat she's working in, kidnaps a girl friend (Patsy Kelly) and drives off to a luxurious summer resort where she registers as the Countess of Monte Carlo. Reginald Owen and Paul Lucas, both debonair jewel thieves, make plays for her and help her get by, but in the end both fall into the hands of the police and the two girl extras go back home.

Most of it is pretty amusing, despite that it's also pretty gossamer. Patsy Kelly in her first feature role does very well and impresses as having a lot of film possibility. She has a good sense of the scale of laughs. Reginald Owen, too, does better than well and Paul Lucas is engaging as usual, despite inclined to go to the end.

Paul Page gets a brief bit as Miss Wray's newspaperman sweetheart and handles it lightly, although not convincingly. Carmel Myers in a bit sings a song interestingly. Robert McWade, Richard Tucker and Bobby Watson are oke in bits.

Productionally and photographically the picture is A-1. *Kauf.*

## On a Vole Un Homme

(Man Stolen)  
(FRANCH MADE)

Paris, March 23. Erich Pommer produced by Fox-Buena Vista, distributed by Fox Film. Directed by Max Ophüls. Scenario by René Pujol and Georges Wilhelms. Music by Maurice Kaper. Technical supervision, René Pujol; photography, René Pujol. Starring Lili Damita and Henry Garat. Presenting at the Manhattan, Paris, March 16. Running time, 60 mins. *Wolfe.*

This is the first of the two films made in France by the Pommer outfit for Fox, and it has Pommer written all over it. It is an inefficient French story, the sort of stuff the French producers have been putting out for years, with the difference that it is done by somebody who knows how to make films.



## BEN BLUE

WARNER BROS. COMEDIES  
Dir. JOE RIVKIN  
LEO MORRISON, Agency



## PETE

THE FAMOUS CANINE COMEDIAN  
THE ORIGINAL  
"OUR GANG" DOG

"Pete seems to be a remarkably intelligent and well trained animal. His activities are out of the ordinary and he has an amusing air of gravity. The comedy of the stunts he goes through is good, but not his idea of dignity and canine stardom."—PROVIDENCE JOURNAL.

For Open Dates Write or Wire  
CHAS. V. YATES  
1500 Broadway New York

## LOTTE MAYER

Presents her

16—DIVING DANCING DARLINGS—16

In The Famous Disappearing Water Ballet

PARAMOUNT, BROOKLYN (This week, March 30)

All Mechanical Effects Fully Protected by Patents and Patents Pending

As a production it puts the regular run of local movies to shame. The chief element of the film is in the personality of the principals, Damita and Garat. Garat is in the ap of the matinee idol type, and Lili is something to look at. So why worry about the fact that the story doesn't amount to a row of pins?

For America, it has a chance in the specialized French houses because it gives the effect of being typically French—light, frothy, and all that sort of thing. It contains some marvelous shots taken on the French Riviera, and the photography is worthy of the German origin of its sponsor.

There is just one song, and Damita sings only a few notes. Garat sings most of the number, and the points out to him when he's finished that it was all off-key.

Plot is one of those preposterous things about a young banker (Garat) who is kidnapped by beautiful enemies (Damita). During his sequestration they fall in love.

Operatic sequences, showing their flirtation in the Blue Train going south from Paris, are the best for America. Dialog is at a minimum here.

Local career of the picture may not be brilliant, for it is neither dramatic nor humorous enough for present French tastes, although both the stars have large personal followings. Picture is too much like hundreds of others the French have seen, and the fact that it is done infinitely better may not be sufficient to get back all that was spent on it.

Stern

## THE CROSBY CASE

Universal production and release. Directed by Edwin L. Marin. Screenplay by Al Lewis. N. Y. double bill March 28-30. Running time, 90 mins. *Wolfe.*

One of those would-be mystery murder mellers that projects on the screen with the continuity of an unsolved crossword puzzle. In its present shape 'Crosby' is weak filler.

A clumsy and unwieldy plot unfolds characters who become hopelessly lost in the maze of detective before the cutter, evidently reaching the final stage of bewilderment in the search for a thread to have the semblance of continuity, flagged fins.

Five suspects are introduced at the opening. All are man tops over in a tatter. After that a police inspector who depends upon one of those screen newspapermen for encouragement commences his deductions.

This thing is so broken with flashbacks and cut-ins the action jumping from one private life to another with abrupt shifts that the audience is slightly dizzy before half of the running time is over.

When the director evidently remembered that some kind of a budget had to be observed he left threads hanging all over the screen, including a second murder, to cut and immediately select the doorman as the bad guy.

Cast did what they were told and to a man succeeded in performing on a par with the direction and the thing called a script. *Wolfe.*

## SPEED WINGS

Columbia production and release. Stars Tim McCoy. Directed by Bruce Story and screen play by Horace McCoy. Al Siegel, photographer. At Times Square, New York, this date, March 27-28. Running time, 61 mins. *Wolfe.*

What puts this one a notch or two above the regulation Tim McCoy opera, at least from the angle of excitement, is the deft interpretation of stunt flying shots. Since practically half of the action takes place off the ground, the major credit for holding 'em interested should go to the stock library and the stunt lads, if any.

Story is built to the tried and true formula with few of the ingredients overlooked. Included are four rough

and-tumble first battles, a kidnapping, three plane crashes, a chase between airplane and train, the pilfering of the plans, and the lad, who, after witnessing the death of an aviator pal in a crackup, vows that he is through with the controls.

Aside from the aerial shots, it moves along woodenly. Cast weaves in and out of the plot with the abandon of so many automatons. The colonel continues to fix 'em with that penetrating optic and to heave a wickered right.

Evalyn Knapp is in on the love interest, but these episodes aren't permitted to interfere very much with the aerial proceedings.

Odeco.

## WHEELS OF DESTINY

Universal production and release. Stars Ken Maynard. Directed by Alan James. Screenplay by Ned Ball. Photographed by Ted McCord. Theme song by Ken Maynard. At Times Square, March 28-29, on double bill. Running time, 61 mins. *Wolfe.*

Ken Manning... Ken Maynard... Ray Harsh... Cecil Parker... Walter Miller... Hank Rivers... Jack Rockwell... Fred McKeay... Jack Richardson... Sherif... Jack Richardson... Jim Lancelotti... Ed Coxen... Bill Gould

Sketchy treatment of an old theme, that of the cross-country covered wagon trek to the gold fields of the far west, with its front parlor love interest, Indian attacks and villainy. Offers nothing new or fresh in development.

Produced, directed, written and performed in a matter-of-fact way with little attention paid to detail but much to show. The story is an Indian 'hooping' picture is just another open-air roll of film. It's one of the poorer of recent Ken Maynard starrers.

Maynard riding back east from the gold pastures of California. Joins up with a band that's about to take on a great adventure. The band is made up of men who should have seemed obvious, but weren't accepted as such, also joins the caravan in the thought of making a map to the hero's gold find. The cavalcade trudges on, across a lot of country, reaching destination only after an encounter with Indians who had been aroused by the hero's road, by the villains among the crowd.

'Wheels of Destiny' is long on one thing, at least, regardless of its shortcomings. It has a lot of very shooting and so much yelling by Indians, together with group singing and shouting by the covered wagon band, that it has a very definite reaction in an aural way. Girl is the colorless type used in oas operas or pioneer classics. Brother Dix. The excellent minor characters are found in this one, both of whom merit better opportunities. Nelson McDowell and Frank Rice. *Char.*

## GUN JUSTICE

Universal production and release. Stars Ken Maynard. Directed by Robert Quigley. Screenplay by Al Lewis. Photographed by Al Lewis. At Times Square, New York, this date, March 27-28. Running time, 60 mins. *Wolfe.*

Ken Manning... Ken Maynard... Ray Harsh... Cecil Parker... Walter Miller... Hank Rivers... Jack Rockwell... Fred McKeay... Jack Richardson... Sherif... Jack Richardson... Jim Lancelotti... Ed Coxen... Bill Gould

A lot of flying hoofs, winded mustangs, but almost no action. The enthusiasts and evil efforts to grab off a ranch all figure again, but 'Gun Justice' is still an absorbing satebrush item. It is fast, actionful and to the point.

Forgiving its makers for the way horses are constantly on the tear, the ease with which the heavy element operates against the law and order, and how swell-looking the hero and his horse are as against all others in the picture, the Ken Maynard starrer invites no complaint.

Love interest, developed along rather sympathetic lines for both Maynard and the girl, Cecilia Parker, is more convincing and real than in most westerns. Both are cousins, beneficiaries under a will to the ranch left by an uncle who goes down under a lead spray after unwillingness to sell to on-station interests.

Body of the story revolves around a scheme of enemies to grab the ranch by means of foul, mostly latter. Since the nephew under the old uncle's will can't be located, the heavens rip up a mug of their own for purposes of posing as the heir. This is all upset when the rightful legatee shows up as a state ranger, on the assignment of tracking down the murderers of his uncle. This may be suspected early, but the identity, as usual, is saved for the final reel.

Exterior photography calls for a pat on the back for Ted McCord, the cameraman. *Char.*

## U SPENDS 50G ON STAGES

Hollywood, April 2.

Universal is re-constructing one of its old silent stages into two sound stages.

Work will cost \$50,000.

## EVER SINCE EVE

Fox production and release. Directed by George Marshall. Based on Paul Armstrong's 'The Heir to Hoorah'; adapted by Henry Johnson and Stuart Anthony. At Mayfair, N. Y., week March 28. Running time, 75 mins.

Very light and ordinary lesser run program material is a laudatory commentary for a theme which would 'experiment' with George O'Brien largely in the drawing room.

There's nothing wrong with O'Brien. He does his work in business clothes almost as well as in cowboy and seaman's togs. There's a definite something about the part in which he is cast in 'Eve,' a title which is the very antithesis of the action, that doesn't give him the chance to prove his capability for miscellaneous characterizations.

He's clean-cut, perhaps a little too much so. He's virile, because he has a chance to ride a horse, and yet inconsistent. He doesn't seem to handle a woman or man with whom she flirts, in the manner expected by the type of audience which would patronize such a picture. He's too nice.

The story itself is generally light and unconvincing, straining every now and then for laughs. The two guardians of the lad, elderly women-haters, are stereotyped. And the yarn, again, is without inspiration. The old fabric of the good looking and rich country lad who comes to New York and falls in love, who finds out that his wife is interested in money; who goes away and comes back again after a timely accident to find that she has a babe and really cares.

It's very clean entertainment, unspiced from any moralistic school perspective. *Wolfe.*

## GOODBYE LOVE

Jefferson production, and RKO release. Stars Charlie Ruggles. Directed by Bues Humbrstone. Hampton Del Ruth, story; George Roscoe, Hampton Del Ruth, continuity and dialog; John Howard Lawson, screen play; Charles S. Brown, camera. Cast: Verree Teasdale, Mayo Methot, Sidney Blackmer, Phyllis Barry, Pat Walker, John Kelly, Grace Hahn, at New York, New York, two days, March 26-27, on double bill. Running time, 65 mins.

Charlie Ruggles, Verree Teasdale and other capable players are tossed away on an ineffectively told story. It will probably please the rougher element, but it has limited appeal for the more discriminating. Very good sound, adequate photography, but the direction is too slowly paced; scenes being overvalued and standing sadly in need of the shears. Closer cutting would have helped.

Script is a loose weaving of the alimony club, the gold digger, the professional co-responsibility, and the bogus loud ideas basted together with dialog which makes so determined effort to be funny that one can almost hear the author grunt. Blackmer is in the alimony jail to spite his wife. His valet, Ruggles, is in because he cannot help it.

Ruggles gets the money to compromise his alimony, but uses it for a trip to Atlantic City, where he meets Verree Teasdale, a gold digger, who marries Blackmer. Then the latter learns the truth and a brisk newspaper man frames both the new and the old wife and Blackmer marries his girl secretary. Ruggles, who has pulmoctored scores of plays, can't boost this. He works hard, but he hasn't even his bootstraps to lift himself by. Miss Teasdale has an unsympathetic part and is not helped by the photographer, Blackmer and Ray Walker, as the newspaper man, keep things moving as briskly as the laggard tempo will permit, and Phyllis Barry comes through nicely in a few bits. *Chic.*

## Army, Navy Pic Buys Fruitful To Indie Exchs.

Los Angeles, April 2.

Two fields for short subject distribution that are becoming particularly fruitful for indie exchanges handling novelty pix, are being heavily developed in various distribution centers, with Coast exchanges getting their share of the revenue.

Constantly increased demand is reported by distributers catering to private or semi-private buyers, such as well-to-do individuals, who utilize the subjects for home screening; clubs, churches, schools, societies and other organizations.

Another avenue that is proving even more profitable to the shorts' dispensers, is Navy and Army demand, with the former going in for straight print buys, and becoming a potential consumers. Pix acquired by the Navy are for screening aboard ship, in yards, hospitals, prisons and canteen houses. Bookings are handled direct by Lieut. Commander T. D. Warner, USN, with headquarters at the Brooklyn Navy Yard. Navy is paying 6c a foot for positive prints, with orders usually comprising two or three prints of each subject selected.

Airport buys are also increasing their buys, with pay warrants from both branches of the service coming through promptly and making it lucrative biz for the distributers.

On the Coast, bookings for home and private screenings has reached proportions where commercial exhibitors are beginning to become alarmed at the inroads on their biz. Most of the local patronage for this type of biz comes from such communities as Beverly Hills, Pasadena, Glendale, Santa Barbara and the better residential sections, where wealthy residents have acquired a habit of giving pic shows in their homes several nights a week.

These showings are made possible through use of portable projectors provided by the distributors, and it's cash on the line for the service.

## SPOT RAYMOND HATTON

Hollywood, April 2.

Raymond Hatton has been given prominent spot in the M. H. Hoffmann production, 'Mad Honeymoon,' now in work.

William Nigh directing.

## EDNA SEDGWICK

Now in 9th week at the Palais Royal and doubling this week on the same bill with George Raft at the

PARAMOUNT, New York  
Direction LEDDY & SMITH

# 'SERVICE'

Now in 9th week at the Palais Royal and doubling this week on the same bill with George Raft at the

PARAMOUNT, New York

Direction LEDDY & SMITH

## F+M STAGE SHOWS

1560 Broadway New York City

A Subsidiary of FANCHON & MARCO, Inc.

# RIPTIDE

happy days are here again



## Cheers for

Norma Shearer, Robert Montgomery in "Riptide," with Herbert Marshall, Mrs. Patrick Campbell. Written and directed by Edmund Goulding. Presented by Irving G. Thalberg.

**SMASH** go the records from Coast-to-Coast. Here's the first three days' business by telegraph, as we merrily go to press:

### NEW YORK

Three days' record for past year and a half!

### PHILADELPHIA

Biggest mid-week opening in 3 years!

### BALTIMORE

S. R. O. signs for Shearer fans!

### BOSTON

Biggest first three days in two years!

### COLUMBUS

Beats everything except "Tugboat Annie" record-holder!

### RICHMOND

Beats everything except "Tugboat Annie"!

### ROCHESTER

Terrific business for Shearer's greatest!

### WASHINGTON

Within reach of house record! And going strong!

### SYRACUSE

Sensational reception! S. R. O. here!

### MEMPHIS

Beat "Tugboat Annie."

### EVANSVILLE

Best opening on the books!

### DES MOINES

Biggest house has had except "Tugboat Annie"!

### NEW ORLEANS

Beats "Tugboat Annie" and "Dinner at 8."

### NASHVILLE

Beats "Tugboat Annie" and "Dancing Lady." Sensational!

And the telegrams pour in from Akron, Canton, Cleveland, Providence, Springfield, Houston, Kansas City, Indianapolis, St. Louis, Omaha, Louisville...and all-around the map it's "Riptide Wrecks Records!"

**LEO MARCHES ON!**

## Studio Placements

Hollywood, April 2.  
David Tillotson, 'Double Doors,'  
George Bancroft, Dorothy  
'Ladies First,' Par.  
Betty Compson, 'Broadway Vir-  
gin,' Major.  
Theater Morris, read on  
Waters, U.  
in MacLaren, Arthur Kohl,  
eries Morris, Harry Beresford,  
opatra,' Par.  
ed Sparks, 'Down to Their Last  
Shit,' RKO.  
elos-Volanda, 'dance' team,  
ony Happy Returns,' Par.  
arl Snell, Clarence Marks,  
lting 'Weather Permitting,' U.  
J. Blochman, scripting his origi-  
nastown Squad,' U.  
aynard Holmes, 'Du  
s.  
Arthur Vinton, 'Dames,' WB.  
arrison Greene, 'Call It Luck,'  
ary Mason, 'Always Honest,'  
erman Brix, 'Treasure Island,'  
Robert Taylor, loaned by MG for  
erry Andrew, Fox.  
amuel Hines, 'Operator 13,' MG.  
turiel Evans, Irene Hervey, Pete  
lth short, MG.  
lose Vespro, 'Down to the Last  
Shit,' RKO.  
faude Turner, 'Loves Me  
t,' Par.  
Edward Pawley, J. M. Kerrigan,  
asure Island,' MG.  
ary Boland, 'Here Comes the  
de,' Par.  
amison Thomas,  
arl Brown,  
incible.  
Valter Armitage, 'Now I'll Tell,'  
nders Van Haden, 'World Moves  
' Fox.  
illy Arnold, Warner Richmond,  
id Honeymoon,' M. H. Hoffman.  
arah Padden, 'Little Man, What  
w?' U.  
ames Burke, 'Treasure Island,'  
Betty Mack, Oscar Apfel, May  
lance, Charlie Chase comedy,  
sch.  
Herbert Marsh, 'Green Hat,'  
llen Scott,  
asse,' RKO.  
loris Anderson, scripting untitled  
n, U.  
dele Commandini, screen play,  
esenting Lily Mars, MG.

Karen De Wolf, collabing with  
Wm. Anthony McGuire on an orig.  
U.  
'Una O'Connor, 'Barretts of Wim-  
pole Street,' MG.  
Frank Conroy, 'Manhattan Melo-  
drama,' MG.  
Lewis Stone, Island,  
MG.  
Herbert Stothert, adapting music  
'Merry Widow,' MG.  
Robert Armstrong, 'She Loves Me  
Not,' Par.  
Bruce Cabot, Regis Toomey, Ed-  
gar Kennedy, 'Murder on the Black-  
board,' RKO.  
Maldel Turner, Sara Haden, 'Vir-  
gie Winters,' RKO.  
Nigel Bruce, MG.  
Richard Tucker, Gregory Gaye,  
Helen Flint, 'Merry Andrew,' Fox.  
Tom McGuire, Reginald Mason,  
'Call It Luck,' Fox.  
'Una O'Connor, 'Barretts of Wim-  
pole Street,' Metro.  
G. F. Huntley, 'Little Man, What  
Now?' U.  
Margaret Lindsay, Hay,  
WB.  
Harry Knight, production man-  
ager; Dorothy Burgess, Kenneth  
Thomson, George Mesker, 'Broad-  
way Virgin,' Major.  
Harry C. Bradley, 'Sadie McKee,'  
MG.  
Oscar Apfel, 'Sour  
Grapes,' RKO.  
Halliwell Hobbes, 'Du Barry,' WB.  
William Walker, Robert Warwick,  
Renee Whitney, 'Old Doll's House,'  
WB.  
Joe Sherman,  
Metro.  
Albertina Rasch and 24 dancing  
girls, 'Du Barry,' WB.  
Richard Castle, 'Merry Widow,'  
MG.  
Ray Enright, directing story se-  
quences, 'Dames,' WB.  
Furnell Pratt, William Davidson,  
Ben Hendricks, Jr., 'Old Doll's  
House,' WB.  
Gladys Unger, screen play, red  
Upon the Waters,' U.  
Maurice Black, 'Alias the Deacon,'  
U.  
Ula Guy, 'Du Barry,' WB.  
William Augustin, 'Three Men,'  
MG.  
Arthur Aylesworth, Hobart Cava-  
naugh, Lella Bennett, 'Dames,' WB.  
Dell Henderson, 'One Hundred  
Percent,' MG.  
Larry Ceballos, revamping dance  
numbers, 'Murder at the Vanities,'  
Par.

Ellalae Ruby, 'Embarrassing Mo-  
ments,' U.  
Sylvia Picketts, 'Thrown From the  
Nest,' Warren Doane comedy, U.  
Max Alexander, 'Decent,' Beacon.  
Jullan Josephson, 'Debutante,' Par.  
H. M. Walker, scripting 'Today  
We Live,' U.  
Henry Myers, scripting 'Missis-  
sippi,' MG.  
Winifred Dunn, scripting an orig.  
for Raul Roulien, Fox.  
Jack Norton, Snub Pollard, Cupid  
Morgan, 'Alfred Jones, Henry Sed-  
ley, Robert Greig, 'Cockeyed Cava-  
liers,' RKO.  
Samson. Raphaelson, scripting  
'Caravan,' Fox.  
John Monk Saunders, scripting  
orig 'Manners Maketh Man,' MG.  
Mary Forbes, Pat O'Malley, 'Now  
I'll Tell,' Fox.  
William Stack, 'Manhattan Melo-  
drama,' MG.  
Edward H. Griffith,  
ography, MG.  
Jeanette Loff, Eddie Foy, Jr.,  
Don Barclay, untitled musical,  
Roach.  
Garrett Weston, scripting 'Grease  
Paint,' Par.  
Richard C. Stile, 'The Merry Wid-  
ow,' MG.  
Charles Butterworth, 'No More  
Ladies,' Metro.  
Arthur Jarrett, Earl Oxford, Flo-  
rine McKinney, 'Merry Widow,'  
Metro.  
Mickey Rooney, Jimmy Butler,  
prolog, 'Manhattan Melodrama,'  
Metro.

## Contracts

Hollywood, April 2.  
William Wyler draws new pact  
at Universal, with ticket providing  
substantial increase.  
Larry Weingarten new covenant  
at Metro.  
Paramount has handed stock pact  
to Lillian Moore, recently on the  
Hal Roach list.  
Metro has handed new writing  
contract to Monckton Hoffe.  
Metro has taken up the option on  
Otto Kruger and Mae Clark, both  
with a substantial increase in sal-  
ary: Deals handled by Leo Mor-  
rison.

## Title Changes

Hollywood, April 2.  
Warners has re-tagged 'The Kay'  
calling it 'The Isle of Fury'.  
'Great Magoo' at Paramount is  
now 'Thank Your Stars'.  
Warners 'Without Honor' changed to  
'He Was Her Man'.  
'Grease Paint' has been discarded  
for 'The Old-Fashioned Way'.

## Picture Possibilities

'Dodsworth'—Favorable  
'Dodsworth' (Drama, Max Gordon, Shubert). Best seller as a  
novel, indicated hit for stage and should be exceptional for the screen.  
Ibec.

'RAGGED ARMY'  
screen.  
rmy'—Unfavorable  
rosby Galge,

'Too Much Party'—Unfavorable  
'Too Much Party' (Comedy-drama, Metropolitan  
Can be wrapped up or thrown away. Masque.  
Ibec.

'Yellow Jack'—Unfavorable  
'Yellow Jack' (Drama, Guthrie, McClintic, Beck).  
More a history than a drama. Perhaps a scientific romance but hardly  
exciting. Iets, discovery of yellow fever's ori Ibec.

'The Perfumed Lady'—Unfavorable  
'The Perfumed Lady' (Farce, Wee & Leventhal, Ambassador).  
Slight story, insufficient for stage or screen purposes. Kauf.

'When in Rome'—Unfavorable  
'When in Rome' (Satire, George Smithfield, 49th St.). Modern  
ver ion of life in Rome, but not funny. Hopeless for films. Kauf.

'Another Love'—Unfavorable  
'Another Love' (Comedy, Stiefel and Lewis, Vanderbilt). Done  
in Paris as 'Etienne' and tried out here under that title. Sexy but story  
hardly adaptable to screen. Ibec.

'Gentlewoman'—Unfavorable  
'Gentlewoman' (Comedy drama, Group theatre, and D. A.  
Cort). Story of a radical in a drawing room for sex purposes.  
look aimed for Hollywood.

'The Pure in Heart'—Unfavorable  
'THE PURE IN HEART' (Drama, Aldrich and De Liagre, Longacre).  
Impressionistic and opaque. Not suited either for stage or screen.  
Ibec.

'The Shatter'd Lamp'—Unfavorable  
'THE SHATTER'D LAMP' (Drama, Maxine Elliott's, Hyman Adler).  
Anti-Nazi play showing destruction of a peace-loving family and entry  
of the Hitler terror. Too biased for film use. Kauf.

'One More Honeymoon'—Unfavorable  
'ONE MORE HONEYMOON' (Farce, Nicholson and Brown, Little).  
No chance for stage or screen. Ibec.

## Lewis Stone's '100%'

Hollywood, April 2.  
Lewis Stone has been assigned  
featured part in '100 Per Cent Pure'  
at Metro.  
Upon completion of his role in  
that picture, he moves into a top  
spot in cast of 'Treasure Island'  
(M-G).

## Rogers' Next

Hollywood, April 2.  
Following 'Merry Andrew,' Will  
Rogers will do 'County Chairman'  
at Fox based on the George Ade  
yarn of that title.  
Walter Woods who wrote the  
script for Rogers' 'David Harum' is  
adapting the story.

# EXHIBITORS-

The 1934 Film Year Book Is Now Being Distributed  
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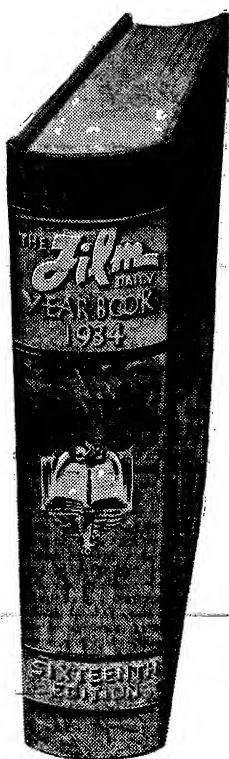
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# Spring Showing

- An exhibit from  
PARAMOUNT'S  
Spring collection that will  
set the style for exhibitors





W. C. FIELDS  
**"YOU'RE TELLING ME"**  
 with  
 Larry "Buster" Crabbe  
 Joan Marsh  
 Adrienne Ames  
 Directed by Eric C. Kenton

GEORGE RAFT  
 "The  
**TRUMPET BLOWS**" with  
 ADOLPHE MENJOU  
 and Frances Drake  
 Directed by Stephen Roberts

If it's a P A R A M O U N T P I C T U





# Earl Carroll's "MURDER AT THE VANITIES"

with the  
Most Beautiful Girls  
in the World and  
Carl Brisson Victor McLaglen  
Jack Oakie Kitty Carlisle  
& Duke Ellington & Band  
Directed by Mitchell Leisen



# "MELODY IN SPRING"

with  
Lanny Ross  
Charlie Ruggles  
Mary Boland  
Ann Sothern  
Directed by Norman McLeod



# "WE'RE NOT DRESSING"

with  
BING CROSBY  
Carole Lombard  
George Burns & Gracie Allen  
Ethel Merman & Leon Errol  
Directed by Norman Taurog



RE it's the best show in town!

## PALACE, CHICAGO

(Continued from page 16)

burns, Lehrs, ad infinitum. Miss Barrett goes at them with a bit more gusto and considerably more bitterness, but it's basically the same turn as done by dozens of other performers. Miss Barrett taking digs in her impressions and stuff like that always impresses an audience as a toy dog yapping at the paws of a St. Bernard.

Three acts gone with only a real start to the vaude show and then the Buddy Rogers routine to complete. To this audience it's only our act, no matter how you figure it. At the State-Lake and Oriental they get six and seven turns besides a line of girls.

Rogers is carrying, besides 16 men in the band, a girl whom double, the dancing Dixie Dunbar and a male warbler. In the band is Raymond Baird, who has been doing a single musical number. Baird has a solo spot for himself to ripple through his hot saxophone and double saxophone routine. He was a standout. Rogers is letting a lot in the line, but with 16 persons in the outfit he should get more out of them. Half the time the boys sit there doing nothing. Rogers has a lot of the time to run, flash and band turn there and a bit of rearranging should do it. Act finishes with the Rogers one-man band flourish.

Business ends at 10:30, the last show Friday, with the sides and back of house yawning in discouraging emptiness. Loop.

## HIPPIE BALTIMORE

Baltimore, March 30. Nice little line-up the Hippie is offering as its participation in the burgeoning Easter amusement, parade. The acts include: a male warbler, that vet sure-fire, Soph Tucker, and preceding her, Lester Allen. The opening pair are, agreeably, a pretty and the stacks up as appropriately varied.

Stage show will have to carry the b.o., the pic being 'Sine and Like It.' At show glimpsed, second on opening day, the combination of Good Friday and Passover had the barn greatly resembling the Polo Grounds on a Christmas morning. Didn't appear over 300 head in the house, and the acts had a job needling even that scattering out of its spring-fevered lethargy. It was pretty brutal hearing all the way, and the manner in which the bill built and gathered momentum till the Tucker turn bluffed 'em out of their chairs speaks a volume for the act.

Opener, Ruiz and Bonita, dance flash. In the deuce, Whitey and Ed Ford.

Lester Allen and blonde foil, Joyce White, bit off a quarter-hour chunk of show before the house drop in 'one'. Skimpily attendance hurt effect comedy might have induced, and the last act, a duo of some singing and lengthen his one bit of monolog that he takes while femme chases to change garb. Gives 'em an idea (no kidding) that he works smoothly, if familiarly, with Miss White.

Sophie Tucker wrapped it up from entrance. Opened with a characteristic preliminary chant, then gave 'em 'Louisville Lady'. Here intro'd a new song which she's warming up for her coming 'Euro-pean trek, the 'Orange and the Walking'. In her best manner, and that means with ultra savoir faire, the song is right up her alley. Ted Shiro peered over the Stairs for his straightening. Did 17 mins and had difficulty getting chance to scoot.

Complementing screen feature and vaudeville, there is Pathe news, an Audio Review and an overture by Felice Iula's pit aggregation.

## APOLLO, N. Y.

This is far from what might be expected in a colored show, playing on a grind with run picture for 35c top on 125th street. Downtown reports were that it was colored burlesque, but it's not burlesque and it's clean.

Sidney Cohen, who has the Fox, Brooklyn, too, and also is in on the big Roxy, took the former Hurling and Seamount, and when the Minskys let it go, it had been a burlesque house for years.

Shows, staged by Clarence Robinson, are a little thingy weekly and running about an hour in stage band fashion. On the show caught, besides the band and there were three dancing acts, two comedians, a straight man, a singing woman and an m.c. Latter was Ralph Cooper, formerly of Rector and Cooper and latterly in vaude with his own band. He was yamping till ready to fall, did a little dancing or other specialty work, but m.c.'ing the show pleasantly and in showmanly fashion.

The whole layout is exceptionally clean-looking as well as moral. Until Lethia Hill comes on next-to-closing, as befits the featured member, there isn't even anything that verges on burlesque, the slightest suggestion of bumps from the line. Bessie Dudley, former partner of Snatchlips Tucker, was

the only one in the show going on the m.c. Production has an 'idea' of the typical presentation sort, show being tagged 'Chocolate Box' revue. After the lid of a large prop candy box is removed, the show is everybody forgets about it and goes to work.

Line of 16 girls is good enough to rate better costuming. They are arranged in a line, one to be expected in a colored show, but they are also well trained and adept at precision work, which is unusual. They work hard and often.

A dark comic who makes it even darker with cork bears the sweet sounding first name of Garbage—full name is Garbage Rogers. A funny guy that, with material, would be funny downtown as well. Between Garbage and a fat boy, who probably is the Troy Brown of the billing, this show has more than the cut of a good bit of comedy in colored entertainment.

Garbage's big moment is a Harlemaesque version of 'Irish Justice', in which Garbage is a judge in bad humor starts things off by sentencing himself to four years. Scene is stretched out like an Unbang's lip and runs too long, but Garbage gets a lot of a chance to be had from such ancient stuff.

Also according to form, show is replete with dancing. Acts on the hoof follow right on top of each other, with a lot of come up with a topper. Five Crackerjacks, standard combination of men that has been in Broadway shows, supplies the heavy stepping. Miss Dudley and her new partner, boy named Brown, and The Yorkers (two men and a girl) are the other dancing acts. Latter is a good act, that cat, Paterson, who does a Glady's Mike and Oscar Newman do the straight-work in the talking bits.

Orchestra is a hot aggregation of 12 musicians and a leader. Billed as Charlie Turner's Arcadians, but the leader's name is Emmett Matthews.

There was a James Cagney oddie. Business about two-thirds.

## STATE, N. Y.

Dispirited bill at State this week. It follows the outline of a picture house presentation chiefly because the Chester Hale ballet from the Capitol is slumming for the week. Show is practically a blank so far as comedy goes. Colina and Paterson, who does an up into small acrobatics, scattered those fractions over an hour's time. So this pair did not even achieve their own customary individuality, and the far from contributing anything to the show as a whole.

Singing Sam's mellifluous baritone solo, and the rest of the show were the individual scorers. Neither the Hale girls nor Melissa Mason looked as smart as when previously appeared at Capital, at Paramount, respectively. Wigman's number by the girls dragged interminably. Harrison and Fisher followed with a molasses ballroom adagio waltz, the show never really got started.

If there were any point in 1934 writing treatises on what's wrong with vaudeville, this week's layout would make a nice horrible example.

United Artists' 'Moulin Rouge' picture, started rely entirely on its own steam.

## PENN

Pittsburgh, March 30. House is carrying quite a load this week, with a picture that runs 88 minutes and a stage show that goes 70. That means a three-hour bill and only four shows a day.

'Nana', the film, and 'Greenwich Village Follies', the unit, is a combo that can't exactly come under the heading of astute booking for East. The picture is a kid out of school and mama shopping around for suitable entertainment for junior, she's going to hesitate about a flick that vaudeville for its heroine proddy and flesh that isn't exactly fashioned for parlor consumption.

Originally 'Nana' was to have played here sans a stage show, but week, but sudden decision to push it forward found 'Follies' already booked for that date and no way of getting it out of a later showing. That's a tough break all the way round and means a real push to break even.

'Greenwich Village Follies' has to get by chiefly on production, that department, it's tops. For names it has only York and King and while they deliver in their usual style, it's a little better than the fact that the comedy burden is just a bit too much for them in a show that runs 70 minutes. As a result, there are too many soft spots and leisurely pace is unsuited by anything resembling a sock.

Business tonight just fair but, of course, it was Good Friday and the picture, 'Nana', is a little better than the fact that the comedy burden is just a bit too much for them in a show that runs 70 minutes. As a result, there are too many soft spots and leisurely pace is unsuited by anything resembling a sock.

## LONDON PALLADIUM

London, March 20.

Palladium has a corking good show to satisfy the most discriminating. Cab Calloway here in his third and last week. Band maestro was originally in for four weeks and switched to Glasgow for his last stay.

Calloway has caused more controversy in the show field here than anyone who came over from America in a decade, and comparisons with Duke Ellington were bound to arise. With both leaders have their satillies, and both are good box office. Ellington's grosses for his fortnight averaged close to \$20,000 per week, which is pretty good.

This week Calloway has a good supporting company, and looks like holding up, but management was afraid to chance a fourth week of Ellington's grossing. Calloway's grosses in his playing around London's night spots as one-night stands. This has caused a number of the women who have gone to the Palladium to wait for bands arriving in their own locality and, by paying a little extra, dance to the band as well as being entertained by it.

Sherman-isher 16 Palladium gals looked cute in black and white outfits, with Mito Trio, Japanese equilibrist, making a good opener with clever footwork and hand-to-hand balancing.

Murray and Mooney, two local comedians, have been here often in the few months, but have made very few changes. The boys, who House was in very good spirit and gave them a cordial reception. Freddie Forbes, revue comedian, in a comedy act, teamed with a girl, who his shows, is funny with several original mannerisms. Angela Barle makes a perfect foil.

Rose Perfect, here on one of her severest, was a real splendid. Rendered three numbers and was given as good a reception as any warbler gets here.

The three actors arrived just in time for rehearsal, and their third trip here, the last being nearly two years ago at the Pavilion. Despite act having suffered from any amount of publicity by the local papers, always manage to bring something new along. This time they have the best offering of their career. Came as near showstopping as anything has been here. Boys look like they are here for a long sojourn, providing they adjust their salary to conform to conditions.

Time for a change. Hilda Sunday, the stoutest of the Sallois, but soon got into their stride and scored. It was not the best spot on the bill for the show.

Opening intermission, the Sherman-Fisher gals attempted some singing, and thereby enhanced their dancing. Frank Boston, who followed, is described as a just a humorist, and was the only weak spot on the bill.

Remainder of second half of bill was resounded by Cab Calloway and his outfit. There is no doubt, judging by reception on entry, that Calloway is popular here. During his thrilled stay, he held them, he thrilled them into a frenzy of applause for the best part. His best support was Elizabeth Welch who, since her arrival here, has played in Charles Corder's band, and has a just acquired quite a radio rep. Gals did two numbers, with Cab begging off for her on a promise of more later.

His other supports, Alma Turner and the Three Dudes, are maintaining in their respective lines. Welch gal duly appeared later and again speeded it for a getaway. Re-routing it, the away stage, just 10 minutes too long.

## ORIENTAL, CHICAGO

Chicago, March 30.

Milton Berle has taken over the rostrum that has been hallowed to the presence of Paul Ash, and while Ash is on a run at the rival State Lake at present, Berle is getting away with material Ash wouldn't touch with a 10-foot pole. Despite the odds, the Oriental is doing there's no gainsaying that Berle is the hardest worker on the stage. He was in the spotlight for the first show, and he made some 55 minutes out of a 95-minute act. He works in every turn, stooges for everybody and makes everybody stooge for him. His sags are few and far between, and his markable for its ability to hold out for an hour and a half at a time. And this audience went for him. They gasped audibly at some of his blue bits, but they came back for more.

Like Ash, Berle needs a couple of specialty performers around for the clowning and build-up. Here he has a couple of them, previously exhibited to the loop at the State Lake and with the booking into this house B. & K. breaks its stated policy of using none of the State-Lake material. Berle is wise in breaking that silly policy. By refusing to play material, he makes from what source, if that material

is good entertainment any circuit or schmoezy to spite its face. The Mason skating hoke was meat and drink for this mob. In fact, the entire show was a string of laughs. Only complaint was that the aloft of the fence might be the yelp of too much show. The audience got enough entertainment here to last 'em for a month or more. When they tucked out at the end of the first show they were loaded to the gills with entertainment at two-bits for adults and a dime for kids. These rock-bottom prices are certainly cheap to the final goal, and loaded house of 3,000 seats means under \$750 for the actual take.

Tommy Mack and Eddie Young have the hottest of lowdown comedy, but this audience thought it was strawberries and whipped cream. On the vocals there is Aunt Jimmie for a solid-sock early-in-the-running, while Jackie Borne is a good dancer for once nipping towards the closing.

House continues its policy of half vaude and half presentation, but during the Berle week it's pretty much all vaude. The regular dignified routines are forgotten, but dignity can remain in the alley when the audience gets so much for its money.

Picture was 'Dark Hazard' (WB).

## ORPHEUM, LINCOLN

Lincoln, March 30.

Just as good as last week's bill was bad, this house may sock the H. W. letdown. Opening day (29) was a bit slow, but the look brighter. Only three turns currently, but they're well booked and favoring the Easter grade school exodus which is letting plenty of kids come.

Stage is a riot of hokum and novelties. The prevalent system of having the acts draw straws for the m. c. job is maintained, with Gale looking pretty good. The Compliments go to him for bounding on and off without trying to remember a stage gag or two to kill time.

The Clary and the band balancing duo, open with some fast and difficult feats. Woman in the act does most of the work and sells it nicely, too. Man shows 'em his necessary, however, before the finish.

Wyann and Gale do everything from Sally Rand to Kate Smith, and make it all out. Every prop they have, squirts water. The kind of an act that either clicks or lays doorknobs. Clicked substantially here.

Zelda Brothers close with new angles in contortions. The act builds up consistently and closes with a wallop when one of the boys falls backwards, a 20-foot ladder to the stage, breaking the fall with his hands on a table.

Pic is 'T've Got Your Number' (WB) plus a couple of shorts.

Barney.

## PARAMOUNT, L. A.

Los Angeles, March 29.

For second time two weeks Paramount and opening opposition today, due to several downtown holdovers, and in spite of the time-worn Holy Thursday bugaboo, business was good. The show was near capacity, healthiest it has been since Sally Rand broke a lot of house records recently.

Union bugaboo and draw must be given the Duke Ellington band, as screen feature, 'Melody in Spring', has no names of recognized box-office magnitude.

As an entertainment medium Ellington band rates high and continues to live up to its reputation as being one of the leading outfits of the purveyors of big stage and point of vaude or picture house performance, colored organization is lacking in many essentials of showmanship. This detail, however, did not seem to be minded in this afternoon's mob, which voiced its approval of the band and individual numbers in no mistakable terms.

Ellington's 15-piece stage program is just one band number after another, punctuated with individual appearances by Ivy Anderson, hot singer, and Duke Tucker (snack-hips). Both mopped with vengeance, with Tucker panicking the audience. Miss Anderson is a bundle of energy and works hard, with results.

Several of the band selections are punctuated by solo bits, with the brass and reed sections, particularly cornet, being frequently spotted. Ellington does a bit of a pianolog, and spends the rest of his time directing the band while he accompanies the vocalists, plus making the necessary announcements.

Short subjects include news and Betty-Boop cartoon.

Educa.

## WHEELWRIGHT UPS

Hollywood, April 2.

Ralph Wheelwright has been promoted to assistant to Edward Strickling in Metro publicity department with Clarence Locan, unit publicity man, replacing Wheelwright as editor of Metro Studio

## ROXY, N. Y.

Roxy goes a bit heavily on the b. r. for a name this week with Herman Timberg, but makes it up by trimming up other acts. The line-up includes: a male warbler, a band and Wesley Eddy, house m.c., to supplement the Timberg unit. All spread out pretty cleverly, with a bit of real entertainment, so it doesn't look skimpy.

Inasmuch as most of the burden is on Timberg, a financial standpoint, he is allowed to take most of the burden on stage. Eddy waves the stick at his pitmen, but Timberg is practically the m.c., with Eddy coming on three times for songs and handling them as a specialty turn. Eddy sings two numbers on separate occasions and then comes on for a radio imitation bit which is a dorb. Does a Kate Smith, a Bing Crosby, a Morton Downey, Tony Wons, Singing Sam and Arthur Tracy, all well, and more.

Timberg gets in some good clowning and a couple of dances, though leaving most of the work to his assistant, a good Apache. Surprising in his act are Audrey Parker, George Freeman, Oliver Harris and Herb Wallis, all coming on for bits.

Picked into this are the Lizard Arabs, a colorful hop, skip and jump troupe of a dozen, and Armando and Lita, who do a surprisingly good Apache. Surprising in that it contains a couple of new kinds of pratfalls and holds attention. Girl is especially good.

Plotting on this, the show does well twice. That's probably pretty good average, although it's a bit hard to understand why a line that can turn in as good a precision as this, with the time in the center of the show, all girls in black and red velvet pants and waists, can be so ragged and out of step as this.

Film is 'Countess of Monte Cristo' (U) and there are a couple of shorts, besides the newsreel for grand total of a bit over three hours and no dupe and no buns. That's something.

Kauf.

## PARAMOUNT, N. Y.

Better stage show than feature as became obviously necessary with the booking of 'Melody in Spring' (Par). This is the flicker in which the Roxy of the air waves makes his screen debut.

Stage topline and relied upon for the b.o. draft is George Raft, augmented by some more exotic trimmings. These latter comprise Tito Guizar and the 3 X Sisters, all standard around Broadway. Comedy is handled by comedy by Jimmie Sarno, also standard and very okay. Edna Sedgwick, Diane and Margo are with the usual sub-principals along with the usual line, Bob Alton-Danny Danzig.

Revue is captioned 'Raftero' under the Ralph Rainger tango, dedicated to the Par picture player. Raft's interplay with a natural stunner him in good stead on the rostrum in his tango and cakewalk (hi-hat number) dances where he alternates with the other girls, and the trimmers. Diane (of Dario and Diane) was Carole Lombard's double in the Raft picture, hence the booking under the Par. She doubles from the snooty of the Raft picture. Margo is from the Waldorf-Astoria.

The combo of Raft, Sarno and the other trimmings on stage and screen are a good fare and balance, although the Ruggles-Boland team will have to assert itself for the screen pull in view of Raft's star.

Walter Catlett comedy short as a filler played at the nearby Rialto a couple of months back and has been around in other houses. Considering the Par's deluxe stage and first-run atmosphere, booking a short on a subsequent date into this house isn't a smart idea. Usual newsreel fills.

Roxy Gang next week.

## Harold Lloyd Sues

Los Angeles, April 2.

Suit to foreclose on a \$12,500 mortgage and for a deficiency judgment has been started in Superior Court here by the Harold Lloyd Corp. against Wm. Malott et al. Action also seeks \$1,600 in past due interest and a note executed June 13, 1928, which still has three years to go.

Mortgage covers property said to be owned by George W. Smith, Grant Egbert, U. S. Frye, Elizabeth F. Smith, Margaret Prince Ray and Herbert F. Sanders, with Malott said to have been acting as agent to secure the loan.

## Stepin Fetchit Feature

Hollywood, April 2.

Joe Cunningham and Arthur Ripley are writing screen play of untitled picture by Stepin Fetchit's first feature for Fox.

B. W. Butcher, recently elevated to producer spot, will have charge of the picture.

# SIDE-STEP MERCHANDIZING

## Code Authority Questionnaire Seeks Facts, Figures on Radio Studio Opposition to Theatres

Washington, Sweeping survey of broadcast field to determine effect of free radio performances is planned by Broadcast Code Authority. Questionnaires to be sent to all stations in order to get basic facts for use in reaching agreement with legit and film groups are being drafted. Will go in the mail in another fortnight. It is expected.

Move resulted from inability of three groups to get together a month ago on the extent of competition resulting from free entertainment, due largely to lack of definite information about patronage of free broadcasts. Film and legit leaders insisted hundreds of thousands of potential customers are lured away monthly, while broadcasters feel picture is painted too darkly.

Sketchy information available here does not show how many stations provide free admissions or under what circumstances public broadcasts are put on.

Questionnaire will ask not only for number of persons attending and number of public performances, but purpose and type of broadcast. Code rulers want to know if aim is merchandising of particular products, improving of station good will, attracting attention to particular personalities, or some other motive.

Survey will be handled by James W. Baldwin, executive officer, and Fram Russell, local representative of NBC, appointed liaison committee to discuss matter with film and legit groups.

## WLTH, Brooklyn, Sez Examiner's Report Ga-Ga

WLTH, Brooklyn, for whose wave length the Brooklyn Daily Eagle applied, last week filed with the Federal Radio Commission a bill of exceptions to a report turned in on the station by one of the commission's examiners. Oral argument on the report won't take place for another two months.

On the point made by the examiner that too many commercials were not justified by the commission's policy in granting licenses, WLTH's answer called attention to the applications of two other outlets in the New York area, WJZ and WEA. These NBC keys, states the bill of exceptions, noted in their applications that 50% of their assigned time was sold, while only 42% of WLTH's allotment has commercial backing.

WLTH's document disposes of the examiner's charge that WLTH sold 10% of its time for resale by quoting the recent case of WMCA where the commission okayed the deal between Don Flamm and the Federal Broadcasting Corp., allowing the latter resell all of WMCA's time.

In answer to the examiner's statement that WLTH placed its own interest above that of the public, the bill of exceptions declares that the station "cannot understand how this conclusion could have been drawn when the examiner made no findings or reported no facts regarding WLTH's programs, as to their variety, public interest or general utility."

Foster Brooks of Brooks and Pierson team, appointed to the KSO announcing staff.

## SLIP OF THE TONGUE

WBBM Announcers Forget Call Letters, Name of Sponsor

April 2. WBBM announcers will likely get lessons in memory shortly if the memory slips continue. Norman Barry was dropped from the CBS-WBBM announcing staff last week on a miscue. At a program break told the audience they were listening to WBO.

Barry used to work at WBO in the old days, with that station now out of business. Two months ago an announcer killed off on the same station when he announced the start of the Old Gold program by very clearly enunciating into the microphone that 'Chesterfield is on the air.'

## CBS ALTERS % POLICY FOR DISCS

CBS last week paved the way for its following of NBC into the spot broadcasting and electrical transcription business on an extensive scale by announcing that effective May 24 Radio Sales, Inc., the network's local station booking adjunct, will discontinue the recognition of all special agencies, time brokers and general station reps. As a preliminary step to entering the spot field NBC stopped its payment of commissions to these go-between elements two months ago. Stations now on the Radio Sales representation list are those CBS owns or operates. They consist of WCCO, Minneapolis; WBBM, Chicago; KMOX, St. Louis; WJVS, Washington; WPG, Atlantic City; WPT, Charlotte, and WKRC, Cincinnati.

All present contracts, for which an intermediary had been responsible, will pay the agreed commission until their expiration dates.

## SCHUMANN-HEINK ON BABY FOOD NBC SHOW

Chicago, April 2. Mme. Schumann-Heink opens a series for Gerber's Baby Food for a 13-week minimum, running from 9-9:15 p.m. on the NBC basis blue on Sundays. Starting date in the contract is April 29 but minor difficulties may hold the initial gallop until May 6.

Spotted on the show through the Biggie Levin office here with the account handled by the Erwin-Wasey agency. The operatic star reported drawing \$1,700 weekly for the turn.

Understood agency has negotiated with NBC for west-coast time for a rebroadcast, if and when.

## Ed Kobak Feted

NBC last Monday (26) tossed a party at St. Regis, N. Y., so that the personnel in the sales department could meet the new V.P. in charge of that end of the organization, Edgar Kobak. It was the first get-together of its kind financed by the network in years.

Number of the boys confined their quaffing to wine.

## NBC DISAVOWS RESPONSIBILITY

Big Dailies Steam Up Advertisers That Stations Should Give Local Follow-Through Service Same as Press-Network Fights Tendency

## FEARS EXPENSE

NBC is giving aid and counsel to its affiliated stations as part of a determined struggle to stop advertisers from getting merchandizing concessions. Pressure is growing and the stations share the alarm of NBC that the network may ultimately be forced to do a more complete selling job than is presently implied in a straight purchase of facilities and programs by a sponsor.

NBC is resisting advertiser demands every inch of the way. Admittedly it puts the network in a delicate position. Network can get away with a certain amount of stalling, where advertising agencies are concerned, but when the sponsor directly makes the requests for a little follow-through it's not so simple. Sponsors express their anger more effectively than the diplomacy-obligated agencies.

NBC's idea of merchandizing is to turn over a supply of letterheads and envelopes to the advertiser. Stenographic labor and postage stamps is for the advertiser to provide. Where advertisers desire to circulate road crews through a given area NBC's conception of the network or station responsibility is to donate a road map or a list of local dealers, but otherwise refrains from assuming any additional responsibility.

## Cost Question

NBC hopes to educate advertisers away from merchandising demands, but the newspapers are constantly steaming up advertisers on this moot question. Some of the big dailies in particular maintain elaborate research and sales promotion staffs. NBC argues that in radio this is the manufacturer's job and cannot be undertaken by NBC itself or NBC stations individually except at added cost to the advertisers and that a general policy of local merchandising would immediately be reflected in increased card rates.

Advertisers want stations to make dealer contact by mail and in person, to distribute posters, window cards and arrange exploitation tie-ups generally. Precedent is the service rendered by the dailies, which in some instances practically solicit sales for their advertisers.

## Baker-Armour Show Back in Chi Apr. 27

Chicago, April 2. Bill Baker and the Armour show return to Chicago on April 27 to continue the NBC ride. Though originally slated to get back on May 4 the Chicago hop was jumped ahead one week.

Armour account is now being handled by Lord & Thomas agency here instead of N. W. Ayer. Reason for the account move is said to be the desire of Armour to have an agency with Chicago headquarters handle their business-in-close contact with the Armour home office.

## DAVE STONE AT WSM

Nashville, April 2. David Stone has joined WSM, Nashville, as announcer for this National Life Variety and Lasses White Minstrel shows.

## James Baldwin Raps NRA Ideas on Expanded Payrolls, Shorter Hours, As Fatal to Small Stations

## Affable WFI

Philadelphia, April 2. 'Trust Thy Neighbor' seems to be the theme song of WFI in Philly, with no time being sold on basis of contracts. Outfit, NBC carrier in Philly, is owned by the classy Straw-bridge and Clothier department store, and station is operated along same lines. All purchases of air time are made by letter only, and the studio claims to have no unruly clients. 'Contracts' may be discontinued by one week's notice.

With most local stations scrambling around after new business, with heavily involved contracts, WFI's scheme seems the most workable. All their time is sold!

## CRYSTAL-MAKER FINDS \$3 TAG TOO STEEP

Chicago, April 2.

Taking one of the quickest broods in the history of radio, Carlsbad Crystals quit trying to sell its packages over the ether last week after a short fortnight try. Using three stations, WJJD and KYW in Chicago and WJR in Detroit, with Gene Dennis, psychic, as program, crystal maker found that it was going into the red in jumps with only a couple of listeners going for the direct sale. Name is placed on the stiffest price ever asked in radio for a package goods sold over the transmitter. Maker asked the listeners to send in three dollars for a package of the crystals direct from Carlsbad. Stiff price killed any chances for the show.

## DR. LEON LEVY, WCAU, SEEKS RADIO UNITY

Philadelphia, April 2.

Philly stations are combining into a solid organization, it is understood, as a means of combating unfair trade practices, price-cutting, dogmatic union rulings, and other studio difficulties. Plan was suggested by Dr. Leon Levy, WCAU prexy, at last week's luncheon of station executives, because the gentlemen's agreement of monthly gatherings fizzled. Levy's idea is to constitutionally organize, with written agreements signed by every station. This would make such a unit an enforceable power in the treatment of wayward studios, and prevent any one station from suffering embarrassment through the necessity of reporting a competitor to the NRA board.

Local radio situation has been topsy-turvy for many years, with the six major outlets constantly warring under cover. Levy's plan will bring all these practices under a single body's governing control.

## 'Grand Hotel' Layoff

Chicago, April 2. Campana's 'Grand Hotel' program on NBC quits for the season on April 29.

Scheduled to resume, however, on Oct. 2. Ralph Ketterling, ex-legend manager and now with the NBC production staff, as been writing the scripts.

Washington, Refusal of the radio industry to accept suggestions that working hours be cut 10% and wages boosted in like proportion was indicated Saturday (31) as first repulse came in to Amusement Division Administrator Sol Rosenblatt. While definite position has not been taken by broadcasters, James W. Baldwin, executive officer of radio code authority, informed Deputy Administrator William P. Farnsworth that in his own opinion the enforcement of your proposals to reduce the 40-hour week people to 36 hours and to reduce those working more than 40 hours to 36 hours with a 10% increase in wages for all would spell disaster for the industry.

Suggestion will be laid before full radio group shortly and formal decision will be made by entire C. A. Baldwin, however, terms the idea inequitable and impracticable, noting that it would utterly destroy all small broadcasting enterprises and would make it impossible for the larger broadcasting enterprises to recover from the reverses suffered during the depression years.

Baldwin emphasized that broadcasters are desirous of giving full co-operation to NRA, but said he is confident if government officials will study matter thoroughly their own mature judgment will dictate a withdrawal of their recommendations.

## WCFL Rejects \$150,000 Bid From Hearst

Chicago, April 2.

Hearst still not set for a station replacement here when KYW, the Herald and Examiner affiliate, switched to Philadelphia. Latest to be contacted is WCFL, the Chicago Federation of Labor station, for a possible buy, but the Laborites laughed it off.

Hearst wanted no association or tie-up with the station as presently operated. He wanted to pay a reported \$150,000 for an outright take-over.

## Mexican Government's Dossier on Brinkley

Dallas, April 2.

Evidently wanting to know something more about John R. Brinkley, the Mexican secretary of public works, through a Dallas representative, Felix Garcia is being forwarded transcripts of a court trial held in Dallas two years ago when the State of Texas sought to axe the medico's practicing license.

Mexican government wishes to fortify itself with details of the case in event of a comeback from Doc.

## Committee Steers WNEW

Don Clark is out of WNEW, Newark, as program director, and goes with Cleveland B. Chase agency.

Henceforth WNEW will function without a program boss, substituting instead a program committee composed of six members, Walton Butterfield, Bernice Juckes, Sybil Skegal, Ed Fisher, Howard Wiley, Bill Farren. Three of the six will constitute a quorum any afternoon to listen to auditions between 2 and 4.



## NBC Bows Out as Rep on Dr. West Platters as Agency Squawks, but Bans Spotting on CBS Stations

Chicago, April 2.

First actual test of the strength of NBC as a non-exclusive representative as opposed to other representation outfits resulted in a neck-and-neck finish with the advertising agency as the third party in the picture coming out the comparative victor. In the NBC battle were the exclusive representatives such as Ed Petry and Free & Sleinger plus the J. Walter Thompson agency, while the bone of contention was the Dr. West toothpaste "Frank Merrivell" recordings.

These platters are being taken directly off the wire from the NBC studios here by RCA Victor. Show itself is on an NBC eastern network which rides from Cleveland east. Though a Chicago production it has no Chicago outlet. Agency is making these recordings for spot stuffing in the midwest and west.

NBC here asked the agency for the brokerage business on these discs but the agency nixed the idea, stating that unless the regular representatives were allowed to handle the business the agency would spot the discs on the stations direct with none of the outfits getting any commission.

### NBC Diplomatic

Following the stand on the part of J. Walter Thompson the network said okay and bowed out of the representative picture. But insisted that the Merrivell discs be placed only on NBC stations or independent stations. Absolutely refused to permit any of the representatives to place the shows on CBS transmitters even though they might represent them. Thus in Denver, Petry has the Columbia outlet but will not be permitted to spot the platters on that transmitter.

NBC forced this ruling through by telling the agency that otherwise the network would not permit the Merrivell show to be taken directly off the wire. In that case the agency would find it necessary to buy the talent for a repeat show at the recording studio. Agency went along with the NBC wishes in this matter since by taking the show directly to the NBC studio wires it was able to save that talent cost for the second show.

Show started on NBC last week and the platters will start their spot broadcasting campaign on April 16.

## WBBM Kills Symphony For Baseball; Chi NBC Selling 6 Days Only

Chicago, April 2.

Despite the yelps from music lovers about the canning of the Philharmonic orchestra for baseball, WBBM, the local CBS station, starts its baseball broadcasts this Sunday (7). Listeners have been sending frantic letters to newspaper editors and the station itself, but the station will slough for the commercial. Has caused plenty of worry among the radio execs, not only at CBS but at other stations.

NBC has refused to sell its Sunday afternoons to baseball and is offering baseball broadcast prospects a six-day schedule only.

## McCarthy Quits KFI

Los Angeles, April 2.

C. L. McCarthy, who has been assistant general manager of KFI, has resigned after six weeks' service in the berth, and has returned to his former home in Oakland.

Before taking the KFI spot, McCarthy was assistant to Don Gilman, NBC vice-president on coast activities.

### Triple-Threat Taylor

San Francisco, April 2.

George Taylor has been delegated by the indie KUTAB to write the blurbs for that station, in addition to his other duties as a producer, announcer and tenor.

He started the triple threat job last week.

## Bank of America Seeks

### Good Will on Lee Web

San Francisco,

Bank of America this week (3) begins 13 weeks of Tuesday and Wednesday night dramas. The Don Lee network in California, emanating from KFRC here.

Bank backing the program with scholarship and cash awards for essay writers; and putting on a comprehensive newspaper, billboard and direct mail campaign to aid.

Show "Leaders of Tomorrow" has story and plot by Lucy Cuddy. KFRC drama director, and penned by William Robson. Leads in cast are Tom Kelly, Dorothy Scott, Beatrice Benaderet, Ronald Graham, with flock of others doing smaller roles.

Baltimore, April 2.

Alexander Brown & Co., oldest banking and investment firm in the country, goes on air via WFBR once weekly with 15 min. broadcast. Set for 13 weeks.

This being Maryland's tercentenary, program will be framed around early history of state, announcer splicing intermittently on dramatic historical highlights as penned by Elizabeth McCurley, early colony history authority.

Studio string ensemble will fill in around the gab with music contemporaneous with period talked about.

## Would Prohibit Minute Blurbs In, After, Music

Governing board of the New York musicians' union has under consideration a resolution affecting spot announcements. Should the measure receive approval a station employing Local 802 members would be barred from slipping in capsule plugs between sustaining orchestral programs.

What the proponents of the resolution particularly object to is the practice of tagging a spot announcement on the tail end of a dance program picked up from some hotel or cafe. Ban would also apply to orchestra broadcasts labelled sustaining which originate from the studio itself.

A similar proposal came up before last year's convention of the American Federation of Musicians, but no action was taken on it.

## Tom Mix Ghost Set

Ralston Purina will return the Tom Mix serial to NBC in the fall. Food packer has licensed with Mix for the use of his name on the new series and has the restarting date figured for two days after the end of daylight savings time.

Script show went off last Monday (26) after a run of 26 weeks or a total of 78 programs. For the number of boxes collected during this stretch the frame set record. Inflow of trademark strips passed the million mark a week before the program's foldup for the current season.

## Shampoo Show Starts

Watkins Mulsified Shampoo through Topping and Lloyd takes to the kilocycles for a Monday night series from CBS. Lillian Roth, Edward Nells, Jr., Obanias and Arden make up the program written and directed by Walter Craig under the title, "Broadway Night Owls."

Broadcasts at 10:30 p.m. EST. After the inaugural program (2) Walter Craig had the radio editors of New York and environs at the Waldorf-Astoria for a midnight party.

## MORE ANTI-PLUGGING

NBC Mulling the Setting Back of Dupes to A. M. Commercials

NBC's program department may soon resort to early morning as a starting point for the regulation of song plugs. Network, which only recently set the counting interval back from 6 to 4 o'clock, contemplates adopting the new measure because of complaints from daytime commercials. These clients have been objecting to having to follow the same number broadcast by sustaining programs.

If the web applies the anti-duplication rule to the entire day's schedule no pop number will get a repeat performance on either the red (WEAF) or blue (WJZ) links within less than four hours apart, from 9 a.m. to midnight. System would be so administered that the lists of sustaining bands, with these including hotel and cafe pick-ups, would be subject to practically last-minute changes if they were found to conflict with the lists of compositions submitted by nearby daytime commercials.

## COLUMBIA GETS RUDY VALLEE

Rudy Vallee will switch to a CBS sustaining release this summer when he and his band settle down at the Pavillon Royale, Valley Stream, L. I. Operating the latter spot is the same group which managed the Hollywood restaurant, the warbler's current stand.

With his NBC management contract slated to expire in June, the way will be clear for Vallee to shift network alliances. There is also a possibility that the Fleischmann Thursday night whirl will move in the same direction.

John Steinberg who conducts the cuisine and catering at the Casino de Pares, N. Y., will again operate the Pavillon, with his old partner, Cristo, also associated. Joe Moss and Jacob Amron of the Hollywood with vitally interested in the Pavillon, also having bowed out of Hollywood Gardens, the summer roadhouse on Pelham Parkway, Pelham, N. Y. This venture was condemned by Park Commissioner Moses because it's on city property.

## COURT LOOKS INTO WAKEMAN-WGLC CASE

Albany, April 2.

Supreme Court Justice O. Byron Brewster at Ballston Spa has granted an order requiring the production before referee of records pertaining to the arrest of Ralph E. Wakeman of Claremont, N.H., for alleged fraudulent sale of radio advertising, a charge from which Wakeman has been exonerated. The order is directed against O. Thompson Griffin, owner of WGLC, Colonel Jellis, and Nicholas Lanzara, Saratoga Springs garage owner. Lanzara signed the complaint which resulted in Wakeman's arrest recently.

Wakeman contends his arrest was caused by WGLC, which in a letter denied the existence of a contract authorizing solicitation of advertising for the station. Counsel for WGLC said the contract had been signed by an unauthorized person.

## New Chi NBC Talent

Chicago, April 2.

Chi NBC continues to dig up trios and quartets to replace other trios and quartets. Has brought in the Sparton quartet from Detroit, but under a new tag. Henceforth they will be known as the Songfellows.

Jack Owens, formerly with Ted Weems orchestra, gets a solo spot to exercise his tenor voice, replacing Dick Teala. NBC here also dickered with Leola Turner, Chi Civic Opera warbler.

## BOSWELLS STRAIGHTENED

Boswell Sisters, starting June 6, go under the booking management of the Rockwell-O'Keefe office. Signaturing of this contract came as a sequel to the settlement of Boswell affairs with the former girls and the CBS Artists Bureau.

Revised agreement with CBS relieves the team of any obligation to the network after June 6.

## Good Talent—Bad Producers

Major weakness of the average local station, say ad agency men who have recently been around the country placing business, is its production personnel. A goodly percentage of even the larger city stations, regardless of the high level of their technical equipment and studio appointments, are still back in the earphone era when it comes to the application of radio showmanship.

It isn't a lack of good talent that discourages them, aver the agency men, from selling more of their clients on the idea of locally built programs. The national advertiser, they feel, has a great deal to gain by using local talent to exploit his product, but until the local station shows a keener knack for whipping such talent into showmanlike entertainment they'll go easy with their recommendations.

These agency men say that they have found the artists on the average station far more capable in their business of entertaining than the personnel in the art of putting together an attractive program. In many cases the outlet would be better off if the entertainers were left to their own devices. They might flounder around but the results couldn't be worse than those produced by the maladroitness to which they are subjected.

Chief fault with the average station, opine their agency critics, is a lacking of understanding of the elements of program pacing and balancing. The network commercials have shown the way but of this the directing minds of the average indie operated station seem totally oblivious. They go on tossing 'em together a la 1925.

One agency exec cites as a case in point a situation he observed on a high-powered key city station. Instead of scheduling what rated as an ordinary hillbilly foursome for two or four 15-minute shows a week it had this act droning out its unvaried routine for a full hour. Another agency man tells of a band leader on a commercial who was permitted to play the entire score of a theme song he himself had written for the opening of each program. Instead of limiting the theme number to three or four bars and then swinging into another composition the leader dragged out his musical signature to a full two minutes, or long enough for his audience to doze off.

Angle that militates against the development of competent production staffs is the frequent turnover these get on the average station. Program directors have become more than artists the migratory element of the industry, moving from one station to another and creating in themselves a psychology that comes to look on one job as a slippery stepping stone to the next one. In the constant shifting low pay plays as much a part as incompetence.

Among the towns the agency men say they have found a high quality of program production and general radio showmanship are Kansas City, Cleveland, Cincinnati-Covington, Detroit and Boston.

## WIBX, Utica, Re-Broadcasts WLW

### Takes Programs Off Air, Avoiding Telephone Wire Tolls

## Chi NBC Picks Talent

### From Ranks for a New Artists' Bureau Ride

Chicago, April 2.

Following the big shake-up at NBC, the program department is starting to piece together a new talent setup. Ruth Lyon, who is on the Words and Music show with Harvey Hayes, gets a couple of solo spots for a build-up try. She fills in the vacancy left by the Sara Ann McCabe departure.

Reinhold Schmitt, the quartet basso, on April 4 at 10:15 p.m., gets a one-week 15-minute sustaining build-up on the blue Wesley Summerfield, tenor of the Merriamen quartet now out, looks set for a sustaining ride as a solo based on a program idea he has developed. Bill Culkin of the same quartet may return to KYW whence he came some months ago to replace Norman Gordon as bass with the Merriemen.

## Bisodol's New Cast

Bisodol show on CBS goes off its Sunday night spot, changing to Wednesdays at the same time commencing May 7.

Talent lineup undergoing a complete change, with Everett Marshall on for 13 weeks. Set by Matty Rosen (Morrison office), he started Sunday (1). Tamara, doubling from the legit, "Gowns by Roberts," starts April 8 in place of Helen Morgan, with Lou Irwin agenting.

Irwin also placing Ray Middleton on the "Roberts" company on that program.

## Ask 5% Station Tax

Albany, April 2.

Legislature has been asked again this year to impose a 5% tax on gross receipts of radio stations. A proposal to this effect has just been introduced by Senator Thomas F. Burchill, New York City democrat.

An identical measure was offered last year by Senator John L. Buckley, New York City democrat, but it died in the Senate.

Utica, April 2.

WIBX, Utica, has entered into an arrangement with WLW, Cincinnati, whereby the former outlet is permitted to pick up the signal of the Crosley transmitter and broadcast it over the Utica area. Through this association WIBX can feed its listeners the programs of mutually contracted commercials. Topping the group of WLW produced affairs that WIBX is taking off the air and rebroadcasting is the Purcell show, which both outlets schedules for three nights a week.

By altering the programs from transmitter to transmitter WIBX has eliminated the necessity of a wire hooking up the two stations. There is nothing in the Federal Radio Commission's book of rules and regulations to bar this procedure as long as the receiving station has the permission of the originating point. WIBX has protected itself on this angle by embodying the arrangement into contract with WLW.

WIBX last week also became an affiliate of CBS. Among the commercials it is clearing for the network are Tydol and Bond Bread.

Cincinnati, April 2.

Small stations in the South and Southwest surpass those in other sections of the country that accept the offer of the Crosley Radio Corp. to relay programs broadcast by WLW, its 50,000 watt. No charge is made for such in the Federal Radio Commission's book of rules and regulations to bar this procedure as long as the receiving station has the permission of the originating point. WIBX has protected itself on this angle by embodying the arrangement into contract with WLW.

Concession was started by WLW two years ago. As high as 22 stations have rebroadcast WLW programs at the same time. Now, according to Joe Chambers, technical director for Crosley, about 10 stations are making steady use of various WLW programs.

Relay stations have powerful receiving sets and they amplify and rebroadcast programs according to choice.

By means of the arrangement, WLW gets added plugs and its advertisers receive extra coverage without cost.

# AIR SHOWMANSHIP RATINGS

## 103 STATIONS IN 33 CITIES

**First Appraisal of Kind—  
Stations Ranked on Basis  
of Showmanship, Mer-  
chandizing, Program Cre-  
ation, and General Popu-  
larity Within Own Com-  
munity**

### DISCOUNT WATTAGE

VARIETY prints herewith the first attempt to rate individual broadcasting stations according to their standing within the radio advertising trade. Local showmanship and local station popularity are the yardsticks by which the stations have been measured.

For the present summary VARIETY concerns itself with 33 key cities where two or more stations are in competition. VARIETY anticipates publishing a similar summary for the benefit of the radio advertising world from time to time. It is possible the number of stations will be broadened beyond the 103 stations here reported.

No attempt has been made to rank New York City it being felt that this is primarily a network-dominated situation.

This survey of local showmanship is without precedent. Until recently the question itself has been given little or no thought. But now with the advertising agencies and sponsors increasingly concerned with local showmanship it is believed VARIETY's list is of timely appearance and wide probable usefulness.

In formulating the list VARIETY has combined its own information and knowledge of local situations with the expert comment of authorities within the radio advertising field whose competence to judge values is unquestionable as their integrity and freedom from bias. These authorities cross-checking each other are of a remarkable unanimity in a majority of cases. Chief disagreements over station rankings refer to Chicago and Los Angeles.

Necessarily the ratings are arbitrary. But in most cases it is felt the solid opinion of informed persons supports the rotation. Of much importance is the tendency of high-powered stations to be overshadowed in showmanship and popularity by less-blessed stations. Strength derived from network programs, mechanical advantages and other passive elements are given due allowance in placing the stations.

### ATLANTA

1. WSB
  2. WGST
- WSB is NBC's 50,000-watt and as such has an easy advantage over WGST 500-watt with CBS affiliation. WSB issues an alert program gossip sheet. In general there is very little local showmanship as yet in the south. Several stations that do reveal some capacity shine out amidst the general lassitude. WSB benefits from the dismantling of XER, Mexico.

### BALTIMORE

1. WCAO
  2. WBAL
  3. WFBR
- Slight margin goes to 250-watt WCAO on showmanship and merchandizing of Tom Lyons. WBAL is owned by power company, has 10,000 watts, and unusual girl style forecaster. WFBR built up by Jack Stewart, now out, has been receptive to special stunts. In general Baltimore competition is stiff and the showmanship of all stations above average.

### BIRMINGHAM

1. WBCB
  2. WAPI
  3. WKBC
- Birmingham is regarded as a poor radio town. Incidentally it is also a poor theatre town. There is little to choose here. WBCB and WAPI are bracketed for first place chiefly because WAPI divides time with

KVOO, Tulsa, and is not on the air full-time. WKBC is a local one-lunger.

### BOSTON

1. WNAC
2. WEEI
3. WBZ
4. WAAB

John Shepard, 3r., owns 1,000-watt WNAC which covers first place in the Hub on the strength of local showmanship plus the regional Yankee network and Columbia programs. At present engaged in courageous fight to put over its own news flash service. WBZ despite 25,000 watts ranks third for Boston popularity. WNAC's runner-up is utility-owned 1,000-watt WEEI which serves several unique programs and gets the red NBC shows. WEEI is smartly managed within the prescribed limits of a conservative ownership.

### BUFFALO

1. WGR
2. WKBW
3. WBBN

Mike Lounsberry is behind 1,000-watt WGR and 5,000 watt WKBW which take first and second rating by an easy margin over WBBN, newspaper station. Latter is passive so far as local showmanship is concerned and the 1,000-watt station is used chiefly as an NBC outlet. Lounsberrys have originated couple of programs which passed into the Columbia web.

### CHICAGO

1. WLS
2. WGN
3. WMAQ
4. WBBM
5. KYW
6. WJJD
7. WENR
8. WCFL

Many factors must be weighed in Chicago. WLS gets first position because its showmanship is alert, aggressive and has resulted in more financial returns from station by-products than is probably true of any other station in America. It might be argued that the bulk of WLS regular fans are not in Chicago proper. Notwithstanding it is felt WLS is entitled to lead a Chicago list based primarily on local showmanship. WGN has improved a lot since going indie and is tied-in with the Tribune, a newspaper skilled in showmanship and promotion on the grand scale. It gets second place because its strength is due to its own resourcefulness and because it has just gotten 50,000 watts.

WMAQ gets most of the up-building in Chicago from NBC. To a lesser extent the promotional ingenuity of its owner, the Daily News, contributes. WBBM is to Columbia what WMAQ is to NBC but on local sales this station permits no turf to take root under its feet.

KYW has Hearst backing and has developed numerous local programs. Comic doctors, Sherman, et al., have long been identified with this station. WENR is nursed by the network. WJJD suffers from transmitter location and limited budget, has chased hands several times. WCFL is operated by the labor unions with very little taste or discrimination. Once nominally affiliated with NBC it carried practically no network stuff. Has a large working class audience.

There are numerous 'small time' stations in the Chicago neighborhood. These are of 100-to-250 wattage classification. They live despite the impossibility of figuring with a pad and pencil how they do it. Possibly WGBS and WAAF have been given honorable separation from the list. Outside of these two there appears to be no evidences of showmanship among the smallies. Erosion on phonograph records seems their chief worry.

### CINCINNATI

1. WLW
2. WKCY
3. WWCN
4. WKRC

WLW with 50,000 watts and soon to go to the unprecedented level of 60,000 watts dominates Cincy. Station is the originator of road merchandising crews and has combined entire area adjacent to the southern Ohio metropolis. Constantly on outlook for new talent and programs and one of few enterprises in radio organized and operated along theatrical lines.

WKCY is not in Cincinnati but across the river in Covington, Kentucky. However it is generally regarded as a Cincinnati outlet. E. E. Wilson, trained in the theatre and of showmanly background, keeps WKCY among the best. WKRC is 70% network (CBS).

### CLEVELAND

1. WHK
2. WTAM
3. WGAR
4. WJAY

Columbia outlet, WHK, 2,500-watt to sundown, 1,000 afterwards, seems to rate Cleveland first place over Harry Howlett's all-round radio showmanship. WTAM has 50,000 watts and NBC programs. Station was built up by John Royal, now program director in New York for NBC. His stage and vaude showmanship gave WTAM an impetus it still enjoys.

WJAR is NBC blue outlet halving its 1,000 wattage after sundown. This gives it an edge over WJAY which by some advertising agencies would rank third in Cleveland.

### COLUMBUS

1. WSNB
2. WAUI

Columbus is not classified as a good radio town possibly because of Cincinnati's Cleveland high powered transmitters. Fred Palmer is the boss of WSNB with CBS affiliation while WAUI is a Howlett station.

### DALLAS

1. KRLD
2. WFAA
3. WRR

Another instance where a 50,000-watt is outranked on showmanship and popularity by a lesser station. CBS outlet, KRLD, has 10,000 watts. WFAA is a red NBC outlet with a wavelenght with WBAP, Fort Worth.

John Thorwald operates WRR, municipally owned and a money-maker. Its 500 watts restricts its coverage of course to Dallas environs.

### DETROIT

1. WJR
2. CKLW
3. WXYZ

WJR has the reputation of being the number one money-maker among individual stations in America. It is smartly operated and has originated several outstanding programs. CKLW, across the river in Canada, is the recipient of Storer-Ryan showmanship and goes in heavily for local merchandising.

WXYZ is coming ahead fast under the guidance of theatre-trained Rudy Trendle. Has a distinctly local flavor and is Flagship of a regional network in Michigan.

In general the quality of station management in Detroit is high and competition keen.

### DENVER

1. KOA
2. KJZ
3. KFEL

KOA (NBC) has the edge. Feeds programs to network. High class programs and policy. KJZ derives its strength from Columbia network, has the reputation of operating close to cushion.

Gene O'Fallon's 500-watt KFEL is the top in purity and local showmanship. Goes in for the fun-and-reflex of municipal life with stunts, prize fights, wrestling, sports events, and court trials.

### DES MOINES

1. WOC-WHO
2. KJL
3. KFEL

NBC's 50,000-watt comes in first. KSO, however, is alert and does a good local job.

### HOUSTON

1. KPRC
2. KTRH

Little competition here. Not an outstanding radio town.

### KANSAS CITY

1. KMBC
2. WDAF

Arthur Church, operator of KMBC, 1,000 watt (CBS) is one of the leaders of the industry and a showman by instinct if not by background. Developed 'Easy Aces.' Another KMBC program, 'Happy Hollow' reputed one of finest of kind on local station.

KMBC is closely pressed by WHE managed by Don Davis and a getter station all the way. Not a full time station but while on air its competitive presence is always felt.

WDAF is owned by the snooty Kansas City Star and its following is due to NBC programs. Has mechanical and prestige advantages but a bit too aloof and detached to acknowledge showmanship.

### LINCOLN

1. KFAB
2. KFJR

KFAB has the strength. Lincoln suffers from proximity to more important Omaha.

### LOS ANGELES

1. KHJ
2. KFWB
3. KNX
4. KFI
5. KMTR
6. KFAC
7. KECA

Los Angeles as the capital of a great peasant empire of retired farmers and sawdust-hitting rivalists must be judged by its own canons. On top of the eccentricities of the population the time element weighs. Network programs from New York come in three to four hours early and in consequence the Pacific area is not comparable to the rest of the U. S. A.

KHJ appears to have first place sewed up. Most experts agree on that although thereafter the exact sequence in which stations should be rated is a matter of considerable contradiction. KHJ is the Don Lee-CBS outlet but does not rely upon network support. Cbs and does spend dough for local programs to feed 12 station hook-up. Has created Blue Monday Jamboree, Shell program and Al Pearce's gang (now KFI) and 'California Melodies.' Raymond Paige orchestra, rated best radio aggregation locally is a KHJ asset.

Kay Van Ripper's historical sketches and a swell orchestra, Jack Joy, have done a lot to popularize KFWB, 1,000-watt, owned by the film company, Warner Brothers, and extensively used to publicize that firm's product. So has strength in remote control dance music. Lots of stunts.

KNX has plenty of enterprise and ignores networks in patterning its programs and policies. Station introduced 'Frank Watanabe and Honorable Archie' tremendously popular coast program. KNX is popular in the Pacific northwest which its 25,000 watts permits it to reach. Guy Earl has been the ring-leader in fighting the network-dominated news flash set-up. Optimistic Donut Hour and Arizona Wranglers are other KNX achievements that have brought the station coin and listeners.

KFI gets the bulk of the eastern NBC stuff between six and nine but otherwise has little appeal except for the recent San Francisco programs which it accepts. Has 50,000 watts but little local showmanship.

KMTR has changed management. A local agent who has an asset as is Salvatore Santella's orchestra. Afternoon diet is phonograph records. KFAC principal function is to sell Auburn automobiles for the local agent who owns station. It brackets with KFVD, 250-watt. Created 'In Laws' comedy script now on KNX. KECA is the secondary NBC outlet, heavily waxed and used as a surfto station.

### LOUISVILLE

1. WHAS
  2. WAVE
- WHAS is old and well established. WAVE is new and hustling. Time may upset status quo. Meanwhile WHAS is ranked in the radio advertising trade as one of the poorest broadcast cities in land.

### NASHVILLE

1. WSM
2. WLAC

Very keen rivalry here. WSM has the strength but WLAC has good local programs set-up. WSM rivals WLS, Chicago, in hillbilly appeal. Devotes Saturday night entirely to this stuff. Smart programming generally with 'Grand Old Opry' best known.

### NEW ORLEANS

1. WDSU
2. WMSB

Seems little room for question on sequence here. WDSU goes for special stunts in big way. WMSB is a local small time station. WMSB is a Catholic station of local character but does okay job for community commercials.

### OKLAHOMA CITY

1. WKY
2. KOMA

Not much to choose between here. Southern Oklahoma entertainment. Both stations bestir themselves occasionally to get off the beaten path. There are two smaller stations in Oklahoma City, KPXX and KQFG. They are of scanty signal strength.

### OMAHA

1. WOW
2. KOIL
3. WAAW

Even Stephen between WOW and KOIL. Both have 1,000 watts. WOW is NBC red and KOIL is NBC blue. WAAW is active also with half the wattage of either. Situation is highly competitive.

### PHILADELPHIA

1. WCAU
  2. WIP
  3. WEPN
  4. WLIT
- Columbia's 50,000 watt has a walkaway 1 Philly. Runners-up aren't even close. KYW moves here from Chicago in fall and that may bring opposition.

### PITTSBURGH

1. WCAB
2. KDKA
3. WJAS
4. KQV

KDKA's 50,000 on the showmanship and popularity analysis. Both are NBC. KDKA is oldest station in country (13 years) but its reputation seems to outstrip its actual importance in its own area. Some improvement in showmanship since William Hedges took over management. Appears to be handicapped by joint ownership of Westinghouse-NBC.

WJAS ranks a poor third although some think station is improving in program quality. Relations with CBS have been reported none too cordial. KQV is part time. WWAEE of Wheeling would like to move to Pittsburgh according to report.

### PORTLAND, ORE.

1. KGW-KEX
2. KALE

Nip-and-tuck situation. Leaders part of wider rivalry of two newspapers. KGW-KEX goes in for local station has developed Circus Court mock trials, radio Boy Scouts and other promotional programs. KALE is a step-child of KOIN.

### PROVIDENCE

1. WEAN
2. WJAR

WEAN's advantage is credited to membership in Yankee network. WJAR is owned by department store and makes little effort to be anything more than an NBC transmitter.

### ROCHESTER

1. WHAM
2. WHCC

WHAM has an easy edge. High class station owned by Stromberg-Carlson and highlights such affiliations as Rochester Symphony and Eastman School of Music. WHCC belongs to the Gannett publishing house. It is an everyday broadcasting station.

### SALT LAKE CITY

1. KDYL
2. KSL

KDYL comes in at a trot. Has created number of nifty programs including Kangaroo Club. Has showmanship but minimum need to use it. KSL owned by Mormon Church provides creaky organ concert and religious singing and an open field for KDYL.

### ST. LOUIS

1. KMOX
2. KWK
3. KSD

KMOX is closely tailed by KWK. Both stations are aggressive and showmanly. KMOX has an influential cooking school. KSD is owned by a newspaper and as is true of most stations of similar proprietorship has the second fiddle role of a subsidiary.

### SAN FRANCISCO

1. KGO
2. KFRC
3. KPO
4. KYA
5. KROW

KGO is NBC's prestige station on Pacific slope. KFRC is the Don Lee outlet. KPO is the secondary NBC outlet. KYA is newly under Hearst rule. KROW is really in Oakland.

### SEATTLE

1. KOMO
2. KOI

KOMO has the NBC cream but otherwise stations quite even. Seattle is a good department store and station to expert merchandizing jobs including novelty stunts. Put sustaining programs in department stores, etc. Go in for fashion parade broadcasts. Both rank high in showmanship.

### SPOKANE

1. KFPP
2. KHQ

Not ranked as important radio town. Narrow margin competitively between stations.

### WASHINGTON

1. WJTV
2. WOL
3. WMAW
4. WRC

Generally agreed WJTV stands out head and shoulders. WOL has some good local stuff. WMAW and WRC are strictly NBC network with little local push.

**WGN SALUTE TO THE NATION**  
50,000-Watt Inaugural  
Sustaining  
150 Mins.  
WGN, Chicago

Celebrating its 10th anniversary with a boost of power from 25,000-watts to double that figure, WGN came through with an 'inaugural program' that ran from eight to 10:30 p. m. And from that point on to closing, since the various bands such as Wayne King, Jan Garber, Earl Burnett, Hal Kemp and Richard Cole that followed all fitted in as a long parade of talent giving WGN and the nation the bow of acknowledgment.

WGN presented an imposing array of talent and names on this dedicatory program. No room for errors or bowls which would in the 150 minutes pass quickly and jammed with entertainment.

Show opened with the playing of "Pomp and Circumstance" and the only nod of the entire evening was the fact that the director of the WGN orchestra, Adolphe Dumont, had died two days previously, and that the WGN orchestra for the inaugural celebration.

Pierre Andre led the list of announcers and sent the show away to a graceful start. Andre came herently dignified yet without coldness. Virginia Clark, of the "Helen Trent" show, performed the candle-lighting ceremony. And she came in as the first to broadcast by remote control over the Tribune station 10 years ago. He played the old time hits such as "Three O'Clock in the Morning."

Came the long list of WGN talent, Laurence Salerno, Adele Starr, Bob Elson, Paul Fogarty and Lawrence Reed of "Rube Appleberry," Albert Saly, Four Krone, Joe Harrington, Helen Freund, Art Kahn and Allan Grant, Francis X. Bushman and Elizabeth Hines, Arthur Wright, Leon Wright, and others exercising their tonality while the talking performers went through short dialogs pertaining to the WGN situation.

W. C. Dornfield, the club performer and magician, was there and doing his regular small-time routine. From his material he is evidently the Milton Berle of the ether. But then into real entertainment by Phantom Violinist, Mark Love, and many others of the WGN staff.

Closing to bring the celebration to a rousing finish were three hits in succession. Irene Wicker as the "Singing Lady," Pat Kennedy and Clara, Lu and Kim, with Attilio Baggio finishing it off with an encore that had the audience gasping. He was afraid no doubt that he had to make a speech. Gold.

**TOM DAWSON**  
Songs, With Orchestra  
15 Mins.  
Sustaining  
WMAU, Philadelphia

This, a new show, is building a local following because the voice used is a distinct bass. Opening with "The Song of Surrender" as a theme, gives a distinct flavor of vocal effect, and immediately the bass voice as a soloist holds an audience. Paul Mason's house band, sticking mainly to ballads, does a neat job of fitting the mood of the show.

Idea behind the program is to present Dawson as a romantic figure that suits to the gala, while the virility of the voice expands a potential audience to men as well. The singer, a part of the Four Showmen Quartet, although not very familiar with soloing, is doing a commendable vocal job. Particular attention should be paid to song selections, since any number which has a tendency to draw him out of his range will immediately throw him off pitch.

One thing which will help here is better program presentation. More romantic copy will lend an atmosphere to this show that's very necessary, since the present set-up doesn't take full advantage of Dawson's possibilities.

Spot, at 3:15 every week, is a poor one. Late evening is what is needed.

**'HELLO HOLLYWOOD'**  
Comedy Serial  
15 Mins.  
Sustaining  
KFAC, Hollywood

Kidding Hollywood in radio comedy serials is popular on Coast stations. Most programs have been rather blah, but this one looks as if it has something and should stick up particularly good. The idea is, "There's something of the 'Once in a Lifetime' flavor about it, centering as it does about a dumb child-nephew of the producer of a picture studio who makes good despite his stupidity."

Script show is on this station three 15-min. periods a week. Produced and written by Tom Gibson, who also plays the role of the nephew, parts are well taken care of by Paul Norby, Ruth Schooner and Berton Bennett. Stan.

**NEILSON CHOCOLATE HOUR**  
With Julian Oliver, James Shields, Grace Dunn, Anne Jameson  
Musical Revue  
60 Mins.  
COMMERCIAL  
CFRB, Toronto

This Canadian program (reviewed by long distance in New York) adheres to a galloping tempo in its 60 minutes. Canadian sponsors out-Yankee the foremost exponents of zip in the southern side of the imaginary line. Nearest prototype musically on the American side is S. A. Roffe, that demon of racing choruses and nothing but choruses.

Several Canadian stations hook up with CFRB in making the presentation. It was halted at the start as the 37th broadcast, so it's no probationary interlude. And it is understandably popular, for its catchiness is soar into the vocal nitty witties and a general dignity in production.

Just how far Canadian precepts on advertising copy influence the commercial plugs cannot be ascertained. However, the announcer is always rational and frequently laconic. Four or five breakfast-ballets, dancing, number one hour. Neilson has chocolate, cocoa, and ice cream to sell, and dwells on the individual items.

Canada's singers are pitched higher and sharper into the vocal clouds more readily than is the custom on American kilocycles. Julian Oliver and Anne Jameson, in particular, range toward the operatic end of the scale. The latter is the Italian national passion. James Shields is mustered in most frequently for songs of a sentimental ting. Exceptionally attractive "cutie" voice "as identified as Grace Dunn. There was a violinist also who smoothly pizzicatoed in solo performance. Chorus bears the title "Jenny Milk Chocolate."

Near the finale, the program introduced two songs by amateurs labeled number one and number two and offered for public ballot. Winning number one comes Toronto's official theme song in the pending observance of 100 years of civic existence. Land.

**MEREDITH WILSON, Orchestra**  
30 Mins.  
Sustaining  
WMAU, New York

Meredith Wilson isn't new but his manner of presentation is a new idea which merits important national attention. That's why NBC is giving him a bona fide place in the big show where Wilson is the general musical director of the Pacific slope division. He reaches New York at 2:30 p. m. Tuesday afternoons.

Wilson is doing something along the lines of a popular vein. He audibly dwells on the American idiom of popular composition and song trends and illustrates the idiom in a manner with a suitable musical accompaniment. His version of Ralph Ringer's "Tatler" (dedicated to George Raft's "Bored") is a lively and the Debussy-Tachalowsky idea of Spanish composition. Thus, while this is a tango tango of Spanish music evolution is strictly in the American manner.

Wilson selects his numbers canny, digging up some new ones. A tune by Arthur Johnston and "Have I Heard That Melody?" For example, is an oldie which caused Wilson to wonder why it never clicked. He paid tribute to the Fred Waring orchestra in the manner of vocalizing with orchestration, and used his Coquettes (femme harmonic combo) to illustrate that style.

All in all Wilson rates as one of the best things on the air out of the west or anywhere. He's worthy of a singing on commercial station bookings alone probably stymies that from coast to coast. It would be ideal stuff for Sunday night. Abel.

**'RIGHTVILLE CLARION'**  
Participating  
30 Mins.  
COMMERCIAL  
WTIC, Hartford

Participating programs representing a 30-50 word of one song or line in a commercial station. The need an adroit touch to make them bearable. WTIC employs a clever device to erase the straight advertising copy. For 30 minutes plugs are introduced as seeds in an entertainment watermelon conducted by an ancient editor of the "Rightville Clarion," a mythical newspaper.

Comment, philosophy, small town humor and a miscellany of phonograph records punctuate and separate the advertising accounts, which include a double play from Gillette Blue blades, a local dry cleaner, Dodge motors, Friend's baked beans, Manning Brand dog and cat food, etc. Advertisements are delivered over the air as if read from the pages of the Rightville Clarion.

Gen who plays the editor has a mellow voice, easy to like. Station announcer also nice. On the program reviewed an amateur singer, a girl named Ford, nicely, although the station felt impelled to stress her amateur status. Land.

**NORMA SHEARER**  
With Herbert Marshall, Adrian, Arthur Jarrett, Raymond Paige, Orch. Shirley Ross, Jack Thompson  
Comedy Songs  
30 Mins.  
Sustaining  
WABC, New York

Arranged by CBS and Metro picture studios, this nationwide exploitation stunt for the picture "Riptide" happened also to be a nifty radio program.

Norma Shearer is plenty okay over the kilocycles. Intelligence gleamed through the cosmos during the 10 minutes or whatever it was, she occupied. Her vocal personality separated from her good looking person gets over spiffily.

Letting the radio scout also make a note that Herbert Marshall, British-trained light and picture actor, is strictly affirmative for the ether. In fact, Miss Shearer and Marshall, a publicist, proved what in need, fitness to radio, that adult calibre trouping can be immensely engrossing on a wave length. In an excerpt from "Riptide" she demonstrated that given smart dialog and suave performers, dramatic sessions worthy of the attention of adroitly presented one-time broadcast, hand a sprig to Metro's fashion boss, Adrian. He not only spoke well, but he made a restraint, unmistakable authority. He's a natural for a program in need of that sort of thing.

Repeat the content listed in the rest of the half-hour nicely. Land.

**SALLY OF THE TALKIES**  
Loretta Poynton, Cliff Loretta, Dana Ryker, Leo S. Rosenzweig  
Comedy Serial  
15 Mins.  
COMMERCIAL  
WMAQ, Chicago

Q. When is a kid's show not a kid's show? A. When it's Sally of the Talkies. Not only does the kids listen to it but it must take plenty of inducement to keep the control man awake. Kosto dessert is coming. The show is on three weekly 15-minute afternoon gallop. Angle here seems to have been to get away from the blood-and-thunder of all costs. But the cost is too great.

Behind the scenes in Hollywood is the subtitle. They are shooting a serial with animal situations. But it will jump and the meaning. Most of the stuff is far beyond the ken of the children's minds. For instance, in one scene heard the red head of a man and a woman from New York headquarters telling him the new title is "The Eye of the Eagle," which burns the director to the bone. The meaning is wise men of the east. This might be a pretty 'smart' crack for an adult program but it has absolutely no sense to a children's mind. Rosenzweig, the author of the show, evidently thought he'd mix in a little "Once in a Lifetime" with his children's fodder. He's even worked in a reference to the Hollywood yes-men, stuff which is not only above the heads of the children but without meaning to most people outside of the show or show business. And what he does have been overworked in books, plays and pictures. Gold.

**LET'S GET FRIENDLY**  
J. H. Smith, Bo Bufort, Thorpe Westfield and the Melody Mads  
30 Mins.  
Sustaining  
WBT, Charlotte, N. C.

For a program of the equivalent ran for years on WOR, where Smith was assisted by Lina Anger, of vaudeville. Now at WBT in charge of a show, with new gal assistant and other embellishments that include a first-class trio—Modern Melody Mads, being presented for the first time.

Bo Bufort (Mrs. Bill Elliott) as 'Bubbles' isn't comic enough, but what she lacks in giggles she makes up in a certain voice and manner. In the dialog she sounds too forceful and assured instead of the giddy dope she is supposed to be.

Host, with a voice and personality, carries the bulk of the comedy and patter. The songs are popular numbers of a few years back, the most part. At times accompaniment suggested insufficient rehearsal.

Trio, a la Boswell, consists of Clemie Reid, Mary Skidmore and Doris Helms. Thorpe Westfield is a guitarist.

**'HOOSIER PHILOSOPHER'**  
Starr Sparr  
30 Mins.  
Sustaining  
WOW, Fort Wayne

Consists mainly of short philosophic squibs and rhymes gathered together by newcomer to station, Starr Sparr, who will furnish the foundation for the show.

Local schedule has him on twice daily, first at 2:30 for full half-hour which reaches the farm and the city, and then at 7:30 p. m. for general consumption.

Organ fills in for background atmosphere.

**A.C. SPARK PLUG DERBY**  
The Cooks, including Ray Knight, Mary Hoppie, Mary McCoy, Jack Arthur, Robert Armbruster  
Comedy, Songs, Band  
30 Mins.  
COMMERCIAL  
WJZ, New York

In bringing back "The Cooks," which rates as radio's oldest comedy stanza of its kind, the maker of the A.C. spark plug has run into a condition it had not anticipated. The fact that this show is slotted Wednesday nights puts it in opposition to the Ipana-Sal Hapatica whiff headed by Fred Allen and the General Motors subside will likely find that this is certainly no easy opposition to digest. Revamping of the Fred Allen and secured after A.C. had contracted for its spot on the blue line. What makes the situation tougher than ever is the similarity in type of the two frames.

As a variety show the A.C. shindig is built to the latest specifications. "The Cooks" brand of nonsense hasn't been dulled. Ray Knight shows as keen a fair as ever for cracking a butfoolish, the vocal and orchestral interludes are neatly spliced into the proceedings and the thing as a whole moves with a pace that assures sustained interest. Still part of the Knight stodge menage is the Mrs. Penny-feather character. Also the lad with the piping Scotch dialect. Among those missing is Mae Quester.

Jack Arthur and Mary McCoy do well by the working bits whether it be solo or in duet, while Robert Armbruster feeds 'em an ear-tickling version of the latest output from Tin Pan Alley. Worthy of a special note is the smooth mixing of the Ivories by Milton Crouse and Armbruster in the piano duo interpolations.

Play return is spiced with the testimony of an expert engineer. Introduced here as Mr. McMinn, and the conventional copy quoting by the announcer. A.C. started off the series with a contest. The theme of the treatise is "How I Improved the Performance of My Car Through Cleaning" and the prize is an auto worth the cost of the contest.

Moment before the program's fadeout is allotted Knight for trailer purposes. His next program (A.C. has announced) will elect the Byrd Antarctic expedition as its source of rally.

**FRANK MERRIWELL**  
With Donald Briggs, Jack Mather, Tommy Donahue, Charles Eggleston, Dolores Gillen, Monsur Kelly  
Serial  
15 Mins.  
COMMERCIAL  
WEAF, New York

Frank Merriwell, 40 years a juvenile in popular fiction, comes to the radio modernized in speech and outward aspect, but still the manly paragon of a "sensitive" and honor he always was. His creator, Gilbert Patten, better known as Burt L. Standish, is authoring the air version. Patten is nearly 70 years old, having devoted most of his life to turning out some 300 books and whatnot concerning this stalwart hero.

Merriwell ought to do well for Dr. West's toothpaste. Sponsor has bought more than another youthful adventure yarn. It's a legendary story of a man who was a hero for schoolboy heroes. That has time-tested and sentimentally hallowed. Stories lend themselves to easy transplaning. Patten can extract plenty of material from his own store of published stuff. A few deft touches to make it topical will bridge the gulf of years. Standish's line of material occurred in juvenile literature. Naturalism, expressionism, or otherisms have never disrupted the firm hold of Merriwell, Tom Swift, Dick Rover, and King Brady.

Dentifrice has a premium bait as a sales stimulant. Two empty carons of the large-sized tubes can be swapped by mail for a live racing Louisiana turtle. Giving away of live pets is sufficiently novel to captivate the fancy of plenty of youngsters. Hosts' attention on drug store's stocks ought to eventuate.

Meanwhile the actual program is of average merit. Merriwell is in place, but the material is calculated at Bardale Academy. His glories are in the future. Patten uses the narrative device of immediate clash between sharply delineated characters. Merriwell, and the nasty lad.

**THREE JAY BOYS**  
Novelty Music  
15 Mins.  
Sustaining  
WMAQ, New York

Spiffy trio belonging to the school of negroid music of which the well known Mills Brothers are the No. 1 exponents. Piano, guitar, two voices, the trio furnish the foundation for the show.

Typically Harlemaque song, "I've Got Horses and Numbers On My Mind" is as good a clue as any to the kind of talents the Jays represent and the kind of material they use.

Entertaining. Land.

**EDDIE PEABODY**  
Banjoist  
COMMERCIAL  
WJZ, New York

Prior to coming to Manhattan this "demo" of the string was reviewed by "VAMPIR" (KGO, San Francisco) where he was getting the Pacific coast record salary of \$400 per broadcast for a grocery house, a New York besides an introduction by his manager, Rudy, on the Fleischmann hour Peabody is appearing nightly as an attraction at the Hollywood restaurant and on Saturdays is the brightest of the WJZ (local) Pure Oil broadcast.

A musician of varied accomplishments with years of picture house work behind him, Peabody knows much to radio and is handling in good performances for Pure Oil. His technique on the banjo is frequently brilliant. He also rattles with equal facility on a number of other string instruments and has pleasant speaking voice. Land.

**BOB BECKER**  
Dog Stories  
15 Mins.  
COMMERCIAL  
WGN, Chicago

Becker is the ace animal fancier of the Midwest. He goes back before radio, doing animal columns for the Chicago Tribune. And today he is writing a day-by-day account of the Chicago Tribune experimental farm. He knows animals, and what's more, knows how to tell about them interestingly.

For the Red Heart dog food commercial, doing two 15-minute spots weekly on Monday and Wednesday evenings at seven o'clock. It's a happy time and wisely selected by the Henri, Hurst and the other brilliant dog heads of the family around the loudspeaker. Dogs are largely a masculine hobby and at seven p.m. the male voice is the just through supper and grabbing himself a pipeful of tobacco.

Program is not only interesting itself, but is certain to capture the dog lover's ear and heart. With the final punch being that the program itself leads directly to the product to be sold. The start, body and end of the program is dog food. Must be a winner, any way you figure it.

Becker chatters amiably about dogs, their habits and goes on to tell the story of some canine miracle occurrence. He mentions house-breaking, the canine intelligence, overcoming timidity, teaching the dog to fetch, the dog's best-to-goodness stuff for any dog owner.

Bulk of the program is a story, perhaps of some sort of dog fight or dog lost half-way across the continent battling its way home.

Throughout, a radio gem in workmanship, showmanship and salesmanship. Gold.

**THE OLD THEATRE**  
A. Winfield Hoeny  
Dramatic Readings  
15 Mins.  
Sustaining  
WOR, Newark

Through this 15-minute frame, coming in the early evening Wednesdays, WOR does fine obeisance to Shakespeare. Aside from the fact that the disk is served up, credit is due the outlet for bringing to the mike one of the finest speaking voices now gracing the broadcasting industry in the sector. To the sensitive ear the charm with which A. Winfield Hoeny and his resonant bass give life and meaning to a dramatic extract from the Bard's works is a treat.

Program dedicates itself to the great dramatic actors and actresses of the past. Hoeny reads and closes his readings with an ode titled, "My Shakespeare Sweet!" It makes a fitting bracket to his dramatic gleanings. With help in these prose recitals are other players but this support is pretty much limited to feed purposes. Hoeny heightens the drama with his honer speeches and soliloquies through the discreet use of incidental music.

Stanza could stand some improvement on the technical end. The program has been standing too close to the mike. Reaction of his lower frequencies on the loudspeakers would perhaps be as heard in his favor if the sound technicians gave him steering hand. Ode.

**FRANCO HI-JINKS**  
With Johnny Murray, Swor and Goode, Sally Pasquale, Earl Hodgson, King, Jimmie, Jimmie Tolson, Anne Dunne, Jack Joy's Orchestra  
COMMERCIAL  
KTLA, Hollywood

This program has kept in first place over all local air vaude programs for more than two years. Fault of most of this type locally vaude is that it is too much of a ready stuff—but the Hi-Jinks, built almost wholly for laughs and minimizing music, continues to rate No. 1 because of its freshness.

Popularly, the broadcast is manifest in the fact that whenever it is put into auditoriums for free (Continued on page 44)



## Inside Stuff—Radio

Efforts of Los Angeles newspaper publishers to negotiate peace between the papers and KFI and KNX, which are refusing to take the bulletin service as arranged under the network-newspaper pact proved futile. Broadcasters politely told the publishers they would conduct their business as they saw fit and hoped the newspapers would do likewise.

KFI and KNX are serviced by the independent radio news gathering organization which was started by KNX and is tied co-operatively with other stations up and down the Coast and through the midwest.

Undercover talk among the newspapers on the Coast of eliminating logs of stations that take the independent service, but as yet has not gone beyond the talk stage.

Young chap heading an agency associated with his father's coast chain is reported to have gone haywire in the methods of operating his business. Is dictatorial in dealings with artists who, though not under contract to his organization, he will not permit taking spot dates, out of town for fear that it might hurt them when he required them for a single appearance on a sustaining program coming out of the main station.

He also disregards veteran radio people associated with him, telling them that a pal of his who writes songs, and is his constant adviser, knows more about producing shows and bookings than his entire organization.

If Jerry Crowley, WIP Philadelphia program exec, has his way, there'll be no more free periods donated by local outlets to pic and legit houses. Previously, attitude has been that names from the theatres were good station publicity as well as a plug for the theatre.

Crowley, after doing some sub-rosa investigating, believes that theatres would pay for time if the stations didn't throw it at them. And the new angle calls for all houses buying a weekly 15-minute period to be considered as bought space in a newspaper, while any other donated time could be likened to a free reader.

Variety's weekly surveys of various cities are nearing their conclusion and will be summarized for a final verdict on the subject, "Do fans know sponsors?"

Meanwhile many sidelights have been obtained by VARIETY through the gathering of the data. This week the tabulation for Albany, New York, is published. In that city a resident took home five questionnaires for the members of his family to answer.

Unable to fill in every space, his grown-up daughter tore up her sheet and the other four because she "was afraid that if every one of the spaces was not filled in the programs would be taken off the air."

Gov. Paul V. McNutt of Indiana is considering use of \$20,000 from his contingency fund to match a similar amount raised by popular subscription for the proposed state radio system. Plans call for immediate erection of five transmitters for short waves. It is estimated that \$40,000 would get the work well underway.

Fort Wayne is included in the program, which will have four of the stations located in corners of state with the fifth at Indianapolis. State safety department is anxious to speed up the program.

CBS took a survey of the relative photo breaks it got in the dailies nationally for the two weeks between February 15 and 29 and found that though NBC sends out twice as many pictures Columbia had tops by a substantial margin. Of the half tone columns crashed by the two webs for this period CBS garnered 58% and NBC 42%.

## Chi NBC Gets a Good Job Done; Finds Name For Male Quartet

Chicago, April 2. They had a lot of fun finding a new name for the Crusaders, male quartet. For a month they were the Nameless Quartet. After much cogitation they were tagged the Sovereigns.

Runner-up title was the Bachelors but this was sloughed when three of the four yelled that they had fraud. NBC probably doesn't know even now there's an act in vaude called the Four Bachelors. And they sing.

## 1-Min. Dramas Plug P. & G. Drene Product

Chicago, April 2. Series of one-minute announcements for Drene, Procter and Gamble product, being recorded by the Columbia Phonograph studios here.

Spotted through Kastor agency, the announcements will be dramatization. Cast includes Ford Lewis, Elizabeth Harriott and Dorothy Dawson. Harlow Wilcox is doing the commercial top-off. Wilcox is an NBC contract announcer but NBC had to come through with the okay in this instance with Procter and Gamble on NBC here with a 30-minute local show for American Family soap.

## 'Boy Reporter' Vacash

Chicago, April 2. Educator Biscuit, through Blackett-Sample-Hummert agency here, this week calls a halt to the transcribing of the "Dick Steele, Boy Reporter" show now on WGN. Has completed 65 discs of the show, which is figured enough to keep the show going on the spot transmitters until late in May.

Show continues in the flesh on WGN, the Chicago Tribune station here, and likely to strike until the end of May, when it ducks off the ether for the summer.

## Woodbury Adds Six Wks. For Crosby and Grier

Hollywood, April 2. Bing Crosby, with Jimmie Grier and orchestra, have extended their contract with Woodbury Soap for an additional six weeks following their 13th week of broadcasting, which terminates April 9.

Program being etherized from here over the NBC network.

## WOR-Roxy Tieup

WOR's origin of "Footlight Echoes" from the Roxy tonight (Tuesday) makes the first time that a regular sustaining program has received its pickup from a vaudeville stage in the New York area. Arrangement between the station and the Roxy calls for a repetition of the weekly half-hour pickup through March.

Sessions include Veronica Wiggins, Jack Arthur, Verna Osborne, Mary Mercer and the Crusaders quartet.

## SCHLITZ' SHERDEMAN

Chicago, April 2. Ted E. Sherdeman has quit the NBC program department to become radio production manager for the Staek-Goble agency. Sherdeman's main concern on the new job will be the Schlitz Brewing Co. show which debuts on CBS April 13. Program's idea is his own and he will be writing as well as the producing.

Prior to coming with NBC, Sherdeman was on the producing staff of KMOX, St. Louis. Connection before that was CBS's Chicago studios.

## WOWO EXEC TO KFEL

Fort Wayne, April 2. A. W. Johnson, first vice-president of WOWO, has announced his resignation to accept a new post on KFEL, Denver. New position went into effect April 1. No successor to be named here until October. Johnson came here from Studebaker corporation in South Bend, where he was located for 15 years. It is understood he will be in sales department at Western station.

## Hog Caller Proves It

Lincoln, April 2. WJAG regrets its invitation for one Fred Patzel, champion hog caller, to exhibit his wares in their studio.

With the first fancy Poland China hallo, the station went off the air and the voluminous voice cost the establishment something like \$500 to repair the havoc stricken equipment.

## WTIC, HARTFORD NOW FULL TIME

Hartford, April 2. more than three years of petitioning the 50,000-watt ravelers Insurance Broadcasting Station WTIC has received permission to extend its operating schedule from a partial to a full-time basis from the Federal Radio Commission. This schedule will go into effect some time during April.

Hartford transmitter which operates on 1060 kilocycles and has a power output of 50,000 watts will henceforth broadcast on a frequency of 1040 kilocycles clearing the wave length with KRLD of Dallas, Texas, owned by the Dallas Times-Herald. The plan accepted by the Federal commission is one proposed by Daniel Reed of the Travelers and J. Clayton Randall, WTIC plant manager.

New arrangement will not involve synchronization inasmuch as Travelers is affiliated with the NBC and Dallas with the CBS chain. Plan provides for Station KTHS of Hot Springs to shift from 1040 kilocycles to 1060 kilocycles which it will share with WBAL of Baltimore. Several months of testing by Hartford and the Dallas transmitters proved the feasibility of the project. Engineers claim there will be no interference.

## WIRE TOLLS CAN BE CUT—J. W. BARRETT

James W. Barrett, head man of the Radio-Press News Bureau, explains that regressive economies on wire charges by working out a central distributing point. Barrett's explanation to VARIETY is prompted by a story from Lancaster, Pennsylvania, giving the small station slant on the news bulletin expense.

Each station using the service must, of course, pay \$12.50 a month membership dues, but there is no reason why wire charges cannot be circumvented. In the case of Lancaster the daily line charges can be worked out at \$5.80 instead of the reported \$7.50, Barrett declares.

Stations will obtain material according to which of the three centres—New York, Chicago or Los Angeles—they are nearest. Los Angeles service, however, will be different from the eastern bulletins and will be essentially western in tone and interest.

## 5-Week Layoff for King

Chicago, April 2. Number of bands will substitute for the Wynne King orchestra on the Lady Esther shows when King starts a five-week vacation on May 5. King band will not play any dates during this period but will lay off completely.

Lady Esther is now sending four shows weekly over national webs.

## BENGSTON REVIVES SCRIPTS

Denver, April 2. Jmer L. Bengston, production manager of KLTZ, is writing and directing two programs weekly over the station. One is Sportlights, and the other is "Code of the Condemned." The latter is highlights of spy activities in Europe. Both have been on before, but are being revived.

Sustaining at present.

DeMarks, WBRC, Birmingham, has a broken hand received in an accident near Macon, Ga. It put an end to her piano playing for a while.

## Chicago Needs Prestige; Fears N. Y. May Dismantle Town; Ag'cies-Webs Blame Each Other on Showmanship

### AIR ROTARY CIRCUIT

Team incubates burgh.

incinnati, April 2. Al Pete are vending harmony and comic patter in new series for Fleetwing Oil Company in thrice-weekly airings from three cities. Team blasts Monday nights from 8:15 to 8:30 over WLW, Thursdays find 'em in Pittsburgh to face mike at KDKA from 8:45 m. and on Saturdays they are heard from Cleveland via WTAM, starting at 7 p. m.

They are backgrounded by an instrumental foursome headed by Stubby Gordon and his "whispering" clarinet, with piano, guitar and string bass support.

## 'We've Decided on Music, You Like It, Don't You?' Packard Pauses to Ask

Packard Motor has decided to take a 13-week flier NBC, but before contracting for the program it is consulting the owners of Packard's for their preference in radio entertainment. Direction of the Packard directorate's choice is indicated by the way this questionnaire, which went out to the customers last week, is phrased. Query asks whether there is any type of program that the person addressed prefers to a symphony orchestra and, if so, what that class of show is.

With Cecil, Warwick and Cecil as the agency instigating the show, NBC recently auditioned for Packard a symphonic unit of 100 pieces headed by Walter Damrosch and with John B. Kennedy as narrator. Among the other programs heard by the car manufacturer is a series of dramatizations based on Mark Sullivan's "Our Times" and a program was prepared by Young-Rubicam, the current agency on the Packard account.

Young-Rubicam idea would have each of the programs cover some outstanding event in American history, with the past four decades. Each broadcast would run 45 minutes and use a Don Voorhees unit as the musical background.

Packard figures to start Monday (9) on the blue (WJZ), 10:45 p. m. EST.

## VINCE INSURES NBC 9-10 HR. FOR FALL

William R. Warner Co., bottler of Sloan's Liniment and Vince Mouthwash, isn't taking any chances on losing its present spot on NBC for the coming fall. Commercial last week signed a 13-week contract for the Wednesday night 9 to 10 niche on the blue (WJZ) link, starting Sept. 13.

Vince end of the account's current series winds up in three more weeks. Cecil, Warwick & Cecil is the agency.

## Gen. Mills' Splurge

General Mills will do a one-time cross-country whirl on NBC Saturday week (14) with the line-up of picture names including George Arliss, Constance Talmadge, Ronald Colman, Loretta Young, Spencer Tracy, Fredric March and Jack Oakie. Colman will function as m.c. on the Hollywood pickup.

Set for splicing into the hour's program from the New York end are John Deak and Florence Rice in a scene from "She Loves Me Not," Armda, Tess Gardella and Abe Lyman. Broadcast is slated for the red (WEAF) network with 7 p. m. EST, the starting time.

Milling company did a similar one-time show on CBS March 24.

## ie Harris Renewed

Pebeco has renewed Radie Harris, screen interviewer, for 13 more weeks on Fridays at 9 p. m. Program goes out over WOR, WGN and WLW.

Chicago, April 2. worrying about its figures.

The figures the auditors in New York analyze and directorates discuss and that give rise to those nightmare rumors that New York may, might, or could dismantle midwestern offices on the plea of unwarranted overhead. A number of important shows have moved east recently causing change. Chicago radio arithmetic and furrowing Chicago brows anew.

There are two sides to the question and problem, 'what's wrong with Chicago?' On one side the advertising agencies blame the networks as deficient in ingenuity, lacking in showmanship, and unable to compete as to talent or ideas with what New York can offer. Reversely the networks argue that the Chicago advertising agencies are manned by favorite nephews and other youngsters who don't know what they want and seek to shift the blame for certainly a not too good record and certainties on the webs.

Campaign to raise Chicago's showmanship prestige dates back several years. While the complaint may be that the networks have not been entirely successful in developing new talent and programs, it is certainly a not too good record that so far as hiring and firing and trial and error are valid evidence they have tried.

To-day as in the past critics of the network make the point that the webs shine as salesmen but not as showmen. In rebuttal the networks point to the notorious vagueness of radio sponsors and the notorious stalling and shadow-boxing of advertising agencies and ask how they can provide material or personalities to please guys who change their mind with their socks. Chicago's own breakdown during the past season have come through local dance orchestras.

## Grace Z. Brown, Author, Young-Rubicam Agency, In Court Over \$2,200

Suit brought by Grace Z. Brown, continuity writer, against Young-Rubicam to collect \$2,200 which she claims is due her in connection with the Borden program, 45 Minutes in Hollywood (CBS), reached the second round last week when the agency filed in the City Court an answer to her complaint. Replying papers deny that she had been hired for the run of the show, 26 weeks, and that the agency owes her the sum named in the action.

In her complaint Miss Brown contends that she had been brought into the Borden Saturday night affair by Don Stauffer, dramatic director for the agency, without understanding that the scripting job was hers while the show lasted. Also that the recompense agreed upon was \$2,600 to be paid off at the rate of \$100 a week. Agency, states the complaint, breached the contract by not fully letting her out after the fourth week.

Defense set up by Young-Rubicam is that she had been retained only on a broadcast to broadcast basis and that she had been dropped because the agency had found her not competent. Answer also says she hadn't enough experience to write the "Hollywood" continuity rapidly and effectively, that she objected to making changes in her stuff and that even when she did, come through with the revisions, the agency's staff had to write the script all over again. Included in the answer is the allegation that she rejected the two weeks' salary offered her in lieu of notice.

Miss Brown avers that she wrote the original script which sold the show to Borden.

## MRS. WHITEMAN VERY ILL

Paul Whiteman Monday (yesterday) was preparing to fly to Denver in the event his mother's condition showed signs of getting worse. Mrs. Whiteman was operated on in a Denver hospital following a stroke.

# RADIO CHATTER

## New York

Howard Phillips, baritone on morning commercial over NBC sang in 'Sweet and Low', has m.c'd in picture houses conducted orchestras, and is a composer.

Chester Vedder who announces the addresses over WGY from the Executive Mansion in Albany had the assignment during Governor Roosevelt's terms and continued to hold it after Herbert H. Lehman was elected as F. D. R.'s successor.

Bill Meenam, editor WGY's 'Scissors and Paste', began a 'Meet the Artist' series. An entertainer interview each week.

Hank Keene, leader of a hill-billy act over WGY, says he went on the air for the first time at the age of 11 as a piano soloist over WCK, St. Louis. And the chap who preceded him at the mike was Little Jack Little, who originally broadcast over WHAZ, Renaissance Polytechnic Institute station in Troy, N. Y.

William H. Haskell, radio editor of the Albany Knickerbocker Press and Evening News, has a new radio receiving set and warns artists on WJZ. Couldn't get 'em on his old set. New outfit was installed by Bill Purcell, chief engineer, and Al Knapp, control engineer, both of WJZ.

Herb Gordon, broadcasting through WOKO from the Ten Eyck hotel, Albany, has composed a new song 'Where Was I'. Lyrics by Moe Jaffe, who wrote 'College'. John W. Nichols of Newburgh is doing a new tenor solo program every Thursday noon for WGNV at Chester, N. Y.

Albany High School choir is giving a series of four programs from WOKO.

Lee Bolley, announcer at WESG, Elmira, was put on the spot by being forced to submit to an air interview by Norbert O'Brien.

WESG, Elmira, drew a Fels-Naptha local talent commercial and the program consists of Curley Johnson's orchestra and Arden Colbert, tenor, on 30 minutes every Wednesday morning.

Henry Gladue, baritone, is among the new artists on WESG, Elmira. William Paley due back soon from the Bermudas.

Marvin Welt has taken over management of Jimmy's show at 10. Frank Black grooming Maude Runyon for an NBC buildup.

Peter Van Steeden makes a bid for fame with a Munchausen Waltz.

Sophisticates, girl trio, repeating for the Roxy stanza over WOR, Sunday (7).

NBC auditioned Clark and McCullough for Lord & Thomas last week and made a recording at the same time.

Don Stauffer, Young-Rubcam director, sold collector's editions before getting into radio.

Wife of Phillips Lord got a hearing from NBC staff and Bill as Mrs. Phillips Lord and Mr. Kill-pack.

J. Walter Thompson keeps shifting its radio department staff around from one part of the building to the other.

Lou Little and his Radio Foot-ball show announced their first year by the NBC program board the past week.

Station WHAM broadcast 'The Beatitudes', an oratorio sung by students of the Eastern School of Music, as an Easter feature over NBC network.

Betty Glenn, ex-NBC, is with WNEW public address, got paid an ear by the NBC program board the past week.

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General Tire Show (6) and the Pennsylvania (5)—resulted in Don Bestor canceling his booking at the Capitol, New York, for the week of April 13.

George B. Storer, Federal Broad-caster Corp., prez, has sublet Tommy Wannamaker's penthouse overlooking the Hudson for the summer.

Richard Himber goes into Capitol, N. Y. week of April 13.

Sedley Brown back from Bermuda, reported restored from nervous breakdown.

Cliff Hall and William K. Wells assertedly collaborating on a book called 'The Autobiography of a Joke', in defense of old gags.

Groucho, Chico and Harpo Marx, George Jessel, Edgar, Victor, Jack Benny, Fred Allen, Al Jolson, Jack Pearl supposed to be Algonquin-luncheon over question of studio audiences.

## New England

Pillini Insurance Agency of Mont-peller, Vt., is sponsoring a series of health talks by Dr. G. T. Beck over WDEF, W.bury.

WCAX, Burlington, Vt., selling a two-year accumulation of dance records at a dime apiece.

Louis M. Birmingham singing and whistling entertainer of WNEB, Springfield, Vt., is now making personal appearances in Vermont churches.

Ford Leane, former S. S. Levia-thian orchestra maestro, getting steady time at WICC, Bridgeport, where he's set up headquarters.

Adele Smith, Yale School of Music grad, formerly known as a violinist, switches to a concert piano role at WICC, Bridgeport.

Wednesday Revue, inaugurated at New Haven studios of WICC, using Milt George as m.c. and Freddy Plein's music.

Casa Loma set for May 6 at Ritz ballroom, Bridgeport, 'celebrities', weekly guessing program put on by 'Bridgeport Herald', now in second WICC year.

Minerva Pi-u, with Fred Allen's Bristol and Meyers NEC show, among Bridgeport's prizes.

Edith Crocker, Ansonia contralto, being readied for WICC buildup by Lou Weiss, studio pianist.

Vic Whitman, WEEI continuity writer, is averaging a short story a week. Three out of the last four sent out have been accepted.

Nick Parkyakakas (nee Harry Einstein of Boston) was spotted a third turn Sunday night on the Chase & Sanborn show as Eddie Cantor's second string goop.

Troubled by reception room li-zards, WEEI took a tip from Chic Sale and replaced its unholstered divans with wooden settees. Visitors who used to spend the day are now ready to go at the end of five minutes.

In a series of programs just started over the Yankee Network, Charles F. Dennee, Boston music teacher and composer, will treat informally of music and musicians.

The program will consist of varied types of music, with comments and explanations by Dennee.

Charley and Willie, WEEI's comic strip stars who have been the backbone of The Evening Tattler, the station's daily participation period, are auditioning for a daily sponsor.

General Ice Cream Company, maker of Pro-Joy, began a series Monday over the New England network. Program includes orchestra and the Prim Sisters, a Boston vocal trio, and originates in the studios of WJAZ, Providence, which feeds it to WEEI, WVIC, WTAG, and WCSL. It's a weekly half-hour at 6:45 p.m., Mondays.

## Pacific Northwest

Archie Presby, KGW-KEX program director and chief-announcer, faced an embarrassing situation last Sunday morning while handling the announcing of a remote broadcast from Lloyd Golf Course in Portland. Presby's trick is to give most of tee-offs, etc. One young damsel stepped up to drive; Archie suggested that her stance was a bit wrong. 'Yes, she acknowledged, I guess it is' at the same time driving a ball about three hundred yards down the fairway.

Thirtieth anniversary of KGW was marked by a series of hoodoo events that exactly fit into the popular association of the baker's dozen of years. Larry Allen, assistant manager of KGW, addressed a group of school officials in a small town just outside the city. As he was announced by the chair-

(Continued on page 44)

## Ad Agencies'

(Executives in Charge of Radio Advertising Programs)

N. W. Ayer & Son, Inc., 500 Fifth Ave., N. Y. C.

Douglas Coulter.

Batten, Barton, Durstine & Osborn, Inc.

283 Madison Ave., N. Y. C.

Arthur Pryor, Jr.

Herbert Sanford.

Benton & Bowles, Inc., 444 Madison Ave., N. Y. C.

E. M. Ruffner.

low Co., Inc., 521 Fifth Ave., N. Y. C.

Milton Blow.

Lackett-Sample-Hummert, Inc., 180 Park Ave., N. Y. C.

Frank Hummert.

George Torney.

Blackman Co., 122 E. 42d St., N. Y. C.

Carlo De Angelis.

Campbell-Ewald Co., Gen. Motors Bldg., N. Y. C.

Halstead Cottoington.

Cecil, Warwick & Cecil, Inc., 250 Park Ave., N. Y. C.

J. H. McKee.

The Paul Cornell Co., 556 Fifth avenue, N. Y. C.

L. S. Caskin.

Samuel C. Crost Co., 325 West 44th street, N. Y. C.

Arthur Anderson.

Erwin, Wasey & Co., Inc., 420 Lexington Ave., N. Y. C.

Charles Gannon.

William Eddy & Co., Inc., 100 E. 42nd St., N. Y. C.

William Eddy.

John Eddy.

Edward Byron.

Federal Adv. Agency, 444 Madison Ave., N. Y. C.

Mann Hollner.

Fletcher & Ellis, 331 Madison Ave., Lawrence Holcomb.

Gardner Advertising Co., 310 W. 42d St., N. Y. C.

R. Martini.

Gotham Co., 250 Park Ave., N. Y. C.

A. A. Krohn.

Hanff-Meitzer, Inc., 145 Fifth Ave., Louis A. Witten.

Joseph Katz Co., 241 Park Ave., N. Y. C.

Adolf Landau.

Lambert & Feasley, Inc., 400 Madison Ave., N. Y. C.

Martin Horrell.

Lawrence & Mitchell, Inc., 11 E. 46th St., N. Y. C.

Arthur Bergh.

Ray Virden.

Robert W. Orr.

H. E. Lagan Advertising Agency, 420 Lexington Ave., John S. Martin.

Lord & Thomas, 247 Park Ave., N. Y. C.

Montague Hackett.

McCann-Erickson, Inc., 285 Madison Ave., N. Y. C.

Dorothy Barstow.

Nowell-Emmett, Inc., 40 E. 34th St., N. Y. C.

Richard Strubridge.

Paris & Pearl, 370 Lexington Ave., N. Y. C.

E. J. Cogan.

Peck Adv. Agency, 371 Madison Ave., N. Y. C.

Arthur Sinatiner.

Pedlar & Ryan, Inc., 350 Park Ave., N. Y. C.

David F. Crozier.

Edward Longstreth.

Frank Presbury Co., 247 Park Ave., N. Y. C.

Fulton Dent.

Ruthrauff & Ryan, Inc., Chrysler Bldg., N. Y. C.

Barry Ryan.

Elizabeth Black.

J. Walter Thompson Co., 420 Lexington Ave., N. Y. C.

John U. Reber.

Robert Cowell.

Young & Rubicam, 285 Madison Ave., N. Y. C.

Hubbell Robinson.

W. R. Stuhler.

## Zomar Zowies WSOC

Charlotte, N. C., April 2.

Karl Zomar, psychologist, set a new record for instantaneous popularity at WSOC with his 'Counsellor in Personal Problems' spot.

Zomar came to the Charlotte station from WBRC, Birmingham. He has been conducting programs of this nature from various stations for the past seven years. After his first six broadcasts over WSOC his mail surpassed a combination of everything else coming to the station.

## NBC EXPLAINS SPOT SETUP

Majority of station managers on NBC's payroll were brought in last week so that the sales department could explain to them the details of the network's entry into the field of program recording and spot broadcasting.

P. G. Parker, operations head in the Chicago-area, represented KOA, Denver, as well as WMAQ and WENR. Among the others on hand for the meeting were William S. Hedges, KDKA, Pittsburgh; Walter Myers, WBZ, Boston; Kolin Hager, WGY, Schenectady; and Webster Smith, WTAM, Cleveland.

## Frisco Exec Shifts

San Francisco, April 2.

Change in the exec setup at NBC has Cecil Underwood promoted from production manager to assisting Lew Frost, program manager. Assistant's post is newly created and means splitting part of the duties of that department.

Underwood's former post of production chief is taken by Donald Cope, who moves up from a producer's desk, where he has been staging the transcontinental Care-free Carnival and other shows.

Another shift is on the musical staff, where Walter Behan bows out as batonist on April 8 after a number of years on the stand. His spot is to be taken by Clyde Doerr, who has been on the eastern networks. Remainder of directors unchanged except for temporary absence of Emil Polak, who is off on a leave of absence to rest up from a nervous breakdown.

## CANADA GETS TOUGH

\$5 Fines Socked on Receiving Set Tax Evaders

Toronto, April 2.

As a means of scaring thousands of radio-tax evaders, dozens of citizens are appearing in special courts daily and are being fined \$5 or five days in jail for not complying with Federal regulations. Radio Inspector S. J. Ellis claimed that many radio-evaders have received five or six notices that licenses must be renewed and had ignored these.

While the fine at present asked was only \$5, the Radio Act provides for penalties up to \$500 and, in the future, this sum may be increased. Proof that the 1934-35 license has been paid does not offset the \$5 charge on the 1933-34 fee outstanding. Claim is that if citizens can afford a radio, they can afford the license fee.

## WOC Start Delayed

Dubuque, April 2.

Probably will be May 15 before Colonel B. J. Palmer's WOC radio outlet goes on the air, providing tangles with the Federal radio commission are ironed out.

Facilities are ready, but red tape holding up the works.

Charlie Flagler to take out a radio show for KSO in several Iowa theatres.

Mills Music, Inc., has taken over publication of 'I Won't Think About Tomorrow,' Jay Gorney tune which Universal has set for the picture, 'A Pair of Sixes.' Same publishing house will release on this side the score of ritish Gaumont's 'Aunt Sally.'

## JOHN ROYAL ON GOOD-WILL TOUR

Latest twist to NBC's campaign of good will directed toward its affiliates is a round the country tour for John Royal. Network's program department head will be gone from his office from four to six weeks. For most of his jumps he will use a plane.

In his handshaking swing Royal will try to listen in to as many programs as he can find time and, asked, suggest talent combinations and showmanship ideas. Tour will take in every one of the outlets under NBC operation.

## FANCHON AND MARCO KMTR HOUR REVUE

Hollywood, April 2.

Fanchon & Marco go on the air over KMTR with a one-hour Saturday night broadcast by remote control from its Hollywood studios starting April 7. Program will be a revue made up of students of their school, spotted between 8 and 9, as a sustainer.

A daily 15-minute program also goes over the same station from the F&M studios, set for late afternoons. One of the weekly programs will be labeled 'The Magic Key,' sponsored by Remington Rand Corp., with the leading characters named Jerry and Jean Remington.

## Here and There

WSFA, Montgomery, in co-operation with the Alabama Journal, sponsored an automobile show March 22 to 24.

W. H. Cherry, formerly on publicity for General Electric in Schenectady, now with the KMOX continuity department in St. Louis.

Ray Henderson, formerly of Scott-Howe-Bowen and the Ruthrauff & Ryan agency, has joined the sales staff of KMOX, St. Louis.

KGW's veteran dramatic presentation, 'Covered Wagon Days,' and one of the ten oldest dramas in the entire U. S. shifts from traditional Wednesday night production to new date of Monday. Recently extended for an additional year.

Morgan Sexton, Jr., has resigned as program director of WHBF, Rock Island, Ill., after a three-year stint, and is tentatively slated for post at WOC, Davenport.

Bob McConnell, brother of Smiling Ed, doing three sustainers for WROL, Knoxville.

Lum and Abner are in Minneapolis to broadcast for 13 weeks from station WCCO, local Columbia chain unit.

Eddie Marble handling new morning program for KOL, Seattle, as 'Sunny Sam the Calicox Man.'

Walter E. Myers, New England Representative of NBC and manager of WBZ and WBZA, is serving as a member of the Board of Judges making awards in the 1934 Bettie Copy Contest of the Public Utilities Advertising Association. He is president of the Advertising Club of Boston.

Ann Pennington sang a number, on what was said to be her first appearance before the mike as a warbler, during a midnight broadcast with Johnny Johnson's orchestra over WGY.

Al Triggs, former manager of WIAT, Ottumwa, now production manager, KSO, Other station changes include Jean Herrick as head of promotion department and George Lummum as head of continuity. Woody Woods, formerly of KSO, will go into advertising promotion together with an entertainment agency.

## New Business

### BOSTON

**Gillette Safety Razor Co.**, 36 announcements starting April 2, through Ruthrauff and Ryan, Inc., New York. WBEI.

**Shell Eastern Petroleum**, 20 announcements starting April 13, through J. Walter Thompson, New York. WBEI.

**Socony Vacuum Corporation**, 13 announcements, starting April 17, through J. Sterling Getchell, New York. WBEI.

**Dodge Motors**, 26 announcements, starting April through Ruthrauff and Ryan, New York. WBEI.

**General Tire**, five announcements, started March 26, through Harry M. Frost Co., Boston. WBEI.

**Leeds Inc.**, 18 announcements, started March 28, through David Malkiel, Boston. WBEI.

### PHILADELPHIA

**Reliance Mfg. Co.**, 15 minutes Saturday at 8:45 p. m. "The Big Yank Old Timers" hill-billy act, for 13 weeks. (Carroll, Dean, Murphy). WCAU.

**Lichney's Jewelry**, spot announcements daily. Signed direct. WCAU.

**Fox-Weiss**, three discs a week, 15 minutes, Monday 11:30, Wednesday and Friday at 5:45. Signed direct. WCAU.

**Coleman Lamp and Stove Co.**, 26 spot announcements for six weeks. (Potts-Turnbull Agency). WCAU.

**Kelvinator**, spot announcements daily. Signed direct for 13 weeks. WFI.

**Carter Medicine Co.**, three announcements weekly for 13 weeks. (Spot Broadcasting Agency). WCAU.

**Dodge Motors**, 26 spot announcements during month of April. (Ruthrauff and Ryan). WCAU.

**Gillette Razor**, renewal of 36 spot announcements. (Ruthrauff and Ryan). WCAU.

**Dr. Glaser** (dentist), daily announcements. Signed direct. WIP.

**J. A. Tumbler Laboratories** (furniture polish), twice daily announcements. (Altink-Kynett Agency). WIP.

**Raymond Rosen** (Kelvinator), daily announcements. (Feigenbaum Agency). WIP.

**B. Miller**, (furniture), daily 15-minute musical period. Signed direct, 13 weeks. WIP.

**Papa Dye Co.** (egg dye), 15-minute electrical transcription. (Scott, Hough, Bowen Agency). WIP.

**American Theatre Corp.**, half-hour every Sunday night, remote control from stage. Signed direct. WIP.

**Dr. Schulmeister**, 15-minute psychological talks, once weekly. Signed direct. WIP.

**Goldman Pharmacal Remedy**, Tarphed cough mixture, daily announcements. Signed direct. WIP.

**Remington-Rand Typewriters**, one 15-minute period weekly, for eight weeks. Signed direct. WIP.

**Frank and Reider** (department store), five announcements daily, for thirteen weeks. Signed direct. WIP.

**Kelvinator**, daily time-signals, for 13 weeks. (Feigenbaum Agency). WIP.

**Na-Vita Co.**, three 15-minute periods weekly, for 13 weeks. Direct. WIP.

**Fox-Weiss**, three 15-minute musicals weekly, for 13 weeks. (Feigenbaum Agency). WIP.

### HARTFORD, CONN.

**Rands Dandy Candy Company**, Shopper and Ad Liner spot announcements, daily for six months. Signed direct. WDR.

**Diamond Shoe Stores**, Hartford, and six other cities, Ad Liner announcements three days a week, indefinite. Placed by Hammer Adv. Agency. WDR.

**Chain Candy Stores**, Hartford, one broadcast a week (renewal). Placed direct. WDR.

**Frederick Ray and Company**, renewal, six days a week, announcements. Placed direct. WDR.

**Oakite Products**, three times weekly, Shoppers hour April 9 to July 6. Placed direct. WDR.

**Socony Vacuum Co.**, Mobil oil and gasoline, one minute recordings, 13 broadcasts from April 7 to May 8. Placed by J. Sterling Getchell Co. WDR.

**Taber Cadillac**, one minute announcements. Placed direct. WDR.

**Frederick's Women's Wear**, New Britain, two announcements a week. Placed direct.

**National Candy Company**, spot announcements every Saturday. Placed direct. WDR.

**Kellogg Sales Company**, two five minute per day broadcasts, for two weeks. Placed direct. WDR.

**S. Mac and Company**, furriers, 52 spot announcements. Placed by the Randall Agency. WDR.

**South Green Furniture Company**, Ad Liner announcements. Indefinite contract. Placed direct. WDR.

**Casualty Candy Company**, Ad Liner announcements. Placed direct. WDR.

**Rafsch Oil Company**, 15-minute transcription, one week, 9:15 every Friday night for 52 weeks. Placed direct. WTC.

**Leons Dress Shoppe**, Ad Liner announcements. Placed direct, renewal. WDR.

### CHICAGO

**Just Rite Company**, Milwaukee, through the Gustav M. advertising agency, Milwaukee, for a series of 13 quarter-hour programs at 2 p. m. Sundays to advertise foods for birds and home pets. WLS.

**Brook, Ltd.**, for a series of 15 five-minute programs during the Homemakers Hour on Tuesdays. For Witch Hazel Cream (Rogers and Smith agency, Chicago). WLS.

**Coleman Lamp and Stove Company**, of Wichita, Kansas, series of 26 one-minute dramatized announcements during Home Makers Hour. Through World Broadcasting and Potts-Turnbull and Company, N. Y. WLS.

### PORTLAND, ORE.

**Van Buysen Chocolate Shops**, local account, three months, five minute program service. Through MacWilkins and Cole Agency. KGV.

**Rogers Log Cabin**, local account, one month announcement service. KEX.

**Community Credit Company**, local account, one year, half-hour program service. Through MacWilkins and Cole Agency. KGV.

**Roberts Food Store Company**, local account, announcement service throughout baseball season. Placed direct. KEX.

**Manikin Toy Products**, local account, five minute programs per week, two months. Through MacWilkins and Cole. KEX.

**Property Service Corp.**, Ltd. (Lake Golf Course), six months program service, one minute remote broadcast each Sunday morning. Sold by station. KEX.

**Walters Tire and Battery Service**, 11 weeks announcement service. Placed direct. KEX.

### DES MOINES

**United Air Lines**, 15 five minute transcription programs, United air dramas. Placed by McCann-Erickson, Chicago. KSO.

**Colonial Baking Co.**, broadcasts of city primary and final election returns, March 13 and 26. KSO.

**Krudiner Cadillac Co.**, 13 one-minute announcements. Direct. KSO.

**Martha Washington Candies**, 52 chain break announcements. Direct. KSO.

**Acme White Lead and Paint Co.**, 13 five-minute programs. Direct. KSO.

**Hurst & McDonald**, Chicago. KSO.

**French Paint & Glass Co.**, 13 five-minute programs. "Interviews with Master Painters." KSO.

**Schmitt-Henry Mfg. Co.**, 52 chain break announcements. Direct. KSO.

**Insurance Underwriters Association**, 13 chain break announcements. Independence Week celebration. KSO.

**Hudson Jones Automobile Co.**, 52 chain break announcements. Direct. KSO.

**New Utica Clothing Co.**, formal opening, one 15-minute and one 45-minute program direct from store with "Merry Macs" entertainment. KSO.

**East Des Moines Business Men's Association**, six 15-minute programs. East Des Moines Minsters. KSO.

**Edlund Pottery Shop**, Co., eight weeks, daily announcement. Direct. KSO.

**Davidson's Furniture Co.**, five 15-minute programs and 14 chain break programs for a total of 64 hours. KSO.

**Fisk Tire Co.**, eight weeks, daily announcements. KSO.

**Marrett Packing Co.**, 26 10-minute programs. "Headlines of Yesterday." Placed by Henri Hurst & McDonald, Chicago. KSO.

**Field & Ball**, Des Moines. KSO.

**Locust Street Chevrolet Co.**, 52 chain break announcements. KSO.

### BALTIMORE

**Dek Products Co.**, 6 spot announcements weekly, 2 weeks. Placed direct. WFER.

**Atlantic and Pacific Tea Co.**, 15 minutes, twice weekly, 52 weeks, electrical transcription. Placed direct. WFER.

**Sherrard Bros.**, 13 spot announcements. Placed by Van Sant & Dugdale. WFER.

**Hauswald Bakery**, spot announcements, four times weekly, 13 weeks. Placed by Emory Adv. Co. WFER.

**Goucher Germent Co.**, time service announcements daily, 13 times. Placed direct. WFER.

**Chickin Mfg. Co.**, 30 one-minute spot announcements, electrical transcription. Beginning May 7. Placed by Van Sant & Dugdale. WFER.

### SEATTLE

**Calroz Cookies**, Sunny Sam, the Calroz Man, 9:15-9:30 Tuesdays and Fridays, over KOL, started March 27. Indef.

**Bulova watch**, time signals, two each evening, 7:00 and 10:30, started March 21, over KOL, ends one year.

**Candy House**, Ki rother's 5:10-5:15 P. M., one each Sunday, starts April 2, for one month. KOL.

**Commercial Tire Co.**, announce-

## Spanish Newspaper Strike Forces Gov't To Air News Items

Madrid, March 34.

Newspaper strike Monday (12) and Tuesday (13) in Madrid forced government to go on the air regularly with official news bulletins so that the home folks wouldn't feel lost or alarmed without newspapers. Strike started when monarchist sheet 'ABC' hired an old-time bull-fighter to work in the composing room. Union workers walked out because the foreign toners did not have a card and the paper refused to fire him.

Strike spread to all except the Catholic and Socialist organs, both morning papers, so the government went on the air over Union Radio to dish out the news. ABC's imported workmen from its Seville plant to resume publication, whereupon strike in other newspapers ended and Socialists maintained strike against ABC alone. This is still going on.

**Crockett Mountaineers**, now on KMX, Los Angeles, have been sold to Crazy Water Crystals Co. by Bernard, McKeljohn & McCall for a series of discs, to be planted in the east and middle west.

**Gillette Safety Razor Co.**, 36 one-minute electrical transcriptions, April 2-21, over KOMO.

**Blackstock Lubr. Co.**, series of 15-minute evening programs, dramatic, called "Stories of Paul Bunyan," Mondays and Fridays, six months. KJR.

**Wood Conversion Co.**, started March 28, for 13 weeks, 1/2 hour dramatic "Next Door Neighbors," evenings. KJR.

### ST. LOUIS

**Fevely Dairy Company**, St. Louis, three 15-minute programs weekly. Through Ruthrauff and Ryan Agency. KMOX.

**Thrifty Sales Promotion Company**, three 15-minute programs weekly, starting March 19. Placed direct. KMOX.

**Lappert Hosiery Fur Company**, St. Louis, time signals beginning April 2, for 13 weeks, through Nash and company. KMOX.

**Goodrich-Gamble Company**, Minneapolis, 13 time signals. Through McCann-Erickson. KMOX.

**Eagle Discount Stamp Company**, time signal daily. Placed direct. KMOX.

**Joos Soap Company**, one 15-minute radio disc weekly for 13 weeks. Through R. J. Potts agency of Kansas City. KMOX.

### LOS ANGELES

**Union Oil Co.**, Don Lee Coast Columbia from KHL, Friday, 8-8:30 p. m., "Cheer Leaders," with Art Jarrett, Ray Thompson, Rhythm Kings, Raynor Brothers.

**Sterling Insurance Co.**, Friday 8:45-9 p. m., "Movieband Gang," Gene Dabney and novelty band. (First United Broadcasters.) KNX.

### NASHVILLE

**McDermick & Co.**, Banquet Tea and 11 a. m., Tuesday, Thursday, Friday, 63 times beginning May 1. Placed by Van Sant, Dugdale and Company. WSM.

**NEWARK, N. J.**

**Liberty Mutual Insurance Co.**, 13 weeks, Monday, Wednesday, Friday five minutes, Bob Griffin, songs and chatter. WOR.

**Maryland Pharmaceutical Co.** (Rem), 16-week renewal, time announcements and weather forecasts. WOR.

**Socony-Vacuum Corp.** (Mobil), eight weeks, starting April 17, Tuesday, Wednesday and Thursday, 10 minutes. WOR.

**Mennen Co.**, 13 weeks, beginning April 9, Monday, Wednesday and Friday, 15 minutes in the evening, Ford Frick's series, 13 weeks, 11:15-11:30 p. m., beginning April 2, Monday, Wednesday and Friday, Frank Dole, dog talks. WOR.

**DENVER**

**Old Homestead Bread Co.**, one-half hour daily excluding Saturdays and Sunday, five minutes, police court, three months. KLZ.

**Newstater Co.**, three preferred spots daily. KLZ.

### NEW YORK

**Schuyler Studios, Inc.** (Furriers), six 15-minute disc programs a week with Dan Russo band and singers. WFAS.

### CINCINNATI

**Kroger Grocery & Baking Co.**, new series of afternoon program for boys by Oklahoma Bob Abright and boy band led by Joe Lugar, over WSAI, Crosley's small station. Starts April 2.

## 'Rise of Goldbergs' Tops Amos 'n' Andy In Albany Sponsor Identification

Most noteworthy single fact in the Albany count-up is the emergence of 'Rise of Goldbergs' ahead of Amos 'n' Andy. This reversal of the usual occurs for the first time in VARIETY's city-by-city survey on the proposition 'do fans know sponsors'?

Easy Aces, Phil Baker, Edgar A. Guest and Joe Penner are not tabulated in the Albany count. Seven persons, or fewer, correctly named the sponsorship in these instances. As in other cities where it is apparent that distance of an outlet or general unfamiliarity of community automatically works against any given program, these are dropped. In only an instance or two have the full 25 programs on VARIETY's questionnaire been tabulated any one week.

Only Fort Wayne and Philadelphia remain in VARIETY's survey. At the conclusion of the city surveys there will be a national summary of the findings. National, that is, east of Des Moines, the furthest west the survey was made because of difference in broadcast hours.

Albany, besides its own WOKO, is near and easily reached by WGY, 50,000 - watter in Schenectady. WEAJ, WJZ and WABC of New York City are also tapped by receiving sets in the state capital area. Albany rates fairly high on I.Q. and has a large civil service colony. All of the 19 newspaper employees interrogated work on day shifts and are in a position to be familiar with night-time radio programs.

Next week: Fort Wayne,

## Program Sponsor Identification

### ALBANY, N. Y.

Questionnaires tabulated from the following: Housewives, 1; comedians, 3; secretaries, 3; electricians, 6; engineers, 5; executives, 2; teachers, 1; merchant, 1; designers, 2; photographers, 1; laborers, 4; newspaper employees, 19; clerks, 8.

(87 REPLIES)

Sponsor	Sponsor	Sponsor
Wrongly	Wrongly	Wrongly
Named	Named	Known
Rudy Vallee	81	2
Maxwell Show Boat	81	6
Ed Wynn	75	9
Eddie Cantor	75	10
Metropolitan Opera	65	18
'Rise of Goldbergs'	63	24
Wayne King Orchestra	62	25
Myrt and Marge	59	29
Amos 'n' Andy	59	20
Jessica Dragonette	55	26
'March of Time'	48	39
Jack Benny	47	29
Harry Horlick	42	43
Bing Crosby	40	46
Boake Carter	37	50
Burns and Allen	36	61
Paul Whiteman	36	41
Will Rogers	25	59
Casa Loma Orchestra	25	67
Olsen and Johnson	16	47
Clara, Lu & Em	15	21

### WNEW Inherits Bands

Station WNEW, Newark, inherited eight dance orchestras from WJMO, New York, last week and now has 13 in all. Station believes this puts it out front on dansapation for New York area and is accordingly pushing its broadcast hours to 2:30 a. m. to snag late hour listeners and build up the week which is two months old.

Aggregations shifting to WNEW include Snooks Friedman (Casino de Paris), Johnny Johnstone (Paradise), Joe Venuti (Delmonico's), Paul Tremaine (Village Barn), Milton Spielman (Net Club), Earl Carpenter (Lum Fong's), Jimmy Lunceford (Cotton Club).

### Conoco Switching

Continental Oil will switch the policy of its Wednesday night session on NBC's blue (WJZ) link as soon as it gets set on a name dance combo. Account has been airing a travelogue idea with Irwin Talbot's unit furnishing the incidental music.

Revised setup will make the program a straight mixture of song and band.

### WRR SEEKS SITE

Dallas, April 2.

Municipal station WRR, in the role of an innocent bystander, is just about to be thrown out on its nose because its studio sponsor is alleged to be in arrears with rent paying.

An attorney representing the landlord appeared before the city fathers and revealed that the station's Hilton hotel studio is not actually in the hotel building, but in a wing which the hotel rents from his client.

Ken Stuart, KOL announcer, with Harold Bratsberg, to call the strokes Friday, April 13, on crew races, Cal. vs. Wash., on west coast CBC hook-up, the races to be on Lake Washington, Seattle. Short wave from observation train to follow events. Red Gunston to be engineer in charge.

## Cincinnati Reds Lay Down Strict Rules on Home Game Broadcasts

Cincinnati, April 2.

Three smaller of Cincy's five radio stations are going in for broadcasts of the Reds' ball games this season, each paying \$2,000 for the privilege. In recent years the Reds' diamond trials and tribulations were aired only by WFBE, indie 250-watter. The stations are to have separate spellers.

Besides WFBE, the CBS local link, WKRC, 1,000-watter, and WSAI, 2,500-watter and little brother of Crosley's 50,000 WLW, are to etherize accounts of the games this year.

Heretofore the Cincy baseball club, which was recently bought by Powell Crosley, Jr., prez of the Crosley Radio Corp., permitted blasts of all home games, except on Saturdays, Sundays and holidays. But this season the broadcasters are only allowed to give play-by-play reports of 13 of the 72 local contests, and all away-from-home games. The latter reports will be received by telegraph and treated to play-by-play embellishments according to the imagination of the boys in charge of local mikes.

Harry Hartman will be back as blaster for WFBE. C. O. 'Oatmeal' Brown is to handle the job for WKRC and a newcomer to Cincy will cast for WSAI.

During the progress of home week day games not included in the play-by-play account schedule, the stations will be permitted to make reports every 15 minutes on highlights, pitching changes and scores.

### F. & S. ADVERTISES

Chicago, April 2.

WHK, Cleveland, has named Free & Seinerling as special representatives in the Chicago and New York territories.

F. & S. also get WGR and WKBW of Buffalo for representation in New York.



# RADIO SHOWMANSHIP

(Merchandizi and Program Tieups)

## OUTSTANDING STUNTS:

**INQUIRING REPORTER**  
WOWO, Fort Wayne, Ind.

Fort Wayne. Borrowing the Inquiring Reporter man-on-the-street stunt, WOWO has twisted it around to become a man-on-the-air broadcast. Patrons attending the radio-theatre performances at the Indiana theatre under WOWO auspices are asked to speak from their seats in reply to questions on current events. The questions are carried along with the rest of the proceedings within the theatre.

Harry Flannery, stogged by Medford Maxwell while the aisles with the perambulatory mike and solicit the citizen's comment. It's a two-way incentive to public interest, for those within the playhouse and those tuned in.

## Joe Penner Contest

Des Moines. Charles Flagger, who runs KSO's Saturday morning shows at the Des Moines, opened a contest for kids imitating Joe Penner.

Got over 500 entrants the first week.

## Coin Vs. Showmanship

Los Angeles. Easter sunrise services at the Hollywood Bowl, which have been an institution on the Coast, were not broadcast over any Los Angeles station this year, due to contracts held by Don Lee and the other musical interests who are sponsoring this event to a local cemetery, for its sunrise service, puny in comparison.

Several years ago Lee contracted with the Hollywood Bowl operators for the exclusive on this Easter morning event for several years. It generally was broadcast as a sustainer. This year with dough offered by the cemetery rival, Lee kept the much larger Hollywood institution off KHL, his L. A. outlet for CBS, although using it on some of the other stations on his coast, CBS network.

Other L. A. stations endeavored to get permission to broadcast the Hollywood Bowl services when it was learned that the cemetery services this year but were denied permission because of the contract held by Lee.

## Orphan Services

Winston-Salem. For the fourth consecutive year, Station WSIS has broadcast the Moravian Elder's Sunrise service here, being the only method other than newspapers the outside world has of getting a picture of this historic event which was attended by some 25,000 persons. The Moravian elders have refused for years to allow the services to be photographed and have turned a deaf ear to all requests of newsmen.

Services have been broadcast each Easter since WSIS first went on the air in 1930. The elders allowed it at first for the benefit of aged members of the denomination who could not attend the sunrise services in person. Now it has become an institution. The denomination furnishes minister, Rev. Douglas L. Rights, to give the historic background—the services began in 1782 and have been held continuously since in the graveyard regardless of weather conditions.

The services go on the air at 4 a.m. with a historic background and then a musical interlude from the historic Home Church. Three announcers from WSIS describe the crowd and the march from the church through an avenue of cedars to the graveyard where the first settlers are buried. The church band of 300 pieces furnishes all music.

## Madame Unmasks

Des Moines. KSO's mystery gossipier, Madame X, who has kept the town wondering for a year, will reveal herself at the three-day electrical refrigerator show of Davidson Furniture Co. on opening night, April 2.

With a newspaper advertising build-up and with police escort from studio to store and return, she will broadcast from the window of the store.

Other KSO entertainment from the window of the store includes Brooks and Plerson and the 3 J's.

## 'Lovellorn' Stuff

Portland, Ore. Advice to the Lovellorn—program feature, by Marian Miller, Lovellorn editor of the Morning Oregonian, being presented by local dentist account in Portland, Ore. Program will include homely bits of advice, and answer to problems and questions sent in. Program will be relayed via KCBZ at 11:45 a.m. program fifteen minutes.

## WFBR's Scout Stunt

Baltimore. WFBR has inaugurated new program directed toward children and adolescents. Over a 15-minute stretch one evening weekly a high-ranking Boy Scout interviews a successful business man, sport figure or popular timekeeper on his success formula. Alternate week has Girl Scout vis-à-vis with successful or notable female.

Station has plugged it considerably in newspaper ads and favors it as an instrument of good-will to win patrons.

In plotting program, station endeavors to dispense with syrupy Babbitt and to keep it attractive to baloney-detecting modern youth. Plays up the virile, realistic and action angles for the boys and the modern girl's femininity. As much humor as possible is threaded into the interviews, and the station sees to it that the adult being quizzed doesn't talk down to, or sermonize, his listeners.

## WCAU Stalks Good Will

Philadelphia. Making a determined bid for local good will, WCAU has appointed Marnie Sacks to head the service's new good will campaign. Prepared talks have been made available, gratis, for schools, business and fraternal organizations, women's clubs, etc. The station's Scheme calls for the use of an announcer specially assigned to work through a portable p.a., sound effects man, engineer, and an operator for the mobile set-up centers around the local development of WCAU. Job is expensive procedure, but the station thinks the publicity will warrant it. Requests are already coming in for the service at the rate of a dozen a week, mainly from women's units who have never seen a radio announcer before. Alan Scott, the studio Don Juan, has the draw.

## WCKY a Party-Saver

Cincinnati. WCKY has won lots of thanks from the radio public through a policy of presenting four straight hours of dance music from 1-5 a.m. every Sunday morning. Those who observe a fastidious set-up on this basis have expressed themselves as most grateful.

Listeners write in to assure WCKY that the owl program has saved many a party from dying of sheer ennui.

## io Show Before Films

St. Louis. 'Carnival Hour' has for several years been a radio broadcast of KOL for various advertisers, sold with admittance to studio, the pub-lic showing of interest by large crowds being in daily attendance. For a time broadcasting was from Rhodes Department store where up to 1,000 packed in daily to look and listen. But studio had to be disclosed as it was hard to handle the mobs without some merchandise losses.

Now this pot pourri of song, comedy and drama broadcast from Orpheum theatre stage daily on week days, noon to 1 p. m. Ken Stuart is m.c'ing the show, which is put on in informal way, and Ivan Dittmar is stage director. Opened last week, kept building, with the folks seeing this show for 25 cents in addition to the full bill.

As outside artists come to Orpheum from time to time, they will augment local staff, which includes Tubby Clark, Arizona Joe, Frank Anderson, Joe, Trilby, Sylvia Jones, Williams Sisters Doug and Jack, Alvin Williams, Mark Rowan, Paul McRae, Lew Lovgren, Bob Hamlin, Eva Gonella, Art Kloth, Steve Barker, and Alvin. Don't miss the show, which is a real treat. Advertisers get added value from theatre audience, as well as the other while the Orpheum gets numerous plugs as the hour unravels.

## roadcast Auction Sale

Elmira, N. Y. WESG took its listeners to the ringside of an auction sale with all the details of bidding and 'going, going, gone' coming through loudspeakers. It was a furniture sale.

This is the second time WESG has signed up auctions for broadcasting.

## 'Little Women' for Adults

St. Paul. KSTP is putting on weekly dramatizations of 'Little Women' at Donaldson's Dept. Store every Friday at 7:15 p.m. The series continues for 13 weeks. Play-ers are recruited from the ranks of U. of Minn. dramatic classes and keep their own dressing rooms, the saving the station all talent costs.

Taylor Mills, in charge of radio here for Batten, Barton, Durstine & Osborn, has the unit in hand. Stunt is a radio play, built up with red light flashing on and much motioning with hands to keep the audience (capacity 150) quieted

down. Since play goes on without benefit of glass in studio, it's a bit tough on the players.

Although this so-called children's little theatre is built for 150, more than 200 crowded into the first performance—nearly 75% of 'em adults. The second week had the store officials mulling whether they shouldn't build on a wing or throw open additional space on the same floor.

Hoop skirts make it brutal on the dolls getting close enough to the mike for nearly smothering, but the more willowy ones are doing o.k. Principals in the cast are Phyllis Pettigrove (Jo), Ruth Davis (Beth), Anne Duncan (Amy), Margaret Phillips (Marmee), Arthur Peterson (Laure) and Evelyn Steele (Mother).

While originally intended to use the show for giving the parents a place to park the offspring and go shopping, the programs now have the parents calling in someone to look after the kiddies at home and rush down to see the 'Little Women' radio dramatization.

## Weather

Boston. WBER has a service which qualifies under radio showmanship as a means to increase station prestige, popularity, and usefulness to the public. It was started years ago by an ex-weatherman, a member of government, E. B. Rideout. Detailed weather forecasts for the entire New England area are broadcast together with summary of road conditions, etc.

Where the service fits in commercially apart from sponsorship which it enjoys is in helping fishermen repair crews for utilities, department stores who guide themselves and their advertising by topical influences, motorists, etc.

## ing Backward Shows

Rock Island, Ill. WHEB has launched a new serial that is proving a click with Quad-city fans.

Events of years gone by being dramatized in 'Headlines of Yesterday.'

## ild Care Tie-ups

Baltimore. For the Fairfield-Parks, Western Maryland Dairy, sponsored weekly 15-minute program that has Dr. John Ruhrah chatting on pediatrics and child dietetics, WCBM has made it a practice to distribute car-cards and circulars and place notices on the bulletin boards of hospitals, nurses' homes and interners' quarters, calling attention to the other talk. These are sent weekly, day after day, and each contain a synopsis of the next subject upon which the medico will spiel.

Further angle, the station circulates a similar notice among the welfare and charity bureaus, calling the poorer classes' attention to the series of talks and studies, and that the program has hints and advice relative to care and rearing of children can be derived from cupping the ear to Dr. Ruhrah's programs.

In grateful response to WCBM's solicitude, one of the directors of a welfare society has installed his radio in the service of the organization. Inquiries to those who have no radio to come in each Tues. afternoon and catch the broadcast.

## KTAB's Horse Racing

San Francisco. Opening of the Spring racing season at Tanforan this week was re-moted by KTAB which is doing a daily broadcast from the track for the first time in its history. The show has George Schilling, vet-turist authority, spelling from the horse track for a quarter-hour each p.m., describing only the main event. Lloyd Hilditch, who is running house pays the bills for that one.

At night Schilling comes into town for another quarter-hour, this a resume of the day's bangtail activities throughout the country with the Tanforan track bankrolling that period. It's also first time Tanfo has done any radio advertising. KTAB is so busy with its impossible to plant any public notice on the broadcasts in the dailies, sheets figuring they might cut in on their circulation, and Hearst's Examiner and Scripps-Horn have been taking a stand against horse-racing, yet though they carry plenty news about that sport.

## ish of Neutrality

Kansas City. On eve of Kansas City's heated municipal election KMBC had planned a 'Man in the street' broadcast outside the Hotel Muehlebach, asking passersby their opinions on the election. Short before the broadcast—the Kansas City League of Young Democrats ad-journed their meeting in the hotel and stumbled on the intended broadcast. The result was a quarter-hour of Democratic voices in which Ivan Flanery, KMBC announcer, tried vainly to find a few words to close speak up. Two young Democrats were actually prevailed upon to speak for the other side to give the semblance of a representative broadcast.

# Air Line News

By Nellie Revell

There is much rivalry among the New York hotels in securing passes for radio programs in order to take care of visiting guests—usually groups representing firms or schools. As a feature of their inducement to stop at their hotels, managements promise free broadcast tickets. Requests usually come from hotels to the network carrying its dance music over its chain.

## Brewers Shy Off Ether

ications are that expectations once holding as to the num-brewers who will be on the air this summer are due to be disappointed. While Schlitz, Pabst and Rupperts will be on, agents who have canvassed this field claim a distinct feeling amongst brewers to stay away. Another reason offered is the scarcity of national breweries for networks.

## Auditioning Cops

A group of Newark policemen will be auditioned this week at WOR, to test their ability in handling the soon to be installed short wave system in the Newark police department. Twelve will be selected and given extensive training in the WOR studios, both as to the technical and announcing ends.

## CBS' Actor its

CBS has inaugurated a new policy, on all dramatic programs, of announcing the casts at the beginning, instead of the end of the program. Network feels this to be the best way to obtain the full value of the names it is bringing to the mikes.

## igfeld Trio on Air

legfeld trio will make its radio debut shortly, arising out of the split up of the Rhythm Boys. Jimmy Newell, leaving the group, with his wife, the former Dolores Ziegfeld, is forming a new unit and will use the Ziegfeld name. In the meantime the Rhythm Boys stay on the Gillette program for three more weeks.

## Cholly Knickerbocker Airing

Elizabeth Arden cosmetics, has signed Maury Paul (Cholly) Knickerbocker of the N. Y. American as part of her forthcoming radio program. He'll do society comments. Band auditioned last week at NBC was Emil Coleman. This program would be in direct opposition to Lady Esther, on the air with Wayne King.

## Short Shots

CBS has signed for the radio rights of the works of several well known authors, including Michael Arlen, Leonard Merrick, F. Scott Fitzgerald, Ben Ames Williams, the late Mary Wilkins Freeman. Continuity is being written by the CBS production department....Keith McCloud's Armchair quartet has been given a new sustaining spot by NBC....Floyd Buckley is back on WMCA's dramatic acting staff....Paul Specht is organizing a band for a radio comeback....Phil Dwyer and Ray Heatherton are alternating on the Junia face cream program with Eddy Duchin....Ford Frick has been signed as an announcer on the new Chesterfield series....Harry Hoffman, chief arranger for Dave Rubinoff, went to elementary school with the leader in Pittsburgh twenty years ago....Lester Edwards out of WHN....Beatrice Marcus has returned to WOR as secretary to Robert Wilder....CBS' deal for the Hudson theatre is said to involve an annual rental of slightly less than \$30,000. Basis is on a one year rental with an option to buy. Emigrant Savings Bank is the owner.

## Just Talk

Both networks have tightened up considerably on censorship since the Ginger Rogers suit against NBC and Madame Sylvia....Phil Baker flew to Florida to spend the Easter week-end with Mrs. Baker and the baby....Pebeo auditioned Block and Sully and Charles Leland....Frank Novak's 'One Man Band' series may be revived by NBC....Program sponsored by E. L. Bruce Co. starting April 5 on CBS with Doris Loraine and Clarence Wheeler's orchestra, first gave a broadcast audition on a sustaining basis over the CBS Northwest network. Response to the trial resulted in the engagement....Allen Day, formerly with WOR and CBS now sings regularly over WNEW....Jerry Wald left for the coast on a writing contract with Warners....Elliot Shaw is back with the Revellers after an illness....Cadillac may do summer series and will definitely return to NBC in October with its present line-up....Baby Rose Marie will get another spot to add to her present two on WJZ....Morton Downey has returned to New York after a twenty-week vaudeville tour and opens in Manhattan for Loew's April 13. CBS has scheduled three commercial auditions for him this week....Although Tiny Tuffner announces the merged Sal Hepatica-Ipana program, he receives no billing. Benton and Bowles are keeping him as the p.a. on the Showboat....Clark and McCullough auditioned for NBC and several agencies last week, sketch being written by Charles Sherman and directed by Harry Tugend....Henry Rosenblatt, son of the late Cantor, starts a commercial on WNEW shortly.

## Gossi

Charlie Winninger will not be on the Showboat junior afternoon program. Sponsors, General Foods, want to keep him exclusively allied with Maxwell House coffee....Jack Pearl and Jed Harris, who sailed for Europe last week, are talking about a legit show....Marion Parsonnet has resigned from the David Freedman writing group. He is now handling the writing on the Borrah Minnevillech show....Mady Christians, who closed in her legit show 'Bacon' last week in line for a new CBS commercial....The Three Scamps will go to Jackson, Mich. for a convention of their sponsor's sales executives next month....George Engles, with his son, left for the Bahamas last week, his son recuperating from an illness. Several of the youngsters' friends were taken along to keep him company after his father leaves....Countess Albani had her tonsils removed while in Florida....Jerry Cooper, the Palais Royal juvenile lead, started his own program at WOR last Friday night....Cunard account is now with the A. L. Wertheim agency, away from the Freshney Co....Don Hall Trio have been given a Tuesday evening spot at NBC starting tonight....Nino Martini sings with the Metropolitan Opera in Boston for two weeks beginning April 9 and then goes to Montreal for a concert....Caroline Rich and Johnny Russell get the Tastyest program, with Bill Wirtges' band....helma Salzberg, of WOR, operated on for appendicitis.

## Stand By

George Hall is booked for the Raritan Ballroom in Perth Amboy April 15, Enoch Light will play for Delta of Sigma Psi at Syracuse University May 4 and 'Mr. America' and her band booked for one-night stands in New England during April....Charles Loring, p.a. at Benton and Bowles, shifted to the continuity department and succeeded by Everard Made....Don Bestor is going to feature Ducky Yuntz, who heretofore was just a trumpet player in the band. Yuntz has been revealed as a good singing comedian....Bertram La Barr, WOR sales department, is the father of a boy born Thursday....April birthdays: George Jessel, 3d; Rosemary Lane, 4th; Tito Guizar, 5th; Dorothy Grey, 9th; Eva Evans, 13th; Phil Poitfield, 15; Caspar Reardon, 15th; Betty Barthell, 16th; Edwin C. Hill, 23d; Felix Bernard, 28th.



## Radio Reports

(Continued from page 38)

see and hear audiences it fills to capacity. It has played to audiences up to 5,000.

Johnny Murray, m.c.'s the program and handles the program with a snap. At no time in the back and forth stuff in which he straightens does he allow any of the material to sag. Minerva Urekel tabbed as

### Demon of the Strings

**EDDIE PEABODY**

Versatility in Entertainment

### PURE OIL PROGRAM

WJZ

very Saturday 9-9:30 P. M.

Featured Nightly  
**HOLLYWOOD RESTAURANT**  
NEW YORK

Personal Manager  
**RUDY VALLEE**

**RUBY NORTON**

JACK CURTIS

Palace Theatre Bldg., New York

**CONRAD THIBAUT**

Wednesday, 8:30-9 P.M.

WABC

Thursday, 9-10 P.M.

WEAF

**GRACIE BARRIE**

"The Sweetheart of the Blues"

ON TOUR WITH  
"THE PASSING SHOW"

Sole Direction

HERMAN BERNIE  
1619 Broadway, New York

COLUMBIA BROADCASTING SYSTEM  
Presents

**LEON BELASCO**

ARMOUR PROGRAM

9:30-10 P. M., FRIDAYS

WJZ

MON., FRI., WABO,

Coast-to-Coast

Nightly St. Maritz Hotel, New York

Sole Direction HERMAN BERNIE

1619 Broadway, New York

**RAY PERKINS**

Palmer House Cushman's Sons

CHICAGO BAKERIES

NBC WOR

Direction SEDLEY H. BROWN

Paquale, does a good Italian dialect act with Murray and 'Sally' (Vivian Knight) is also in top rating on the program with a dumb dame back and forth.

Earl Hodgins delivers his gags via the medicine show routine but to listeners his style is reminiscent of a local air preacher. The medicine show act is and apparently used to cover up, but the mimicry is not fooling the auditors. Hodgins' contribution is a highlight.

Swor and Deane put on a black-face bit without reaching too far back for laughs. Vocal end of the program is taken care of by Kings Men, male quartet; Bob Schaffer, tenor; Don Smith, baritone; Jimmy Tolson, Ruth Durell, and Irene Dunne. All vocal stuff is strictly on the pop order, all nicely placed and brief. Joy's orchestra backgrounds.

**MOHAWK TREASURE CHEST**  
With Howard Phillips, Don Allen's Orchestra and Martha Lee Cole

15 Mins.  
COMMERCIAL  
WGV, Schenectady

A new, twice-weekly, 15-minute morning program, sponsored by the Mohawk Carpet Mills and broadcast over the NBC red network. Sponsor's main plant is located in Amsterdam, 15 miles west of Schenectady.

Howard Phillips, baritone, has the spotlight on program, with Don Allen's orchestra furnishing the accompaniment and playing brief interludes of dance music. Phillips sings ballads in a style which conforms with his billing. He has a pleasing voice, of some range and tone purity, but he tries, at times, to put too much feeling into his numbers. There is a stylized sameness about Phillips' vocalizing here; it becomes noticeable after the program is heard several times.

Allen's orchestra serves a smooth brand of dance music, in the limited opportunities given it. Unit rates a bigger spot.

Miss Cole talks briefly and clearly about home-decorating. She usually inserts a reference to carpets.

Announcer speaks thrice, two of the plugs being short.

Programs rate higher in entertainment value than the average morning commercial. *Jaco.*

**MARY ROSETTI and JOE BISHOP**  
Pop Songs and Parodies  
15 Mins.

Sustaining  
KNX, Hollywood

Pretty good work by this pair, featuring pop songs and parodies, accompanied by Wilbur Hatch's studio orchestra. Bishop has been on staff for six years and has just bracketed with Miss Rosetti, who doubles as soloist between here and KMR.

Team has a nice routine, and on evening caught their 'Vive la France,' done in dialect, was a stand-out. Hatch combines an apparent gift for impersonation with a good quality soprano voice. Program is a nifty for its 15-min. spot at 9:30 p.m. *Jaco.*

**GOVERNOR HERBERT H. LEHMAN**

Public Utility  
30 Mins.  
WGV, Schenectady

Following the policy pursued with success by his predecessors, Alfred E. Smith and Franklin D. Roosevelt, Governor Lehman carried his campaign for the governor by the Legislature, of a public-utility-reform program, direct to the people of the state, in a 30-minute super-hour address over WGV-NBC state-wide hookup. Although the Chief Executive has broadcast many times, he never spoke on the air with as much force and feeling as he did on this occasion.

Usually Governor Lehman contents himself with the delivery of a well-reasoned, clear-cut exposition of his view in the manner of the president of a corporation reporting to the board of directors. In this talk, however, he displayed a more daring side only in stating his side of the case but in answering the arguments advanced by his opponents. The Governor explained his 12-point program for stricter control of public utilities in clear, concise fashion. He was outspoken in his

## Spelling—New Style

Oklahoma City, April 2. A small Oklahoma City boy of pre-school age recently startled his mother by announcing that he could spell 'Oklahoma City.' Mother told him to go ahead and the youngster piped up as follows: 'WKY-Oklahoma City.'

criticism of many gas and electric light company managements, their policies and their tactics, but at no time did he make use of flamboyant oratory or resort to personalities. The Governor's talk probably impressed the average adult listener; the subject, the speaker's viewpoint—liberal but not radical—and the time combined to make it interesting. There was an unmistakable air of sincerity and a note of conviction founded on long experience in business and banking running through his whole argument. Governor Lehman possesses a clear voice, speaks with the authority of an educated man of affairs and displays good mime technique generally. *Jaco.*

**'MEET THE ARTI**  
Jack Whiting  
Interview  
15 Mins.  
Sustaining  
WABC, New York

This is a promotional undertaking by the Columbia artists-program departments. 'Meet the Artist' series is not new, but the present production is new. Now using fan mail, real or manufactured, as a spring-board for interviews. Bob Taplinger of the CBS press department purports to be reading questions put via post office to the artist.

Whiting, for example, was queried on his college days, his first theatrical experience, etc. It rates as okay fan fodder. Hits the air once weekly (Saturdays) around eating time. *Lead.*

## Radio Chatter

(Continued from page 40)

man, he fumbled for his glasses and found the technician Jack Erwin. Result was he had to ad lib, not being able to read his notes. Paul Hietmeyer, manager of the station, was to have delivered an address, but his chairman overlooked him because of time shortage. A mike went dead on an important political speech and the technician Jack Erwin was replacing substitute microphone, a zealous continuity writer, straying into an audition booth, tripped a wrong switch and transferred to network. All in all, a breath of relief was breathed as the midnight sign-off rolled around.

## West

Billie Lowe goes back to KFWE, Hollywood, as staff singer after several months in Arizona for her health.

Staffs of Los Angeles stations are organizing baseball teams. First contest will be staged between KNX and KHL.

Victor McLaglen spotted as guest artist on Ben Bernie's Blue Ribbon program night of April 3.

Duke Ellington and band stay for two extra weeks on the WJB Monday night NBC broadcast.

## Tennessee

William A. Burnett, Tennessee farmer, presenting what he calls a Lepodora, produced each Saturday night at 6:30 over WSM.

Lawrence Goodman presenting a series of planologues each Tuesday night at 8:15 o'clock, from station WSM.

lip-Up is the latest production of station WSM, which is presented with a large cast each Sunday night at 10:30 o'clock. Under the title of 'Howdy Judge,' the radio, started early in January, has gathered momentum each week.

Joseph Macpherson, bass baritone, returns to his home city to join the staff of WSM and teach.

In their third season as members of the staff of WSM, on the first of May, the Vagabonds, Herald, Dean and Curt, male harmony trio, have accepted an engagement with station WSM in Schenectady.

Lasses White Minstrel Show with a cast of thirty-five artists, is bringing new life to American minstrelsy each Wednesday night at 7:30 o'clock when they broadcast from WSM's auditorium studio to a large visible audience as well as the radio audience.

Leon Cole, organist, who has been a member of the staff of WSM, joins hands with Bobby Tucker each Monday night at 11:30 o'clock to present an organ and piano duet

which is being received by the public.

WLAC has lifted heretofore impressive ban on night recorded programs for Jim Reed Chevrolet Company of Nashville, to use Guy Lombardo recordings as a medium for carrying the advertising message to the public.

'Three Little Pigs' returned to WAPI minus Zell Ellis. Plans are for a guest artist on each program.

## Oklahoma

Ralph Britt band has completed 25th week in Topaz Night Club and over radio station KVOO, Tulsa.

Spontaneous response to local program of the Crazy Water Crystal Serenaders over KOMA, Oklahoma City, pleased sponsor.

David Davis, Tulsa, radio fan, has listened in on 625 stations during his past year and a half.

Newest program on KOMA, Oklahoma City, is the Gulf Beach Club conducted each week-day evening except Saturday at 6 p.m. Charles E. Lovelace, president of the club conducts programs consisting of fisherman lore, and stories of the out-of-doors.

## Mid-West

Jim Cook a prexy, having been voted chief of the Uptown Players Guild.

Page Mr. Ripley—M. P. Wonbold, sound effects man at NBC, squawked about too much publicity.

Ray Lee Jackson in town mugging the NBC performers with Tom (Tolya) Elzdale at the right elbow.

Charlie Previn can spend hours unavailingly knot in knitting wool. Linck parked at the Sherman house while the decorators push the home furniture into new arrangements.

Ben Kanter's Matinee show is attracting the younger element to WJJD and some of them aren't harmed by the optics.

Hoofighams show switch from WMAQ to WENR.

Dorothy Gish guest star on the Palmer House show tomorrow (3).

Jack Saatkamp, pianist, a returner at WLW, Cincinnati.

Staff musician of Crosley's WLW and WSAI, Cincinnati, have discarded black and red smocks in favor of smart Russian blouses shaded goblin blue and tan. Whoops!

John Irwin (Prosser), new on announcing and production staff of WSAI, Cincinnati, is ex-amateur lightweight boxing champion of Michigan. WSAI, Crosley's, Cincinnati smallie, has extended its broadcast schedule for weekdays by an hour, starting at 7 instead of 8 in the morning and signing off at 1 a.m.

## Georgia

Jimmy Davenport, ace WGST announcer, has joined announcing staff of WSB, Atlanta.

Ozark Mountaineers, WSB hill-billy boxing champion of Michigan. WSAI, Crosley's, Cincinnati smallie, has extended its broadcast schedule for weekdays by an hour, starting at 7 instead of 8 in the morning and signing off at 1 a.m.

Three WSB acts are selling books published by Foster Music Publisher, Chicago, Rogers and Hornsby are selling a collection of favorite songs. Snowball and Sunshine peddle a hymn book; and Bruce Waggoner is handling a guitar method.

Pete Underwood and his orchestra (WSB) are turning 'em away at the 'Wednesday' and Saturday night dance sessions at the Biltmore in Atlanta.

Perry Bechtel and his band booked as chief musical interest in Wofford Oil Company weekly program over WSB.

## Iowa

Denver Darling, KSO, celebrating his seventh anniversary in radio with 7,316 broadcasts. 'Off the air' only six weeks of entire period.

Iowa barn dance frolic, WOC-WHO increased from one hour to two and now goes to three on March 31. Takes up 7 to 10 Saturday nites

**HARRY SALTER**

And His Orchestra

WITTE-HIS CAMPUS CHOIR

CONRAD THIBAUT

LOIS BENNETT

HONEY DEAN

MIXED VOCAL ENSEMBLE

HUDSON-ESSEX Program

NBC-WJZ

Tuesday Nights, 8:30-9

and will increase company from 65 to 70 with auditions now under way. Sponsoring companies: Pathfinder magazine, Chicago; Ferris Nursery, Hampton; Gebhart Studios, Des Moines; Olson Rug Co., Chicago; Capital Drug Co., Augusta, Me.; and United Remedies, Chicago, plus waiting list.

Bill Spargrove, announcer for KSO since station opened, now goes to KWCR, Cedar Rapids. Briardale Grocery Clerks new for WOC-WHO to replace Briardale Penman. Talent includes Maxine Pierce, F. Morley and Bill Collins and John Behan at piano and directing.

Prof. and Tom Quiz, an old program that has been sporadic on (Continued on page 45)

## The International Buffoon

**AL TRAHAN**

**TRAVELCADE**

Dir. CHARLES MORRISON

**fred allen's**

HOUR OF SMILES

WITH

PORTLAND HOFFA

JOE SMITH

IRWIN DELMORE

LIONEL STANDER

PAUL HENNING

EILEEN DOUGLAS

LENNIE HATTON

Material by Fred Allen and Harry Tugend

Management Walter Batchelor

Wednesday, 9-10 P. M., E. S. T.

Material by Fred Allen and Harry Tugend

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# Radio Directory

As a convenience for advertising agencies, sponsors, and other readers, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.

## New York City

NBC

(Stations WJZ-WEAF)

30 Rockefeller Center

Circle 1-5800

M. H. Aylesworth, President.  
Richard C. Patterson, Jr., Executive V.P.  
Edgar Kobak, V.P. on Gen. Sales.

## ESCOFFIER'S SAUCE

is a perfect concoction; because of his expert knowledge of the

## CULINARY ART

in radio as in everything else always consult an expert

david freedman  
-program builder  
c/o Variety, New York

## HENRY BUSSE

AND HIS MUSIC  
NOW  
CHEZ PAREE  
Chicago

ightly CBS

## THE GREEK AMBASSADOR

OF GOOD WILL

## GEORGE GIVOT

On tour with condensed version "New Yorkers"  
Sole Direction  
HERMAN BERNI  
1619 Broadway, New York

## Jack and Loretta Clemens

WJZ

10:45-11 A.M.

Mon, Wed, Fri.

WILBERT'S

FLOOR WAX

Sole Direction

Ben Rocks Productions

## IRENE TAYLOR

Personal Management

SEGER ELLIS

ROCKWELL-O'KEEFE,

RKO Bldg., Radio City, New York

## JOHNNY GREEN

and HIS ORCHESTRA

OLDSMOBILE PROGRAM

Tues. and Fri. 9:15 P.M.

BRUNSWICK RECORDS

## Joe Parsons

Radio's Low Voice

SINCLAIR MINSTREL

Every Monday, 8 P. M., N.B.C.

CHICAGO

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Frank Mason, V.P. on Public Relations.

Mark Wood, Treas., Asst. to Exec. V.P.

E. J. MacConch, Secretary.

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Dept.

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W. C. Roux, Mgr. Local Sales Promotion.

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H. P. Kelly, Asst. Auditor.

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Frank Kullen, Agricultural Dir.

J. deJarns Almonte, Evening Operations.

Bertha Brainerd, Program Mgr.

G. W. Fayre, Gen. Operations.

R. J. Teiborn, Asst. to Treas.

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John R. Carey, Service Supervisor.

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E. W. Johnson, Mgr. Press Relations Dept.

Harold Artists Service Popular

Dept.

D. S. Tuthill, Sales Mgr., Artists' Service.

Quinton Adams, Office Mgr.

L. F. H. James, Sales Promotion Mgr.

Mrs. Frances Rockefeller King, Mgr.

ate entertainment.

## (Station WABC)

435 Madison Ave.

Wickhamham 2-2000

William S. Paley, President.

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Hugh Kendall Dole, V.P. in Charge of Sales.

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Charles Stark, Local Sales.

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Frederic F. Willis, Educational Dir.

Julius Matfield, Music Library.

Hugh Connors, Commercial Engineer.

Courtney Savage, Dramatic Dir.

Paul J. Wonders, Mgr. Artists' Bureau.

Ralph Ross, Mgr. Personal Bookings.

## WOR

Bamberger broadcasting Service, Inc.

1440 Broadway

Pennsylvania 6-8388

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Walter J. Neff, Asst. Sales Mgr.

Lewis Reid, Program Mgr.

George Shadlock, Musical Dir.

Robert I. Wilder, Program Dir.

J. R. Foppelle, Chief Engineer.

## WINS

American Radio News Corp.

114 E. 58th St.

Elizadord 5-6100

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Philip P. Whitten, Sales Mgr.

H. P. Bidwell, Production Mgr.

Vincent Sorey, Musical Dir.

H. Harrison, Acting Program Dir.

George Wisla.

## WMCA

Licensed, Knickerbocker Broadcasting Corp.

Donald Flaminio, Pres.

Operated by Federal Broadcasting Corp.

Broadway at 53d St.

Columbus 5-5000

Geo. B. Storer, Pres.

John T. Adams, Executive V.P.

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Robert Hood Brown, Musical Dir.

Charles Martin, Dramatic Dir.

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Frank Hennige, Asst. Artist Bureau.

Robert S. Wood, Dir. Public Relations.

Frank Marx, Chief Engineer.

## WLWL

Universal Broadcasting Corp.

415 W. 99th St.

Columbus 5-7080

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J. P. Kierman, Business Mgr.

H. W. Block, Sales Mgr.

George O'Brien, Program Dir.

Rudolph Fort, Musical Dir.

Joseph Deppe, Chief Engineer.

## Chicago

NBC

Merchandise Mart

Superior 6800

(Stations WENR-WMAQ)

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P. G. Fisher, Asst. to V.P.

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B. A. Donges, Maintenance Mgr.

only

Al Williamson, Publicity Mgr.

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Wrigley Bldg.

Whitehall 6000

(Station WBBM)

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Frank Falkner, Chief Engineer.  
Bob Kaufman, Publicity Mgr.  
Edna Madine Harvey, Educational  
Ray Black, News Service Mgr.  
Arthur Winer, Contract Concert Mgr.  
McClure Bellows, Columbia Concert Mgr.

## KYW

trance Bldg.

Wabash 4040

Homer Hogan, Gen. Mgr.

Parker Wheeler, Production Mgr.

Harold E. Bean, Asst. Production Mgr.

Res Maupin, Musical Director.

H. B. Randall, Chief Engineer.

U.ner Turner, Publicity Dir.

## WCFL

Furniture Mart

Delaware 9000

John Fitzgerald, President.

Edward N. Nockles, Gen. Mgr.

Franklin Lundquist, Bus. Mgr.

Maurice Lynch, Treasurer.

Howard Keegan, Production Dir.

Edna Hanson, Musical Dir.

Howard Keegan, Chief Announcer.

Maynard Marquardt, Chief Engineer.

## WJJD

Lake and Wells Sts.

State 5466

Ralph Atlas, President.

Art Link, Commercial Mgr.

Joe Allabough, Chief Announcer.

## WGN

1280 W. Washington

Haymarket 7500

Burridge Butler, President.

Glenn Snyder, Gen. Mgr.

George Biggar, Program Mgr.

D. E. McDonald, Adv. Mgr.

Tom Rowe, Chief Engineer.

Clementine Legg, Artistic Mgr.

Hai O'Halloran, Chief Announcer.

Julian Bentley, Publicity Dir.

## WGN

Drake Hotel

Superior 9100

W. E. Macfarlane, Gen. Mgr.

Quin Ryan, Station Mgr.

George Biggar, Program Mgr.

D. E. McDonald, Adv. Mgr.

Tom Rowe, Chief Engineer.

Clementine Legg, Artistic Mgr.

Hai O'Halloran, Chief Announcer.

Julian Bentley, Publicity Dir.

## WGES

128 N. Crawford

Van Buren 9000

Gene Dyer, Station Mgr.

Charles Lanphear, Production Mgr.

Joseph Brubaker, Chief Engineer.

John Van, Musical Dir.

Don Croson, Chief Announcer.

## WIND

201 North Wells

State 5466

Ralph Atlas, President.

Frances Kennedy, V.P.

Frank Morrow, Program Director.

John Kurt, Musical Director.

T. McMurtry, Chief Engineer.

Art Jones, Chief Announcer.

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McLumbin-Frank Steel.

BB&O-George May.

Blackett-Sample-M. H. Peterson.

Henry Hunt-McClure Bellows.

Hayes MacFarland-Nate Caldwell.

## San Francisco

NBC

(Stations KGO-KPO-KYA)

Western Division

111 Sutter St.

Sutter 1920

## N. Y. Layoff Musicians Grumble as 300 Insiders Divide Radio Work Through Friendship, Dizzy Rotating

With an estimated 5,000 active musicians in New York, a select few commute between the studios of the two networks, playing in one name band, after the other. In the meantime the unchosen many go hungry.

According to a leader time weekly shot of his own, there are about 300 musicians, if that many, on the air, from whose ranks most orchestras are made up. These musicians kept working constantly, from audition to rehearsal, to broadcast, and back again. Some individuals aver up \$500 weekly.

Those on the outside, hungrily looking on, blame this partly on the agencies, partly on the leaders. Both groups, it's advanced, want completely routine men. As a result the personnel of some of the major commercial bands have a low percentage of variation. So much so that there are instances on record where leaders have changed rehearsal times because too many of their men have been on other jobs. And it's no novelty to have men walk in after rehearsals or programs have begun, for the same reason.

To anyone spending any time at either or both the networks this is as obvious as the brass buttons on an NBC page boy's monkey jacket. Louis Sayde, violinist, is offered as one example, playing with Leo Tolman, Nat Shilkret, Lennie Hayton on Terraplane and Ipana-Sal Hepatica and others. Charlie Margolis, trumpet, is with Hayton, Leon Belasco (Armour), Shilkret, Arnold Johnson (True Story).

Tommy Dorsey, trombonist, Larry Abbott and Dick Ladd, saxists; Lou Rademan, Benny Baker and Harry Klein, trumpet, are some of those doubling constantly.

**Few Exceptions**  
Exceptions to this rule are radio bands who have hotel spots where this condition cannot, obviously, obtain, and Rudy Vallee, Casa Loma, Paul Whiteman, etc. It may also be an explanation of why they're tops.

It's advanced that the agency angle is partly one of fear, the radio executive with the agency wanting to make sure the band offered his clients won't flop. It also means, however, that the band submitted sounds just like its neighbor or twin brother, which it may partly be. And those who decry the situation say that the men who can't get the work are as capable as those that do. This holds particularly true of radio, where a program is, mainly, just a program, and it's irrevocably over when that last gong bangs.

Musicians kept constantly on the move are in surprisingly high money brackets. Very minimum is \$6 hourly for rehearsals, \$12 performances. Multiply that by the days of the week, including Sundays and the number of jobs they

do. It's so bad that there are those who claim the players are often too physically tired out by the constant grind to give the best in.

### Name Own Substitutes

Equally as bad is the substitute system. When there is the select circle can't fill a job, they get their own subs to replace. This prevents the outsider from getting a look-in. Likewise it obligates the sub so that his beneficiary gets any jobs the sub may not be able to fill in at some future date.

Exception offered to the clique rule is that rare occasion when a member of the circle is unavailable. Yet there are instances where one of the outsiders may have played an audition and the sponsor sold, only to be replaced, after the band had been accepted, the point that the original sale had been otherwise made being overlooked.

Another factor working against the outsider is a union ruling regarding dues. Musicians must be paid up or no work. This means they must often turn down calls. It gets worse for these chaps daily, the back dues being augmented by fines for not being paid up.

## Music Notes

British rights to 'The Dutch Mill' has been sold by Select Music Publications, Inc., to Campbell-Connelly.

Mario Zanolini has taken over management of the Hollywood night club, Barre, Vt. Will operate the place under name of Casa Nuova.

Mal Hallett's orchestra booked for the Junior Prom at the University of Vermont, May 11.

Happy Merak's band now playing at the Hampton, Hampton, N. Y.

Louis Bernstein beamed it for Miami to recover from a series of sessions with the law courts. Figures to stay there 10 days.

Irwin Dash due in from London aboard the Washington, Thursday (5) to pick up some publications rights for the British territory from both publishers and writers.

Donaldson, Douglas & Gumble has taken the restriction off 'The House Is Haunted.' Tune is in the Zigzag field Follies.

Mickey Addy has switched to the Donaldson, Douglas & Gumble professional staff from Leo Feist, Inc.

Leo Zollo, currently at the Ben Franklin, Philadelphia, may be Rubinoff's successor at the Roosevelt, New York. Rubinoff pulls out of here for the Coast April 12.

### JAN GARBER CATALINAS

Los Angeles, April 2.  
Jan Garber orchestra opens a summer stay at Catalina Island July 1, season extending until Labor Day.

While on the island, Garber Sunday Easy foam program will be etherized from KFI. Nightly sustaining programs over KFI and the Don Lee system will be picked up direct from the resort.

### In Difficulties

The Hague, March 24.  
Concertgebouw Orchestra in difficulties and government will probably have to lend a helping hand. Also seems certain that Dr. Mengelberg will not take up his baton there again. Rumored that Bruno Walter stands a good chance to succeed him. At present German conductor, Fritz Busch, taking Montreux place.

## Lombardo Band Treks

Los Angeles, April 2.

Having finished their assignment in Paramount's 'Many Happy Returns,' the Burns and Allen pie, Guy Lombardo band goes into the Orpheum, San Francisco, for Fanchon & Marco, week starting April 7.

From there Lombardo jumps to Galveston, Tex., for two weeks at the Hollywood club, to be followed by a series of one nighters into New Orleans. Opens in latter town May 4 at the Club Forest for two weeks. Band then plays some college dates and opens June 7 at the Waldorf-Astoria, N. Y.

## AA RATING FOR S-B CO. IN ASCAP

Another publishing firm has been added to the rank of AA in the American Society of Composers, Authors and Publishers, making three catalogs now holding that classification. Upping went to Shapiro-Bernstein at last week's meeting of the society's publishing committee. Shapiro-Bernstein's previous class was A.

T. B. Harms, Inc., also came in for a boost at this committee gathering. This firm, which is a sub of Harms, Inc., was moved from CC to B.

Other publishers holding AA rating are Irving Berlin, Inc.; Leo Feist, Inc., and M. Witmark & Sons.

### SANTAELLA DIVORCE

Los Angeles, April 2.

Salvatore Santaella, Coast musical director, being sued for divorce by Lillie Santaella on cruelty grounds. Couple were married in 1922 and have one daughter.

Mrs. Santaella asks temporary maintenance of \$25 weekly, and also seeks custody of the daughter until her education is completed.

Jack Mills is making a swing of his branch offices.

## NIGHT CLUB REVIEWS

### CLUB STRATFORD (PHILADELPHIA)

Philadelphia, March 31.

They have been saying around Philly that nite clubs have as much chance as a snowball in hades, but Meyer Davis upsets the legend. Band leader returned to his hotel hangout and panicked them with the biggest nite opening in the history of the town. Eighteen years ago Davis played his first job in the same room.

Atmosphere of the place reeks with swank. Seats 400, right off the main floor lobby; high-ceilinged rectangular room, band shell elevated on the center, and affords a spacious dance floor. Whole place is remodeled, with yellow blue and silver making a smart and subdued color idea. Some bare spots in the set-up because of large pillars and corners made by the bandstand.

Fare is way up for the town at \$2.50 minimum for Sats., with the beaucoup price of \$9 for Pomey's 1926. Fare will completely eliminate the youngsters and most of the regular n.c. crowd, with Davis depending heavily on the socialites to see him through. Hostelry has always been the tony spot, and opening up this way may change the complexion of the town.

Davis conducts his own 15-piece unit, and m.c.'s the show. Blonde Phelps Twins open festivities with a pair of taps for a fair hand, followed by Magician Paul Duke, whose tricks are lost in the big place and outstays his welcome anyway. Jeanne Travers, a torch singer from Romy's gang, can't even be heard with a p.a. system.

Night's sensation was the dance team of Gomez and Winona, who snared a show-stop and three encores. Rest of the show could have gone home if this team had first spot instead of last. Bankers forgot their dignity, the crowd got off their hands and the place was in an uproar. Never has been a tony so terrific in Philly.

Davis' band is the largest of any nite here, and does the smoothest job around. Plays the show neatly, and packed the floor for dancing. Draw of the place is limited to money people, but is good for Philly, since it'll open the other dark nite clubs. Although it's a one-night

## By-laws Amendment Sets Up Non-Director Appeals Board for Classification Squawks in the ASCAP

### Sosnik's 6-Wk. Tour

Chicago, April 2.

Harry Sosnik's band will be replaced by an aggregation under Carl Hoffmeyer in the Edgewater Beach hotel ballroom when Sosnik goes on the road.

Sosnik is scheduled to leave on the tour April 27 and be back within six weeks to open in the hotel's Beach walk spot.

### MCA SETS COAST TREKS FOR LEWIS, ELLINGTON

April 2.

Music Corporation of America is laying out tours of one night stands in coast states for both the Ted Lewis and Duke Ellington bands.

Lewis starts immediately following his current week at the Orpheum, San Francisco. Ellington pushes off after he winds up at the Cotton Club here.

### Cop's Concerts

Major John F. Warner, son-in-law of Al Smith, plays the piano when he isn't directing the New York State Police. He gave a recital before the Albany Community Chorus, his second concert appearance in recent months.

Troopers' chief studied music for two years in Europe, and while at Harvard composed the music for a Hasty Pudding show.

Joy Lovell now is m. c. of the floor show at the Green Lantern on the Schenectady-Saratoga (N.Y.) road.

burg, the smartness, the food and the elegant service may bring out the lazy bridge players and start a rush of late night business. Gosch.

### CUBANACAN, N. Y.

Overnight this typically Cuban nite on 114th street and Lenox avenue, just this side of the Harlem black-and-tan sector, will find itself famous one of these days and will be turning them away. That's the way of nite life in New York, but as yet this characteristic corner of Havana-in-New York hasn't quite caught on although more and more of the well-knowners are discovering it.

If for nothing else, a trip to the Cubanacan is very much worthwhile to take in the authentic native Cuban orchestra. They give out sons, danzons, rumbas and tangos only like a Lecuona, Azpiaz or similar type orchestra can. It's the McCoy. Once heard there's no mistaking it.

Wisely enough Proprietor Moreno and Manager Raymond S. Sabat taboo any compromise with fox-trotology and the like. The marimba, gourdus, maracas and all the native instrumentation combine in some wicked rhythmic, all strictly native.

With the band are Ofelia and Pimento, who do one of the hottest rumbas extant. It's a somewhat heavy, dour, native version, but it's colorful to say the least. Considering that the rumba basically isn't exactly a gavotte that's why the house (native chicken with rice) \$1.25; cocktails 50c. WBNX every night etherizes the band for 30 minutes from 11 p.m. and this is the type of novelty instrumentation that will help put this small station on the map. If the band had wider ether coverage, it would be the type of bally for the house which would command turn-away trade. Cubanacan (the native of a Cuban deity or chief) in N. Y.

Writer and publisher members of the American Society of Composers, Authors & Publishers will now be in a position to take their squawks against the classifications handed them to a group outside the organization's board of directors. Under an amendment to the by-laws adopted at the annual meeting Thursday (29) of the Society, the writer and publisher factions will elect each a board of appeals to review the ratings of dissatisfied members.

In the case of the writer appeals coterie any decision made by it will be accepted as final. Function of the publisher appellate group will differ somewhat in this respect. If the latter board overrules a ranking designated by the publishers' classification committee the finding will not become final until okayed by the entire ASCAP directorate, which consists of 12 publishers and 12 writers.

For their appeals board the writers will elect by mail ballot nine members, with three representing the popular field, three the standard element and three the production ranks. Publisher tribunal of appeal will be limited to six electees because of the relatively small number of members in that faction who would be eligible. Amendment restricts from membership on the appeals board all publishers who through partnership or corporate association are connected with members of the publishing end of the ASCAP directorate, who also serve as that faction's classification committee.

**One-Year Terms**  
It was figured that by eliminating those made eligible through such affiliations, firms not active in the business, out-of-town members and concerns in the lower brackets, there would be only around 50 publishers to draw from. Term on the appeal boards is limited to one year.

Idea of creating this board of appeals came with the Society's Writers' Protective Association. It is the leaders of the latter organization who have been fighting for the adoption of the measure the past two years. Appeal board amendment is the only article in the ASCAP constitution or by-laws which permits the election of any one directly by the collective membership. The board of directors is self-perpetuating and the officers receive their appointments from the board.

Annual dinner followed the meeting and the festivity through such affiliations, firms not active in the business, out-of-town members and concerns in the lower brackets, there would be only around 50 publishers to draw from. Term on the appeal boards is limited to one year.

Rose assailed the publishers for their attitude in the latter matter and scored the directors for continuing to maintain high salaries executives in ASCAP and sidestep the problem of reducing the current cost of collecting royalties, which represents 31c out of every dollar.

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# MDS STRIKES BACK AT MAYER

## 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. 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 NBC chain, and WABC, 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 Reportin Service.

title	WEAF-WJZ WABC	WOR WMCA	Total
'True'	20	19	39
'You Ought To Be in Pictures'	16	17	33
'Over Somebody Else's Shoulder'	16	16	32
'Wagon Wheels'			29
'Dancing in the Moonlight'			28
'Without That Certain'			26
'Carolina'			25
'I Knew You When'			25
'Neighbors'			25
'Going to Heaven on a Mule'			24
'Infatuation'			24
'Let's Fall in Love'			23
'What's Good for the Goose'			23
'She Reminds Me of You'			23
'This Little Piggy'			20

## Pubs on Every Corner Irk Barney Gallant; Gifts Pal With Village Club

Barney Gallant, who through 15 years of prohibition was a more-or-less an immune institution in New York's Greenwich Village, because even the prohibition enforcement squad recognized that Barney ran high-class joints only, finally decided to get away from it all. Last week he turned over as a gift his \$25,000 Washington Square Club (better known as Number 19) to Arnold Rosfield, his friend and headwaiter for many years. Rosfield will continue operating No. 19 Washington Sq. N. (the old Shattuck home) now that it has a license "n' everything. The necessary liquor license at first was slow in coming. Too many squawks from the Wash. Sq. N. residents. They never did like the idea of the snooty niter which Barney ran amidst the residential houses, but finally they gave in. But that's when Barney bowed out. He was accustomed to \$11-a-drink tariffs (\$1.50 for imported champagne cocktails and the like, but now that drinks are to be had in Childs and on every corner it ain't what it used to be.

Gallant's on Washington Sq. N. has a staff of 60. Arnold (as Rosfield is best known to his patronage) will try, and keep 'em all together in continuing operation of the club. He's been doing that since every time Gallant decided to go on a trip around the world.

**Dario-Diane Stay**  
Dario and Diane, slated for two weeks at Place Piqualle, N. Y., have had their contract extended to the end of the season. Dancers just got back from Hollywood. Marion Chase is back at Piqualle. Claudette Carlay out.

## Inside Stuff—Music

Famous Music Corp. has yielded to the protest of Bing Crosby. Publishing firm will not include a picture of the warbler and his baby on the title sheet of the Crosby. Crosby contended that his contract with Paramount, of which Famous Music is a subsid., does not allow exploitation use of his photo in connection with anything other than films.

Time involved is not from a Crosby film. It's on the publishing firm's general release list with Sam Coslow and Arthur Johnson the co-authors.

Hays office and Music Publishers Protective Association are due to resume negotiations for a standard synchronization contract April 16. MPAA is now ready to do business with the film men for the rights also covering Australia, England and France. Authorization to represent these countries was recently obtained by the American publishers' organization.

Means that the MPAA is now in a position to set itself up as a world rights clearance bureau, or at least as a beginning in that direction. Head representative for the picture producers in the sync contract pourparlers is Edward P. Kilroe.

## Hotel St. Francis Loses Murals, Rugs in Fire

San Francisco, April 2. Carpenters and decorators are working on the Colonial room of the Hotel St. Francis, which was ruined by fire last Sunday morning. Flames ate away invaluable murals, and water destroyed rugs and walls of the dining room, which is adjacent to the Embassy room, recently done over at a fancy cost.

Most of the guests watched three fire companies battle the flames, among them William Wellman, film director, honeymooning here; Gus Arnheim, Naomi Warner and others.

## Roberts Studies in L. A.

Los Angeles, April 2. Biltmore Bowl, former Gold Room at the Biltmore hotel, reopens Thursday night (5) with Hal Roberts and his student orchestra providing a complete floor and stage show. Dance music will be played by a 21-piece outfit, with a 16 people chorus made up of six girls and 10 boys will vocalize. Trios, teams and other combinations will provide music and comedy.

Opening night gate, of \$5 includes dinner, dancing and a bottle of imported champagne.

## Roesner Ived!

San Francisco, April 2. Walt Roesner, maestro at the Warfield, is walking around in a dream these days. He made a hole in one, legitimately, too, at Harding, the other morning.

## EVER STAMPEDE DURING MIDTRIAL

**Battle of Jobbers Goes On—  
Trade Still Has No Legal  
Decision on Right of Publishers  
to Organize for  
Central Distribution**

### CHAOS THREATENS

Music Inc. is striking back at Max Mayer with a restraint of trade suit of its own. An order was obtained from Justice Albert Cohn in the New York Supreme Court Saturday (31) calling upon the head of the Richmond-Mayer Music Co. to show cause why he and the nine publishers who settled their end of Mayer's anti-trust suit while in midtrial should not be enjoined from carrying out the provisions of the settlement agreement. Order is returnable before Justice Cohn Wednesday (tomorrow). MDS is also asking that it be awarded \$100,000 for damages allegedly withdrawn through the withdrawal action of these publishers.

In the complaint upon which the show cause order was obtained the MDS charges that Mayer and his counsel had stamped the nine publishers into settling their share of the suit by picturing to the defendants, while the trial in the U.S. Court was on, the huge costs they would have to bear if the jury returned a verdict for the jobber. The settlement agreements which these publishers signed, states the complaint, constitutes interference, boycotting and discrimination against the MDS and should be declared by the court as 'oppressive, illegal, in restraint of competition and null and void.'

Named with Mayer as defendants are the nine publishers who settled with him before Judge Bryant handed down his decision declaring that Mayer had not proved that the MDS operated illegally. Co-defendants cited by the MDS in its counter action against Mayer consist of M. Witmark & Sons, Harms, Inc., Remick Music Corp., Famous Music Corp., Irving Berlin, Inc., Ager, Yellen & Bornstein, Inc., Shapiro, Bernstein & Co., Mills Music, Inc., and Santly Bros.

**Douglas' Affidavit**  
Accompanying the MDS injunction petition is an affidavit signed by Walter Douglas, of Donaldson, Douglas & Gumble, one of the three publishing firms that saw the Mayer suit through to a finish. Douglas testifies in his paper to the allegation that the publishers who withdrew from the Mayer trial had been satisfied with their membership in the MDS and that by granting Mayer preferential prices and withdrawing their support from the MDS they had destroyed the entire goodwill of the distributing outfit and also its ability to serve small and large dealer alike on an equal, competitive basis.

Douglas' affidavit also describes the alleged system of 'terrorism' engaged in by the Mayer faction during the trial which, he alleges, coerced the nine publishers into making private agreements of settlement with the jobber plaintiff. To start off, the settling publishers were frightened by Mayer's trial counsel when in making his opening address to the jury he stated that the complaint sought to recover \$1,250,000 damages and that under the statute the amount of damages found by the jury is multiplied three times. Mayer's counsel is also claimed by Douglas to have threatened in private conversations with the defendants that the publishers who were most responsible financially would be called upon to pay the damages awarded without any right of contribution from the others involved. Complaint filed with the MDS also

## SPA Will Name Film Producer in Court Test of Sync Rights Dispute

### Mayer's Rebuttal

Mayer's legal camp yesterday (Monday) not only engaged itself in preparation for the crossfire before Justice Cohn but proceeded to set for notice of trial which the jobber has had pending in the New York Supreme Court since December, 1933. This latter action was brought against the MDS and the same publisher defendants, charging that the Donnelly Act (the State anti-monopoly law) had been violated and asking for \$350,000.

Irwin A. Edelman, the jobber's counsel, averred Monday that it had been his client's original wish to let the Federal court decision be accepted as the final dictum and that nothing be done about the State action, but since the publishers showed a disinclination to call it quits the Supreme Court litigation would be pressed.

Each of the publishers who settled with Mayer while the Federal court trial was on have paid the amounts agreed upon as their individual shares of the court and Mayer counsel costs. This settlement money came to around \$60,000. Publishers figure that in the event Justice Cohn upholds the MDS contention that the settlements were unlawful the coin they paid over to Mayer's counsel will be returned to them.

contends that the agreement between Mayer and the nine publishers should be ordered vacated on the grounds that they constitute a contract to break a contract. Referred to here are the contracts that existed between the nine publishers and the MDS which had until the end of this year to go.

News that the MDS and its counsel, Gilbert & Gilbert, were preparing the restraining action against Mayer was bruited around the publishing trade the early part of last week. It was also reported that the distributing combine was arranging to call attention of the Department of Justice to a supplementary paper affecting the NRA which Mayer's counsel had the nine publishers' signature. In this supplementary paper the publishers were asked to state that they were against including in the music industry's code a provision sanctioning such publisher combinations as the MDS.

In the meantime the stockholders of the MDS have decided to continue the MDS action against Mayer, pending litigation, appoint the Maurice Richmond Music Dealers Service, Inc., as its agent. Richmond, Mayer's former partner, was the MDS general manager. The quarters and facilities he is now using as a jobber were those of the MDS.

**Richmond's Clients**  
In a letter he sent out to the dealer trade last week Richmond declared that the following firms were still shipping and selling through him on an exclusive basis: Bibb-Lang, Broadway Music Co., Irving Caesar, Inc., Crawford Music Co., L. B. Curtis, DeSylva, Brown & Henderson, Donaldson, Douglas & Gumble, Harry Engel, Inc., Famous Music Corp., Leo Feist, Inc., Isham Jones Music Corp., Kelt Music Corp., Kornheiser-Schuster, Inc., Luz Bros., Miller Music, Inc., Olman Music Corp., Select Music Publications, Inc., Shapiro, Bernstein & Co., and Milton Weil Music Co.

Shapiro, Bernstein and Famous Music (Public Paramount subsid.) are among the nine plaintiffs who settled with Mayer. Louis Bernstein of the S-B concern let it be known last week that he would live up to his agreement with Mayer insofar as selling at a discount the jobber whatever music he ordered. Otherwise the old status of price would

Protective Association is preparing to test out in the courts the organization's claim to authority over the synchronization rights of a member's unpublished work. Suit, when filed, will, it is planned, name one of the major picture producing companies.

SPA and the Hays office have been exchanging words over this issue for a year, and the writers' association feels that the only way it can be settled is through the process of litigation. Dispute over the synchronization and is responsible for the wrecking of negotiating between these two factions for a uniform contract. Film men have agreed to the improvement of various conditions involving writers employed by the studios but refuse to budge from their original stand on the synchronization point.

**Filmers Want Rights**  
Producers contend that when a writer works on a fixed salary for them the studio retains the synchronization rights to the manuscripts regardless of whether the numbers are used in one picture or another. SPA argues that the producer's rights in this respect are limited. Picture makers, holds the SPA, has claim only on the compositions he uses in the production for which the writer had been engaged. If the producer shelves any of these manuscripts they cease to be the property of the studio and their claim in every way becomes that of the author, with the result that if the producer wants to re-use these shelved works for any purpose in some other picture he must deal for this right with the SPA.

Under the by-laws of the writers' organization the SPA holds the exclusive sync rights to a member's unpublished compositions.

### Albany Active

Albany, April 2. Ten Eyck hotel is offering stiff competition to the New Kenmore hotel's floor shows, which have been doing bang up business all winter. Beginning Saturday (31) the Ten Eyck supplemented Herb Gordon's orchestra with Elsa Lang, Niles Garrison and Edith Bennett, Shirra Dante and Dick Wharton.

Kenmore changed its show the same day, bringing in Bonnie Poe to succeed Ann Pennington, in addition to Barringer and Lazar, Kay Scott and Louise Roselle. Holdovers are Harry (Happy) Stevens and Johnny Johnson's orch.

DeWitt Clinton hotel introduced a local act, Frank Murphy, to succeed Don Mayhew's orch.

**Songwriters' Protective Association**  
re-elected Sigmund Romberg, pres., Irving Berlin, v.p., Fred E. Ahert, sec., Ira Gershwin, treas., and Edgar Leslie, chairman of the council. Appointed councilmen were Berlin, George Gershwin, L. Wolfe Gilbert, George Meyer and Joe Young.

obtained between his firm and Richmond as agent for the MDS.

It is the intention of MDS' counsel to call on the court after and if the injunction is granted to adjudicate the law of monopoly and restraint of trade as it affects the MDS. As yet no court has declared itself on the legal aspects of the MDS. All Judge Bryant did in his findings was to aver that the evidence as presented by Mayer did not prove to him (Judge Bryant) that the MDS had been guilty of unlawful methods. Yet to be settled is whether or not a group of publishers have a lawful right to combine for the purposes of shipping and selling centrally and doing this on the principle that the price of their product will be fixed and equal for all buyers regardless of quantity.



## UNIT REVIEWS

## Passing Show of 1934

(ALBEE, BROOKLYN)

For the Shuberts to put out a 'Passing Show' without including a single blackout in the production is an event in itself. Not only is this 50-minute edition devoid of blots, but it's pretty much on anything else that might come under the head of comedy. Buster West proves a first rate giggle raiser and Professor Lamberti rocks on consistently, but the affair withal could stand a couple of crossfire experts with something really funny to impart. Otherwise, for a girlie chindie 'The Passing Show of 1934' speaks loudly for the producing hands responsible. It's unfein, it's smoothly paced, it's got leaps of good hoofing and warbling, and the scenery and costumes easily pass muster.

But above all it's got a little bundle of smash 'personality' in Gracie Barrie. Here is a beauty enhanced by an air of freshness. Combined with a lyrical voice is the flair to invest a song with emotional meaning and deliver it with salesmanship deluxe. Though West's endorsement of the production through the production hands responsible. It's unfein, it's smoothly paced, it's got leaps of good hoofing and warbling, and the scenery and costumes easily pass muster.

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After the opening item, which gives the line an opportunity to romp around in chiffon, the Romaine boys dish out a comedy ditty and tap, and Sandra Ward takes the next inning to tell 'em how she goes 'bango after one little drink'. The line gives two interpretations to the 'drinks' narrative, and Buster West follows with a nifty little buck and wing of the hock school that does him well for introductory purposes.

Succeeding scene, is presumably the show's big number. Revealed is a giant papier mache Turk smoking his water pipe, with the various parts of the face and head constructed that they can be maneuvered. Kids in the audience particularly thought it all great stuff. Diana McFarland, the soubrette, introduces the scene in song and the dancing scenario gives opportunity to some of the line to disport in velle; Isabel Brown to put her limbs through muscle control, contortion and contortion bits, and a girl, perched upon the water pipe, to roll in free abandon the lone pair of totally uncovered peeks in the show.

In the next two items the producer bunches most of the production's comedy. First West, the Romaine duo and Carter DeHaven, Jr., churn up some nifty clowning with a verse set to the Mae Westian theme. DeHaven is cast as the betrayed farmer lad, while West does the founcing in skirts. With things warmed up for him, Professor Lamberti and his xylophone take over the next 10 minutes to deal out the old hoke. The show caught gave him a hefty average.

Another routine from the line, this time clad in cowgirl regalia, and Gracie Barrie is slipped in for a repertoire of three numbers, nicely balanced in time. It's the high point of the show. Next bit, with Sandra Ward and DeHaven in sup-

## Memory Lane Revue

(PITT, PITTSBURGH)

Pittsburgh, March 30.  
This is Joe Laurie, Jr.'s effort to combine his a.k.'s and a number of young acts for the unit time. As it stands, everything's on the side of the old-timers with nary a break for the so-called young 'uns.

In its present form 'Memory Lane Revue' won't do for what it sets out to be. Divided into two distinct sections, with the new turns on first, followed by the parade of veterans in Laurie's familiar presence, it acted, it looked like a good idea gone wrong.

Added to the old-timers are a skimpy line of six girls, Runaway Four, Ben Nagle & Co., and Edith Belin. After a toy-shop opening in which gals do one of those mechanical doll routines, followed by a good-looking gal in one of another of those control dances, goes into full stage again for Nagle's 'Felix the Cat' turn. Spotted okay for production value, but poorly for entertainment purposes, since all this comes in 15 or 20 minutes with nary a punch in sight.

Laurie comes on cold after this and doesn't help matters much with what a monologue that couldn't be heard beyond the first few rows. That gave him a hurdle he later had to overcome, and not without a lot of difficulty.

Leisurely pace continues when Laurie brings on the Belin gal for a song, in which she winds up doing it as a Gypsy and Zazu Fitts. First song is a long time arriving, coming with Runaway Four in what amounts to next-to-closing for unit's first section. Mob in hungry for something to laugh at by this time and the hoke comedians cleaned up.

They're followed by chorus costumed in Gay Nineties style, and going into some musical prose designed to introduce the a.k.'s. Full stage again is the Bowery saloon set, with Laurie as such a comar, and then on of course, it's one solid clik after another with the old-timers going at it with all the vigor and enthusiasm of juveniles.

Billed are Maxwell Trio, Lizelle Wilson, W. C. Handy, Annie Hart, Gus Hill, J. Rosamond Johnson, Eddie Moran, Dave Genaro, Bob Walters, Edith Swann, and Emma Francis, with Handy trumpeting his 'St. Louis Blues'. They all fared pretty equally and the Pitt hasn't rung for some time with such palmpounding.

With his veterans, Laurie has something he can depend upon. Of course, it's enough to carry even the weak opening section, but that brings up the question of whether his y.k.'s are necessary at all. If he needs them for those prospective fates, all is well and good, but he should re-routine them, speed up the whole first half hour and get a better opening. Since it's not a matter of spotting him inasmuch as old-timers are the big noises, Runaway Four should be in there as soon as possible. They're sorely needed.

For another thing, unit runs too long. Clocks at 80 minutes this afternoon and a little beyond that with Laurie's shrewd curtain speech.

port, brings out West at his best. He crossfires, flops all over the boards, plies his hoofs through all their eye-catching eccentricities and makes of himself a highly entertaining fellow. From a quiet little duet between Diane McFarland and one of the Romaine boys the production tumbles into a farcical idea for the finale. Lots of torso twisting, but not much of it of a high terpsy quality. It's the one weak point in the dance makeup of the show. Ode.

## HARLEM ON PARADE

(RIVOLI, HEMPSTEAD)

Hempstead, L. I., March 30.

Typical colored entertainment in this, but with the advantage of Danny Small's good pacing and above average comedy for its class in the inclusion of Buck and Bubbles. It is the male team and Small, and they alone, who give the unit what savors of fun has.

Also included in the usual path of 125th street is a carte in an 11-piece band, which adequately plays the show. Babe Mathews, Pope Sisters, Ethel Hazel, Hazel Hannah, Sammy Gardner, Three Whippets, The Lindyoppers and a 12-girl line. Latter zip through their four routines without regard for precision, or even the lesser fundamentals of dancing, perhaps being included strictly to give auditors an idea of what a fit set to music is like.

A nifty fact of the unit is the almost complete disregard of what laymen expect from Negro entertainment, i.e., plenty of torso-bumping, grinding and other manifestations of a moonlight set to a levee. The dancing is on the level of church-goers, and whatever hip-heaving is included is strictly part and parcel of the routine to be expected with a torch song.

'Titie, 'Harlem on Parade', is derived from Small's introductions of various members of the cast as from different Harlem clubs. Most of them deliver nicely, but it is the continuous repetition of their types of entertainment that badly dulls the edge of the show. It's up again, but after a while the load becomes too heavy, and just before Buck and Bubbles make their appearance, it begins to appear that the unit is in an unsurmountable ditch.

The comedy team got a hand coming on here and at the bow-offs rang up a score at the last minute. Everything went and built to their funny tango finish. They give the show a new lease on life, though the life does not last long after their season as they are spotted near the close of the 61 minutes the unit runs.

Babe Mathews and Hazel Hannah of the singing line, and the comedy team, with Miss Hannah also intermixing some dancing. Florence Hill does a semi-acro routine, while Sammy Gardner plays straight for Small as well as a solo song. The show is a hoofery contest. Later Miss Hill, Gardner and Small run through a rag time military routine.

Pop Sisters, in a group around the grand for four spots in harmony. They're so light as to look white under a blue spot. Three Whippets, mediocre male tumblers, do a 125th street style, and make up the rest of the specialists. Lindyoppers, incidentally, keep their routine clean. Also brief. One of the best spots in the unit is the rendition of Small's own composition, 'Shoutin' in the Amen Corner', by the m.c. and 10 of the boys in the band. Scenery just fair, but the cast is very well dressed.

## ROXY UNIT

(MET, BOSTON)

Boston, March 30.

S. L. Rothafel's (Roxy) own show makes its debut this week at the Metropolitan stage. Chief interest here, of course, centered in the Rothafel venture; excellent at least, since the fact that it was Good Friday coinciding with the advent of Passover. Reception, extremely cordial, indicated appeal through radio rep of Roxy and his troupe.

For start there was tremendous applause for the showman himself. His geniality, informal manner, quiet dry humor, again and again through an hour and a quarter drew smiles, laughs and hand-clapping. He was a distinct hit himself, whether leading the orchestra or patterning away at introductions.

Stage neatly set by Met Manager Ed Smith, whose big orchestra (Stavitzky's usually) is heard in front of gilt drops, under modernistic, huge chandelier, all deftly lighted. In front, two rows of the Roxy gang, the ensemble for a rear row, women right, men left stage, and in front of them the Roxy stars. In all 26 visitors, including conducted several numbers, including big band, and who played first violin through rest (Bunchuk's forte is the 'cello).

Program mostly song, with some dancing and instrumental music to tune from organ of 'Hall, Hall'. Roxy steps forth, then the opening number, 'Fantasy', with band, ensemble singers, and soloists: Robert Weede and Marie Grimaldi taking part. Gypsy theme went over big. Harold Van Duzee, like all the rest, get hand at the end of the show. In pleasing, coloratura soprano Beatrice Belkin scored with 'Blue Danube', followed by Robert Weede with 'Wagon Wheels', Miss Branz, only local in the troupe, got an ovation.

Miss Grimaldi pleased the crowd with her toe dancing. The first big hit of the show was Henrietta

## NEW ACTS

## ETTA MOTEN

Songs

12 Mins.; N. Y.

Palace, N. Y.

Etta Moten is billed as 'The Car-

olina Girl' and naturally the custom-

ers expect her to dance it, but she

fools them. Does four songs and

weaves a little but no formal dance,

though she certainly can undulate.

Brought out as co-feature on the

Palace holiday bill, she was an-

nounced through the mikes; a dis-

tinction hitherto reserved for radio

acts, and she sticks pretty close

to the mike, more for the change

in vocal quality than through in-

ability to fill the auditorium.

Gets away for a few shakes for

'Carolina', but right back again.

She's accompanied by a colored

pianist but the orchestra cuts in

every few moments. Opens with

a song about going back to home,

sweet home, and 'I Couldn't Take

It' from a recent Lew Leslie show.

Into the film song and back for

'Forgotten Man'.

Familiar trill of slow tempo and

wailing voice which is regarded as

dramatic. Her voice is not of good

quality, but she handles it well to

cover its shortcomings. Gets un-

pleasantly nasal in her head tones

at times, but that just goes for more

dramatic effect. She started cold,

but warmed them with the dance

song and asked to come back for

her fourth. Better showman than

singer. Ode.

Schumann's piano playing; pot-

pourri of Liszt Rhapsodies music,

orchestra accompanying. Then an

encore; plenty of plaudits for more,

but she was not given chance.

In excellent tenor Jan Peerce sang

'Celeste Aida' after corking send-

off from Roxy's 'worst' successor

to Caruso, Viola Philo sang the

spirited 'Falkenried' and audience

begged for more. Then the show-

stopper, Frank McLean. He brought

the showmanship of his years as a

Gilbert &amp; Sullivan comedian, and

he had the house by the nose.

For grand finale all hands took

part in playing and singing Victor

Herbert melodies.

Wee Willie Robyn was down for

'Macushia', but number was missing

in show caught.

## Shea Recovering

Buffalo, April 2.

Mike Shea, who has been confined to his apartment here for the past two weeks with grippe and sinus infection, is convalescing and expected back on the job this week. Shea celebrated his 75th birthday Easter Sunday.

## Revive 'That Quartet'

'That Quartet', best known of the four-man combinations in vaudeville years ago, is being reorganized by the two surviving members, Poodles Jones and Aubrey Pringle. Act dates back 25 years ago.

Original members with Jones and Pringle were Frank Morrell and Frank Sylvester. In their places will be Wilson and Blumker.

## GRACIELA AND THEODORE (5)

Dancing and singing

12 Mins.; One, Full (specials)

Odeon, N. Y.

Standard adagio team doing a new act, which includes two story routines and the singing of a special song by a mixed team. Although exceptionally well mounted and colorfully presented, this turn drags despite its 12-minutes running time.

The impression of slowness, however, may have been caused by the act's music, which at no time seemed to fit the dances. In fact, the heavy tunes seemed to be the main reason for the lethargic work of the otherwise excellent team.

Sandwiched between the two adagio efforts is a special, with a man and woman in a cutout of a barouche singing a melody. This is very well done and quite exceptional probably to nab audiences.

First dance of Graciella and Theodore is flashed on a scrim as 'A Temple Boy's Dream.' The lad's prayers to Buddha are answered by the appearance of a gigantic genii who lowers the gal in interwined fingers. In this routine the girl works on her toes. Second dance is 'An Episode of the French Revolution.' This is more in the stunt-adagio class. The rabble invades the boudoir of the princess and her efforts to escape winds up in Graciella taking a dive from a flight of stairs into Theodore's arms. Artificial smoke is used in this number to complete the arc. The announcement flashed on the traveler not to become panicky.

Closed the five-act layout here, spot it will probably hold everywhere.

## PEGGY TAYLOR &amp; CO. (4)

Acrobatic Adagio

5 Mins.; Full

Orpheum, New York

Peggy Taylor, formerly of Leon and Taylor and Kitchen Pirates, belong to that sort of girl whose chief claim to attention derives from their ability to take it. This girl has three men handing it, stripped down to loin cloths and flowing all over with muscles.

Acts outstanding bit comes in the forepart of the routine. It's a cross-stage body hurtle that keeps Miss Taylor on the twirl as she completes the act. Second dance is the usual procession of arch formations plus some nifty interpolations of the muscle control act. In the latter the girl effects a series of designs while hoisted on one leg that gives the turn its one solid touch of the different.

Closed here and registered in big way. Ode.

## FOUR CARDS (4)

Acrobatic

6 Mins.; Full

Orpheum, New York

Quartet of jumping-jacks that uncover a routine of the more exciting sort. Act is composed of swift flashes of bodies hurtling from springboard to perch-chairs, pyramid formations, chest-throws, butterfly and other exhibits of acrobatic art. Among the props used is a barrel, into which the boys do much of their diving from the teeterboard, while the climatic bit is a triple somersault from the seesaw to perch.

An opening act that will easily fit into any class of bill if the main requirement is a fast start-off. Ode.

## MELISSA MASON

Loew's Stats, New York

This Week (March 30)

## ETTA MOTEN

in Radio Picture's "Flying Down to Ri

## SINGING PERSONALITY SONGS

This Week (March 30) RKO PALACE, New York

Management EDWIN W. SCHEUING

## FREDDY SANBORN

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## General Executive Offices

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NEW YORK CITY

## J. H. LUBIN

GENERAL MANAGER

## MARVIN H. SCHENCK

BOOKING MANAGER

## 600 Actors and Others Attend AFA's Charter Meeting; Outsiders Attempt Steam-Up with Strike Talk

hundred-odd performers, agents, outsiders, in an open meeting at the Biltmore theatre, New York, Wednesday night (28), were officially apprised of the fact that the Actors' Federation of America had become a union.

Paul Duizell, executive secretary of the Council of Associated Actors and Artists of America (4 A's), affiliate of the American Federation of Labor, presented the old White Rats' charter to the AFA, which originally started last year as the Actors' Betterment Association to combat the spy benefit racket.

Attendance at the meeting was below expectations, considering that the A.F.L. charter gives the AFA jurisdiction over performers not only in vaude and presentations, but also in clubs, cabarets, minstrels, circuses, etc.

There were a number of prominent speakers, most of them from outside the show business, and the tenor of the remarks from some of the orators seemed to be efforts to put the heat on the AFA membership to take action against the managers.

Some of those who spoke were Bernard S. Deutch, president of the N. Y. Board of Aldermen; Paul Moss, License Commissioner and representing Mayor Fiorella La Guardia; Stanley Howe, Commissioner of Public Welfare; Bird S. Coler, ex-Commissioner of Public Welfare; Alderman Lambert T. Fairchild, and Jacob Panken, former N. Y. Municipal Court judge and a prominent labor counsel and Socialist.

Panken was the most fiery of the speakers, also the most radical. He told the actors "You are no longer creative; you have been mechanized by the motion picture moguls. Remember that you are no longer actors, but workmen, and if you continue in that belief, no capitalistic power can crush you and you will regain the high status in the amusement world you formerly held."

Before Panken spoke a representative from the I.A.T.S.E. (stage hands) told the congregation that they were 'now part of the family and the stage hands will stick behind you in any fight you undertake. We know your problems—we know all about the dressing in halls.' William Manoney, representing Hugh Frayne, state organizer for the American Federation of Labor and a former actor himself, also told the meeting that 'I know your problems.' When he referred to company unions and mentioned the NVA as one of them, a woman in the audience shouted: 'Why bring that up?' Mahoney answered, 'Okay Let's forget about it. But it's a company union, nevertheless.'

Whitehead sent an emissary from the stage into the audience to bounce the woman who did the challenging, but she could not be located.

When Whitehead mentioned in his speech something about 'chieling agents,' Phil Coscia, an indie agent, rose in the balcony and cried, 'Most times it's more the fault of the actor than the agent. I'm an agent and know—I never have gyped an actor in my life.' Whitehead replied, 'I've heard that before also, but I don't believe it.' A glance around the theatre showed that name acts were conspicuous by their absence.

AFA's board of governors was scheduled to meet last night (Monday) to discuss plans for future action in bringing under AFA leadership the principals of the different branches of the variety field besides vaudeville. Another ambition of the AFA is a uniform contract.

A benefit performance will be sponsored by the AFA at the New

## RKO VODE SPOT BALLY'S STAGE'S ADVANTAGES

St. Paul, April 2. Local RKO-Orpheum is sending out and handing out at the door, with the co-operation of this burg's association of commerce, an SOS plugging for the return of vaude. Broadside goes maudlin in spots, especially as it extols the old-time.

Folder points stage shows mean revenue to railroads, hotels, restaurants, taxi companies, merchants, dyers, cleaners, printers, stagehands, musicians, bill posters, etc.

Explains that recent check-up reveals 25% of patronage attending Minneapolis stage shows are St. Paul people. Perturbed tear-off coupon addressed to association of commerce entreats that body to do its damndest to bring stage shows back.

## 1st B'way Bigtimer Since Palace Opens Nite Club Delayed

Operators of the Indie Casino, New York, which opened yesterday (Monday) with straight stage shows, have decided to postpone opening of the downstairs night club until determining if the theatre is a click.

All construction work on the cellar spot was stopped last week when the operators decided against sinking more money into the place for the time being. Intention was to sell a dinner and the show as a combination for \$2.50.

Casino, first straight two-day stage policy variety theatre on Broadway since the Palace went combo two years ago, started yesterday afternoon before 85% capacity audience, which included most of the Broadway bunch. Advance sale for the first week, or from Monday on, amounted to \$4,500.

Venture is slated to break at \$20,000, including around \$12,000 for the shows, and at capacity can gross about \$38,000 at the \$1.50 top scale. Palace top was \$2. Casino seats 2,500.

Flock of managerial names connected with the Casino include Haring & Blumenthal, Jack Shapiro and Harry Shiffman as the operating partners; Bobby Connolly, producer; Arthur Fisher, booker; Mosconi Bros., dance stagers; Elmer Rogers, house manager; George Wood, also fits in somewhere in the booking end, with all the acts on the opening show clearing through him; George Jessel, at \$3,000, is the first headliner.

Opening bill is expected by the house to hold up for a three weeks' run. Tentatively set for the second show are Harry Richman and Al Trahan.

A notice on the opening show, reviewed at the matinee, is on the House Review page of this issue.

## Puck's 2d Unit All Set, Charlie King Star

Harry Puck's second venture as a unit producer, based on an act done in vaude by Charlie King, opens Friday (6) at Fay's, Providence. King stars in the show.

Others in the cast of 38 are Howard Emerson's band, Rodney and Gould, Melissa Mason, Anita and Emanuel and 16 girls.

## PENNER'S \$40,000

Philly Record—May Garner \$13,000 for His End on %

Philadelphia,

Looks like Joe Penner will walk out of Warner's Earle with \$12,000 in his pocket if the business pace set the first three days continues the rest of the week. If it does, house may reach a record \$40,000 gross. Penner is in for \$3,750 guarantee and a 50-50 split with the house over \$21,000.

The hot business thus far has been denied in money by the flock of kid attendance at this cheap price, but partially offset by the turnover. House went six shows opening day, unheard of for Good Friday in Philly, seven frolics on Saturday-Sunday. Picture is 'Hard Teen' (FN).

## Reduced to Playing a Stooge in Chorus Bit, Says Rex Weber, Suing

Rex Weber is suing, through I. Robert Broder, against Curtis & Allen and the Shuberts for cancellation of a run of the play 'contract' he held with the 'Passing Show' tab. Weber was dismissed from the cast of the unit Tuesday (27) at Proctor's, Newark, the fifth day of a week's engagement at the theatre.

Weber claims that Curtis & Allen, agents for the tab for the Shuberts, and the legit producers, gave him so many quick changes to make that it was impossible to appear in one of the scenes in Newark. The suit was, he says, that they cancelled his contract.

Also charges they reduced his standing in the show from feature to that of a subordinate player in bits, even to having him play a eunuch in a chorus-girl scene.

## MEMPHIS ORPH CANCELS UNIT; FORKINS SUING

Marty Forkins, as producer of 'Goes to Town', suing the Orpheum Memphis indie, for the last-minute cancellation of the colored unit prior to its scheduled opening Friday (30). Forkins, who holds a contract for the date on a straight percentage arrangement, refused to accept the cancellation and sent the unit on anyway. It did not open.

Orpheum, formerly operated by RKO and now by Orpheum, Inc., decided, due to the current holiday week, to drop the stage show for a straight picture policy. 'Spitfire', RKO film, is on its own.

Billy Diamond books the house out of Chicago.

## R. C. Music Hall Barred Chorus Equity's Organizers Backstage; Code Authority Can't Help 'Em

## RODNER VISITS SAN ON NVA INSPECTION TRIP

Harold Rodner of Warners, new vice-president of NVA Fund board, went, Saranac Lake, N. Y., Friday (30) and spent the day visiting the NVA san patients. It was his first inspection trip to the san in his capacity of reorganizer of NVA affairs for the circuits.

Rodner was accompanied by William Lee and Dr. V. M. Bluestone, latter going along in an advisory capacity as an expert in such matters. Dr. Bluestone is superintendent of the County Sanatorium at Bedford Hills, N. Y., and the tuberculosis specialist at Montefiore hospital in New York City.

## Decision on Vaude Code's Status Due From CA This Wk.

News on status of the vaudeville section of the Motion Picture Code is expected from Administrator Rosenblatt late this week, probably Friday. At that time it is expected that Rosenblatt may propose the opening of rehearsals on the new code as proposed by the Code Authority.

Executive order from Washington is necessary before rehearsals can be held, with the rehearsals required in order to put through any changes. Understood Rosenblatt will submit the redraft to Washington this week for approval and open hearing permission. The hearings, if held, will be on the redraft as written by the Code Authority from its recent findings.

## MAX LANDAU BACK TO CHI

Max Landau returns to Chicago this week to reenter the agency business there.

Landau, former Western Vaudeville franchise holder, has been in New York for the past four years.

Motion Picture Code Authority yesterday (Monday) declined to act on the complaint filed against the Radio City Music Hall by Mrs. Dorothy Bryant, Chorus Equity head, stating the code has no authority in the matter. She contended that the Music Hall violated the code by refusing backstage admittance to labor organizers.

In her complaint Mrs. Bryant said that the Music Hall management and backstage staff had been refusing entree to Chorus Equity representatives and had been giving them 'the runaround' since January.

In attempting to work through organizers backstage at the Music Hall, Mrs. Bryant declared, Chorus Equity follows the same procedure that is applied to chorus unionizing in the legitimate theatre. In refusing to admit the organizers, averred Mrs. Bryant, the Music Hall violated the code provisions giving workers the right to have representatives of the chorus chosen.

Code Authority's action, in declining to intervene for Mrs. Bryant, is that the Music Hall does not withhold any rights to its chorus people by refusing backstage admittance to union organizers; that as far as has been shown there is no intimidation nor has there been an effort on the Music Hall's part to interfere with Chorus Equity's activities outside of backstage at the Music Hall; also that the Code Authority can't tell the Music Hall management whom to admit backstage.

Music Hall has a standing staff of 64 dancing line girls, plus a number of alternates, and a mixed singing corps of around 60. Under Equity's deal with the American Federation of Actors, under which the latter was granted the White Rats' labor charter, Chorus Equity has chorus jurisdiction in vaudeville and presentations. Music Hall classes as a presentation house.

## Jack English Stricken With Obscure Ailment

Jack English (Hawthorn and English) is in a serious condition at French hospital, New York, with a leg ailment. His complaint is a blood infection of the legs, little known in this country and called 'Russian disease' by the doctors.

English is 62 years old and the father of six children.

## Downey Units Folds in Pitt After 26 Weeks

Pittsburgh, April 3. Morton Downey unit, with Britton band, Ruth Ford and line of Beebe Barri girls, folded here at Penn last Thursday night (29) after 26 weeks on the road.

Production was tentatively slated for Loew's six Metropolitan weeks, but couldn't agree on terms. Downey is slated to return to CBS shortly on a new network program.

## Hannas Divorcing

Los Angeles, April 2. Beth Berri, vaude dancer now here, is seeking a Mexican divorce from Mark Hanna, international film publicist.

While Hanna represented Paramount in the Orient, Miss Berri became acquainted with the Far East variety booking situation and she contemplates sailing from here for some engagements in that territory. Hanna is currently in New York.

## State-Lake Acts

Chicago, April 2. Roy Atwell comes into the State-Lake as headliner this Friday (6) on a hurry call. Replaces Blanche Sweet, who bowed out for the time being due to other dates. Miss Sweet is due before Fair time, however.

Paul Ash continues indef as presentation m.c. Originally spotted for a fortnight stay, Ash now goes into his fourth week.

## Interstate Units' Future Indef; Freeman's Deal With Aaron Jones

Upon arrival in New York this week of Bob O'Donnell, it is expected the fate of stage units on the southern Interstate time, at least, will be determined. Current agreement under which the shows are booked from New York by Charlie Freeman has three weeks to go. Shows commenced last fall for a trial period of six weeks, and as a result of business were extended for 12 more. Extension expires May 1.

In any event it is said Freeman will move his office out of the Paramount building in New York. He may leave for Chicago at the end of the week to discuss a deal with Aaron Jones (Jones, Linick & Schaefer). This would involve the addition of some independent middle western time to the Freeman book, which now includes only the four weeks in Texas. Lack of playing time to precede and follow the Interstate has been a handicap right along.

The major circuits have all expressed themselves as in favor of using the non-name type of \$3,750 and \$4,000 produced expressly for the Freeman time, with hopes of obtaining follow-up bookings elsewhere. Few of these units have been booked in circuit theatres, and then for but a week or two.

Because of the southern route's limits and no assurance of further

bookings, few producers have chanced staging the shows. While for those producers that have taken the risk, there has been the problem presented by the long jump from the north for the first date, plus the necessity of recouping the investment as soon as possible.

Around \$500 of the weekly \$3,750 or \$4,000 has been charged off for transportation, while the return on the investment in a couple of weeks has necessitated an even greater reduction. With additional time to help out, the transportation charges could have been shortened and the investment allocated over a longer stretch.

Unit that received the best all-around reaction in other booking offices was the first, the Johnny Perkins show. Units produced thereafter were adjudged by other and circuit bookers to show the effects of the transportation and investment drain on the budgets.

Interstate has had a profitable season on the whole with the units.

## Units in Youngstown

Youngstown, April 2. Hippodrome, dark several months, will reopen Easter Sunday, with units in support of p.k.

House opened with all it closed with grating policy and occasional vaude acts.







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## 15 YEARS AGO

(From VARIETY and Clipper)

W. W. Hodgkinson drew headlines for the announcement that all his plays would be sold individually and on their merits.

General Film Co., original distribution trust, finally kicked the bucket.

Marion Davies hopped from Select to Paramount.

Catholic church in the Bronx gave pews in its 3,000-seat auditorium. Hailed as first of a chain, but it wasn't.

Bookers having trouble getting American acts to go to London. Meant a double income tax and pay here before sailing.

Ray Goetz and Irving Berlin forming a Song Writers' Protective Assn.

New Barnum-Ringling combo doing so well at the Garden it was looking for two more weeks, but other bookings prevented.

VARIETY announced William A. Brady is reported having discovered a dramatic find in Katharine Cornell, who has been attracting attention on the road in the No. 1 company of the 'The Man Who Came Back.'

Equity had a new Chicago contract which permitted layoffs only when caused by an act of God. Prior reader had caused which could not reasonably have been foreseen.

Sunday picture shows legalized in N. Y. State. Had to stay shut until 3 p.m.

## 50 YEARS AGO

(From Clipper)

Ball season opened in New York with Clipper abjuring the management to preserve order for the sake of the femme patrons.

Clipper not sure it liked the new idea of relays of endmen. Just part of the striving for some novelty in minstrel first parts.

John B. Doris announced he would not follow the usual plan of renting concessions on his circus coming season. Handled everything himself.

Forepaugh announced the usual torchlight parade in advance of the opening of his circus in Philadelphia. Considered necessary then. Barnum skipped a performance when it rained the night of the parade in N. Y.

Barnum & Bailey chartered a train to bring Philadelphia newspapermen to N. Y. to see the white elephant. They opened Quikertown following the Garden date.

Herr Haig, elastic skin man, was lectured on before the students of the University of Penn. Could cover his face with the skin of his chest.

English act had a xylophone of stone slabs. Largest were 6 feet long. Took three to play it.

Otis Skinner signed a three-year contract with Augustin Daly.

Eden Muse opened March 29. Long an amusement feature. It brought T. Z. Poll to America.

Edwi ooth and Henry Irving fighting for business. Both seemed to have a shade on Irving, whose mannerisms were not liked.

## Inside Stuff—Pictures

Independent Theatre Owners of Southern California states it expects to put charges against Metro and Fox-West Coast tomorrow (Tuesday) with proper NRA officials.

Will charge violations of fair trade practices, discrimination and underhand tactics. Basis of charge is that Metro has commercialized previews of 'Viva Villa', in previewing the Mexican epic in four Fox-W. C. nabe houses within a period of five days. Not regarded as an honest effort to obtain audience reaction.

Charges will be perfected by counsel for ITOSC tomorrow morning and then slipped into the nest of the Thunder Bird. Previews were given at Fox-Wilshire 24th, Its 26th, Uptown 27th, and Golden Gate 28th.

All of these are circuit houses and in each instance there were two other features on the bill. Indies are ablaze over the matter and it is announced that if prompt action is not taken by NRA through the local grievance board the matter will find its way into the Federal court.

Attempts of several indie to obtain similar preview privilege from Metro met with prompt and emphatic refusal. This is the first open step here in the fight against triple billing, which has reached large proportions here in the past few weeks.

Because of the way in which it is hooked into Allied Owners Corp., Paramount is sitting in on hearings in connection with the Allied bankruptcy, notably those at which officials of that company are under examination. But attorneys for the Par trustees, assigned to be on hand, are not taking any part in the conduct of examinations. This function is up to the trustees of Allied itself whose attorneys, Goldwater & Flynn, are in charge of questioning.

Allied is a large creditor of Par. Company built seven theatres for Public, including the Paramount, Brooklyn, and three others which are under long term lease to Loew's, i.e., the Kings and Pitkin, Brooklyn, and the Valencia, Jamaica. These are the houses, at a monthly rental of \$56,000, on which Loew's has paid no rent since last June (1933).

Bill Pine, Paramount exploiter, got the shock of his life when he stepped off the Chief at Pasadena the other day and saw a flock of cops with sawed-off shotguns pointed in the direction of the vestibule steps of his Pullman. Then he heard some woman shout, 'They've got Dillinger on the train.'

Suddenly Bill remembered that he was carrying a package of royal Russian crown jewels, which were to be worn by Marlene Dietrich in photographs, and possibly the cops were on hand to welcome him. Such proof to be the case for the publicity department had an armored bank car there to take the jewels to the vault and figured good photographic publicity with the coppers on hand.

Censorship fight is presenting many angles, admittedly delicate, to major strategists. When shearing in a state which has an active board is being attacked producers welcome an outside group or organization carrying the flag. Reason behind this is apparent. If the fight is lost then the industry can remain in the good graces of the censor board and continue the position that it is not out to make cutters jobless. This was true in the recent fight in Albany, it being claimed afterwards that the Hays Organization officially had no part in the fray, that although representatives were present at the time they were there in unofficial capacity.

Decision still delayed as to whether and what shall be paid out of the Paramount coffers, to Adolph Zukor, Charles D. Hilles, attorneys, and others for the duration of the Equity receivership in Par, which preceded bankruptcy by about two months. Justice Woolsey, senior U. S. district judge, has had all the papers now for about two months but has issued no word.

Work for which fees are due was performed in February and March of '33. Zukor got an advance of \$4,502 from subsidiaries, against his final bill, so is in that much anyway.

George Raft was high lighted by New York's tabloids last week when action was started by his wife to raise her separation allowance. It was not generally known the long Broadway star that he was married.

Raft first attracted attention in New York night spots as a Charleston dancer, but his first taste of Broadway was as a usher at the Capitol in 1921. He married Grace Mulrooney in 1923, but they separated in 1928.

Samuel Goldwyn's corresponding secretary is kept busy answering letters of inquiry concerning identity of the various Goldwyn Girls who appeared in the Cantor pic, 'Roman Scandals'. Languishing long range victims of assorted beauts designate their favorite by referring to them by position in the dance line and specialty numbers. Harassed secretary plans to promote publication of the girls in ensemble so they can be more readily identified by admirers.

Metro figures 'Riptide' will get bigger grosses in England than any film it has yet released, due not only to Shearer but to the added weight given the film by presence in the cast of Mrs. Patrick Campbell.

Mrs. Pat, known that way in England as the biggest legit star in two or three decades, is in her film debut in this picture, hence MG's big theory.

Fox will spot its five 'Debutantes of 1934', named in opposition to the Wampas baby stars, in five different pictures in order to help along the ballrooming for these young players. Claire Trevor goes into 'Always Honest', Pat Paterson, 'Call It Luck', Alice Faye, 'She Learned About Sailors', and Drue Layton, 'Charlie Chan's Courage'. Assignment to still another picture will be handed Rosemary Ames.

Attorneys for the roadway & Twentieth Properties, Inc., a California company, on whose application Paramount was placed into equity receivership in January, 1933, have filed a petition for discharge of the bankruptcy before Referee Henry K. Davis. It will not be considered until a reorganization plan and a sale of the Paramount assets to a new company has been completed.

Exhibits attending the MPTOA convention have a surprise in store for them. It is a letter of commendation from one of the biggest executives in the U. S., couched in flattering superlatives.

Letter and a picture of the sender will feature the souvenir program. Identity of the sender is being withheld until the opening day.

Male screen star who has never been on the stage was doing a scene with an actor of long stage experience. First take was okayed, but the film celeb insisted—upon a second take for 'camera's sake.'

'You picture guys certainly aren't sure of your ability,' slipped the stage recruit.

Though Stuart Erwin replaced Lee Tracy in 'Viva Villa', latter appears in the release print of picture. Studio did not cut out the long shot of Tracy and Beery on horseback after a raid, which was made in Mexico, and those who look close for it on the screen can make out the Tracy features.

A Paramount production executive topped a gag that Guy Lombardo tried to pull through a memorandum to the front office. He wrote that

## Inside Stuff—Legit

Report of the three observers—Clayton Hamilton, Walter Frichard Eaton and Austin Strong—will be tendered to the Pulitzer Prize Committee at Columbia University this week. With half a dozen plays rated candidates for the award by the critics, 'Mary of Scotland' is believed to be in the lead, because of Eaton's rave over the show when it opened in Washington.

However, the recommendation of the trio is not necessarily followed. Committee over-ride the opinion of its observers on at least one occasion. They recommended 'The Show-Off' in 1924, but the committee gave the prize to 'Helibel for Heaven', written by Hatcher Hughes, a Columbia professor.

Upon withdrawing 'Races', the Nazi drama, after two weeks in Philadelphia, Theatre Guild announced that while the play will not open on Broadway this week, as slated, it has been put on next season's production schedule. However, some think it is doubtful of presentation at that time.

Although it was conceded that 'Races' was something of a propaganda play, Guild directors figured the play's romance would be paramount and the Nazi angle merely background. But when performed the romance of the story proved secondary. Cast is also disappointed because with the two Philly weeks an engagement of not less than seven weeks was anticipated.

Guild has substituted 'Jig Saw' to complete its subscription season.

Pasadena Community Players grossed around \$145,000 from June, 1932, to June, 1933. This sum includes money derived from the little theatre's school and the tea room.

The Playhouse is now one of the richest, if not the richest, little theatres in the country, having a yearly gross that is above that of many commercial theatres. Chief expenses paid out of the \$145,000 are \$400 per month to Gilmore Brown, the director, and 10% of the gross for rent. Actors are not paid and few of the regular staff get salaries.

House has been the target of complaints by Los Angeles and Hollywood legit theatres, which claim it is unfair competition under the code.

George S. Kaufman and Moss Hart are back from Palm Springs, Cal. They went to the desert resort to work on a straight play without interference, and to dodge New York's toughest winter. Upon its completion they immediately entrained, passing up Hollywood except for the three days spent there when they went west.

Hart will now collaborate with Irving Berlin on a revue which is aimed for the Music Box in November or the next Christmas holidays, should 'As Thousands Cheer' have completed its run. Kaufman's next playwriting will be a farce in collaboration with Morrie Ryskind. Sam H. Harris has an option on all three shows.

Sam H. Harris, who arrived in New York after a four-month stay on the coast, affirmed the collapse of a gold mining venture in which he, the Marx brothers, D. Walter Haggerty, Irving Berlin and others were interested. Loss is estimated at around \$100,000, and whether reclaimable was not stated.

Superstructure was erected and on the eve of starting operations the plant went up in flames.

Regardless of the run possibilities of 'Dodsworth' at the Shubert, N. Y., the new dramatic hit will either leave during August or play against Walter Huston. Huston will go to Denver at that time to appear in 'Othello' at the Central City opera house, located in the former mining camp nearby.

Huston's contract with Max Gordon stipulates the month off for the Central City event.

Tickets for 'Parafal' at the Metropolitan, New York, Friday afternoon (30) were \$7 top and the demand was so strong that good locations brought \$25 per pair.

Legit code and limited agency premium do not include grand opera. No admission tax applies to the Met, government rating performances as educational, but that does not apply to pop grand opera.

Jed Harris suddenly decided he didn't want to sail on the Olympie Thursday (29). When he learned that among the show bunch on the list were Max Gordon and Lee Shubert, he said:

'Think I want to listen to Gordon talk about his four shows on Broadway? I'm sailing Tuesday (3) instead.'

He tired easily and therefore would require a stand-in, and as the latter would not have to play a violin it would be okay with him if Ben Bernie were used. The exec wrote back that the studio chose its own stand-ins, and that they must all resemble the person for whom they doubled, and as there was no resemblance between Lombardo and Bernie they would secure someone who represented Guy, and had decided to use Duke Ellington. That stopped Lombardo getting smart with the f.o.

The Paramount bankruptcy is among several mentioned in an article in the current Harper's magazine written by Victor House, prominent New York attorney. He calls his article, 'The Lowly Bondholder.'

House, on the Par bankruptcy, points principally to film negatives as security for a bank loan.

Few picture executives know much about the operation of a typewriter. But in the Hays Office there's one who writes all his own confidential memos. And the portable machine he carries around the country with him is celebrating its 25th birthday.

'Viva Villa's' sole directorial credit goes to Jack Conway, who stepped in on the picture after Howard Hawks had gone a considerable distance on it. Writer credit is also reduced solely to Ben Hecht. Numerous other writers worked with him on the story and were in original billing.

Meeting scheduled for today (Tuesday) before Referee H. K. Davis, for further examination of officials' or former officials of Paramount by the trustees has been set over two weeks to April 17. There has been no examination in about two months.

VARIETY's recent recapitulation of notable music scorers lauded the Fox 'Cavalcade' score among others. Article failed to properly credit Louis E. De Francesco, its composer-conductor, and the general musical director for Fox Film.

Blonde featured player in pictures claims her marriage was broken up by Hollywood telephone calls and notes, quoting rumors about each other, until they began to believe the reports.

Estimated by Balaban & Katz that it cost them \$400,000 annually to absorb admission taxes. System of absorbing the Government tax is used only at certain of the B. & K. houses.

Princeton has given Paramount permission to use two of its traditional songs to be sung by Bing Crosby in 'She Loves Me Not'. College tunes are 'Old Nassau' and 'Don't You Hear Them Bells'

Metro is interested in film rights to 'Roberta' and may take the piece at \$50,000, but won't confirm a decision to buy.

# LEGIT CODE UP IN AIR

## Johnson Makes Mediation a Must, All Amusement Codes Affected

Washington, April 2. Industrial relations boards will be established in every industry to straighten out labor controversies, Recovery Administrator Hugh S. Johnson ordered Saturday (31). Idea of setting up such mediation machinery in the legitimate theatre had been strongly denounced by union leaders two days before the Johnson order was circulated to all NRA deputies; and it is expected concerted opposition will be displayed in every branch of the amusement field.

Without specifying nature of these agencies, Johnson ordered all underlings to see that the approved code provisions calling for industrial relations boards or committees are carried out without further delay and that any effective codes without such clauses are immediately revised.

Step was taken to avert threatened strikes in many other lines and also to clip wings of Senator Wagner's Independent Labor Board, it was indicated. Feeling between Johnson and Wagner has grown more bitter during recent weeks, and the General desires to play with employers as much as possible instead of giving them rough treatment demanded by Labor Board.

### To Add Clauses

Whether such provisions can be inserted in radio, burley and film pacts without reopening them for amendments had not been settled today, but action in case of the legit code was believed certain dispute unions' strong protests. Clauses will be added to circus, carnie and park-pool-beach codes which are still pending, Deputy William P. Farnsworth suggested. Boards would have full authority to tackle all labor scraps and arguments and make findings subject to review by the NRA and in such manner would seriously restrict activities of regional labor boards set up by Wagner in all metropolitan centers.

Meanwhile the Hollywood extra situation remained confused as Divisional Administrator Sol Rosenblatt made cryptic statements concerning fight going on between George Ben Lindsey, named by Judge Cress, California compliance boss, to look after extra squawks, and Charles Cunningham, Los Angeles compliance officer. Rosy pointed out that the outstanding committee on extra matter is functioning, but added that if code boards do not serve their purposes, there seems no reason why compliance board should not step in.

## Free Legit. Plays In Schools Go On Despite CWA Stop

Curtailment of the Civil-Works Administration, which was effective Monday (2), did not include the legit performances being given nightly in the high school auditoriums in Greater New York. No instructions have been given George Junkin in charge of the drama project to effect any changes in that department, other than dropping several office employees. However, it is understood the actors wage, which varies between \$25 and \$30 weekly, may receive a percentage cut.

There are still 12 com

the schools. Casts are being rotated from among the list of applicants. Whereas 450 actors were originally used, employment has been given to 450 different professionals to date.

Casting and booking are now being handled by George Burton, who has been with the CWA drama department since its inception. He succeeded Frank McCormack, who held the post for a short time.

### ONE MORE CHANCE

Katharine Cornell Gives Rochester One More Tumble

Rochester, April 2. Katharine Cornell, who has passed up Rochester since she got some unfavorable notices here in a try-out performance a few years ago, is slated for an appearance at the Lyceum theatre May 11, 12 in "Barrett's of Wimpole Street."

Manager Hattie Lutt says it will interrupt the run of stock current at the Lyceum only for the two days of the performances. Interest in the Playhouse is showing steady increase, especially with the addition of a number of local amateurs for "Twentieth Century," the Easter week production.

## NO OPP. TICKET FOR EQUITY LIKELY

Chances of an opposition ticket in Equity's annual election late in May have faded since last week. Younger element who proved their strength at the recent nominating meeting apparently are satisfied with naming one vice-president and spotting six candidates among the Councilors.

Opposition appears to have quieted down for the reason that no candidate for presidency could be discovered. However, those in the movement to change Equity's executive makeup have until May 1 to file a petition for an independent ticket.

Officers of Equity will be elected for three years, and if no opposition ballot turns up it is likely those members in the "revolt" will concentrate on representation in the Council of 10 members for which elections are annual.

### OVERLAND PIANOLOG

Helen Morgan Gives Train Passengers Break on Trek

Hollywood, April 2. Helen Morgan's cross-country trip from New York was one round of club car entertainment from the time the Chief left Chicago until it reached Los Angeles. Having secured permission from the Santa Fe to use the club car for entertaining, Miss Morgan, at Raton, N. M., sent a telegram to each of her 23 fellow passengers on the train, the wires, delivered at Los Vegas, asking them to join her at tea at 5 p. m.

Every passenger, and the entire crew excepting the fireman and fireman, participated. It's a glass of wine being sent ahead, to these boys. Bill Pine and Irving Strouse engineered the stunt.

Santa Fe now is figuring on having a club car reception for all passengers on the third day out from either end.

For her coast stay, Miss Morgan has taken Anna Q. Nilsson's house at Malibu. Turcher will not appear at any openings during her stay, and announces she is not here to do any picture work.

### Maxine Doyle Staging

Los Angeles, April 2. Maxine Doyle, Warner contractee, has been loaned for four weeks to Olsen and Johnson for the legit, "Take a Chance," opening Friday (6) at the Mayan.

Olsen and Johnson arrived here yesterday from the East in a chartered plane.

## WASH. MEET PUT OFF TO APRIL 10

Many Fights Develop in Two-Day Session—Ticket Distribution, Stock Status, and Labor Issue Among Chief Problems

### UNIONS ADAMANT

Washington, April 2. Facing stubborn disputes on a half-dozen vital issues, the Recovery Administration last week adjourned hearings on revision of the legitimate theatre code to April 10 for further investigation of ticket problems and labor disputes.

Few tentative agreements on key points were worked out at conferences with group leaders at the end of the week, but most of the principal items of dispute remain up in the air. Entire pact was assailed at a two-day session which had been expected to develop only a few significant differences of opinion. Principal item ironed out at informal confabs after hearings ended was a compromise on limitation of rehearsal time. Compromise specifies that during first three weeks rehearsals shall be limited to eight hours with mealtimes included, but that no limit shall be placed on final week before presentation. Musicals may rehearse 7 hours in any 10-hour period starting with the call and without restriction during the last week.

Other important disagreements were left mostly in the air, although it was decided to drop the managers' proposal that pact prohibit payment by managers of fees to authors, agents and an agreement was reached to exempt little theatres and drop definition of them, leaving disputed cases up to the Code Authority.

Expected that dispute over representation for stock will be settled by creating a CA committee to handle this phase of business. Question of CA membership remains unsettled, with producers demanding more representation and labor kicking.

### Ticket Problem

Ticket questions appeared to be the biggest stumbling block in way of bringing all factions into agreement on revision, while other sore spots related to Code Authority constituency, relations between managers and authors' agents, union labor requirements, little and summer theatres, and relationship of stock to original productions.

Fight over proposal to prohibit rate-cutting, throw-aways, two-for-ones, and similar devices assumed major proportions, as hinterland producers charged New York managers with violating regulations promulgated by Code Authority and contended that reduced admissions are keeping legit alive throughout the country.

Rivalry between authors of alternative plans for dealing with the scalper situation threatened to complicate working out of a more effective means of metropolitan distribution. With Shuberts and brokers fighting principal proposals, Brock Pemberton and Phillip Wittenberg, volunteer counsel for CA, engaged in a test of strength to put over their own pet ideas. Consumer Advisory Board jumped into the scrap with demands that something be done immediately and the drastic enforcement provisions be worked out.

### Pemberton's Plan

Development of a distribution system patterned after the "English Library method" was advocated by Pemberton, who presented an 11-point scheme under which penalties could be levied by Code Authority without being forced to obtain NRA sanction. Establishment of a central agency by the CA was suggested by Wittenberg, whose

(Continued on page 54)

## W. & L. Plan Stock Wheel Expansion To 15 Cities; Equity Gives Okay

### Big Business

New York Daily News, which hosted 44 amateur boxers from Chicago who lost the inter-city Golden Gloves meet, bought tickets for all to see after the contests. Young aspliring pugs wanted to see the sights rather than a show and many of the "Cheer" duets were hawked on the Music Box pavement by the visitors. Tickets were \$4.40 each. One kid swapped a pair of duets for a pass to a cut-rated show requiring the payment of 40 cents each for admission, the deal including the payment of two bucks also.

With Equity giving one phase of the Wee and Leventhal rotary stock activities the double O, the firm proposes booking some next season. Since some stands are good for two and three weeks, actors can be offered 15 to 20-week engagements and it is expected that some names will be attracted to the stock showings.

W.&L. is now using some players on percentage. It is presenting some stock releases, some shows are on a production basis for trouping and several are new shows. All three types have been okayed by Equity, it being pointed out that new shows are frequently tried out in stock.

### Equity Investigating

However, the claim that W.&L. closed the road show of "Dangerous Corner" in Washington and resumed it as a stock outfit over the weekend in Philadelphia with six out of seven players going in from Jackson Heights, is being investigated by a special committee appointed by Equity's Council. Gavin Muir first protested the move, questioning Equity's having rated the resumed show as stock. He held up the curtain in Washington until he got an extra week's salary and is under suspension.

In support of his position Muir called attention to the fact that the stage hands refused to recognize "Corner" as stock and its regular road crew went into Philly. Equity says it does not care how the stage hands rate an attraction and concedes that union's right to do so. Yet, other members of the road "Corner" have asked Equity about it and intend filing claims for a week's salary.

For that reason Priestly Morrison, Augustin Duncan and Mary Fowler have been named as a committee to listen to the players' contentions. Committee will report back to the Council probably today (3) and that body will make a ruling whether the claims are justified or not. If allowed, the status of the Muir case may still not be changed, the actor having been ordered to refund the money — \$200 — after which his claims will be heard.

### Rotary Stock OK'd

Equity has okayed the W.&L. rotary stock plans, but a ruling permitting or forbidding continuance and expansion of the idea with the 40-cent pass admissions, will come when the new legit code is adopted.

Firm is operating in half a dozen houses, two in Philadelphia, where shows play two weeks or more, as is also true in Boston. Other spots are Newark and Jackson Heights. Bridgeport and New Haven will shortly be added to the wheel.

Best reported profit points Philadelphia and Newark. Operation of latter stand, where the profit has been \$1,000 weekly for the past six weeks, indicates how scheme works. Landlord takes 40% of the gross, paying stage hands and advertising, which is limited to \$200 weekly. No production haulage costs, house (like the others) providing the scenery. All shows are one-setters and with the net reduced all around a profit is possible from moderate grosses, while the populace is falling plenty for the cheap admissions.

## G. S. KAUFMAN READIES KRAFT PLAY FOR B'WAY

Hollywood, April 2. George S. Kaufman and H. S. Kraft left Hollywood last week for New York where Kaufman will direct Kraft's "untitled" play for Sam H. Hays. Moses Hart, who has been collaborating on a play with Kaufman at Palm Springs, returned with them.

## 'SAILOR' CAST GETS WAGE NICK AGAIN

Salaries of "Sailor Beware" Lyceum, N. Y., were cut last Saturday (31), the slice coming as a surprise to the company, when it was thought that all was hunky dory back stage after a series of notices and differences over proposed envelope clipping. Courtney Burr, who presents "Sailor," assembled the cast earlier in the week, saying that he added that if salary reductions were necessary to prolong the engagement, cuts would be made, but the players should depend on his sense of fair play.

Previously it had been proposed that the players agree to a cut if the gross dropped under \$8,000. Such a paper was drawn up with the aid of Equity, but said not to have been signed by either the players or the management. Cuts were to place salaries on the same level as that when the company was engaged. After the show clicked, Burr raised salaries though the boost in most cases was less than supposed, the general rise being about \$10 weekly.

Although having a run of the play contract, Eddie Craven was paid off 25% under his salary, which he refused to accept unless his contract was changed to a two weeks' notice agreement. Management refused that, but paid Craven his full salary.

## Dallas, Texas, Gets World Premiere of Shaw's New Play

Dallas, April 2. Permission to stage the world premiere of George Bernard Shaw's latest play, "A Village Wooing," has been bagged by the Dallas Little Theatre after negotiations with the New York Theatre Guild, owner of American production rights.

Director Charles Meredith, due to the shortness of the new piece will couple it with Shaw's "The Man of Destiny" for a week's run April 16.

Last year the Dallas group, cabling Shaw a mao-westian invitation to come over and see them sometime, got an answer but no Shaw.

### Zatkin, Producer

Nathan Zatkin is going legit producer with revival of an Ibsen play, "Lady from the Sea." John Houseman, who staged "Four Saints in Three Acts," will direct. Richard Wharf will head the cast.



## Legit Code in Air

(Continued from page 53)  
plan carries the endorsement of Deputy Administrator William P. Farnsworth, Wittenberg's former law associate.

Relating a series of failures to stamp out scalpers and condemning the present situation as cumbersome and legally inept, Wittenberg, who noted he had the 'dubious honor' of chairing the CA ticket committee, advocated abolition of present pasteboards and use of agency orders on box offices to curb speculators.

Although criticizing the present set-up, Wittenberg admitted the code had been 80 to 85% successful and commended the regulation under which managers are required to retain 25% of their ducats at the box office. Latter requirement has brought 'something entirely new' for theatre patrons—ability to make purchases at the box office, Wittenberg said.

**Wittenberg Scheme**  
Describing the Wittenberg scheme as 'not radical enough' and having some virtues and some defects, Wittenberg admitted the impossibility of enlisting unanimous support from managers for any particular plan. Some form of supplemental distribution is needed, he agreed, but means must be provided for remedying 'any unnecessary and dishonest brokers.'

Points outlined by Wittenberg as essential abolition of buys; requirement that certain percentage be kept at the box office; limitation on premiums; abolition of gifts between managers and brokers; outlawing of managers' relations with unlicensed brokers; heavy penalties imposed by Code Authority; use of agency orders on box offices; central control of method by Code Authority to prevent discrimination between brokers or theatres; institution of club service; separation of theatre and ticket 'ticket business by brokers'; printing of agency name, price and premium on either tickets or orders on box offices.

Should the 'library' method be employed, Wittenberg explained, better public service would be afforded, since theatres could maintain control over disposition of seats and would be kept informed constantly of the speed at which reservations are being purchased. System is similar to that used by tourist and Pullman agencies in selling reservations to travelers. A weakness of the existing method, Wittenberg noted, is the fact that once pasteboards are turned over to agencies the theatre has no idea how many seats have been sold. Besides correcting this weakness, the 'new method would put brokers on their toes, he remarked.

**Proposed Amendment**  
Wittenberg plan was written into the revised code as a proposed amendment and was discussed only casually. It would involve creation of a central agency by the Code Authority, transfer of all tickets to brokers for best information, and subsequent distribution to individual agents. Ducats would be registered to facilitate tracing those suspected of falling into scalpers' hands.

Request for opportunity to study any plans presented, and to file briefs or alternate schemes was made by William Klein, representing the Shuberts. He condemned the Wittenberg proposal as unwieldy, commenting that use of orders on box offices would cause confusion and displease patrons.

Cut-rate controversy was called forcibly to the attention of the NRA first by Wittenberg, who said that the revised pact should authorize a ticket-control method adaptable to the whole country. Emphasizing that current restrictions apply only in New York, the ticket committee chairman caustically remarked that the limited scope of the regulations has 'left the country wide open to the throwaway system.'

**Haight's Angle**  
Added demands for prohibition of rate cutting schemes came from George Haight, who 'blamed private' outgoing local managers and managers for the 'road show' terming the throwaways a racket. Haight said the method was unfair to customers and injurious to theatres, adding that such bait does not attract permanent patronage. Insisting that managers who can operate for 40 cents should advertise prices accordingly.

These attacks provoked immediate

responses from Lester L. Smith, representing the 'Dramatic Stock Managers' Association; J. Harry LeBrun of Philadelphia, speaking for Wee & Leventhal; and Samuel E. Nirdlinger, Philly operator. All defended the theory of throwaways and two-for-ones, maintaining the public is not misled and use of such devices is beneficial.

Smith contended that the greater part of the nation's theatre is located outside New York and is represented by stock, most of the managers depending on throwaways to attract patronage.

**Psychology**  
Public psychology makes use of throwaways necessary, Smith maintained, since patrons are skeptical of low-priced entertainment, and while they will jump at the chance to buy a 2¢ ticket for 40 cents they are dubious about attending shows advertised for 40 cents.

Emphasis was laid on the number of managers using such devices, Smith reporting that 17 of 27 existing stock companies employ this form of rate-cutting and are entirely dependent upon that system.

Smith was agreeable, however, to the idea of requiring throwaways to carry an explanation that a 40-cent service charge will be imposed. Determination of the government to cut off, if not outlaw the practice, was regarded by Deputy Administrator Farnsworth, who commented that 'there isn't anything we can do to prevent the public from being chumps, but we certainly will prevent them from being made suckers.'

**Deceptive?**  
Farnsworth's implication drew heated denial from Smith that throwaways are deceptive. 'We don't depend on deceit to do business,' he retorted, observing that 'the consumer doesn't object—there are only a few squawks.' Smith finally admitted, however, that two-for-ones are unfair to the public and agreed that inequities resulting from this method of price-cutting should be eliminated.

Right of hinterland managers to use rate-cutting methods was defended by LeBrun, who repeated Smith's charges that New York managers violate price-cutting provisions in other ways. Philly lawyer contended that metropolitan producers have no grounds for kicking because 'they abandoned the road, through their short-sighted policies.'

'If you limit this phase of the business, it will mean throwing 500 men and women out of work,' LeBrun testified. 'Under the cut-rate system we have been able to reopen houses throughout the country which have been dark for a long time.'

**Type and Method**  
Detailed information about the type and method of distribution of throwaways was solicited from LeBrun, who said that in some cases the number of such admissions was rigidly limited.

Admission that some forms of throwaways are a racket came from Samuel Nirdlinger, who related how he had adopted the British pit system to attract patrons.

After Nirdlinger had presented some sample tickets, Farnsworth pulled from his pocket others issued by the Philadelphia man's theatres which, he maintained, were deceptive. Farnsworth also admitted he had called the attention of the Internal Revenue Bureau to the use of these ducats and had been informed that tax must be paid on the basis of full established price, although actual sale price is only a fractional part of the printed amount.

**Labor Scrap**  
Principal scrap over code centered on proposals to establish a mediation board to settle controversies resulting from union regulations. Such an agency was proposed by Milton R. Weinberger, counsel for League of New York Theatres, who presented a sheaf of amendments, the most important specifying that a review board with power to make final decisions should settle union controversies.

Board would consist of one member named by the employer, one by the union involved and one by the President. Amendment stipulated that decision should be binding on both parties and have same status as clauses in collective agreements. Some machinery for relieving managers of oppressive union requirements should be provided, sev-

eral managers insisted, with Marcus A. Helman, Roland Stebbins, Lawrence Langner and David Feinstein leading the fight for the Weinberger proposal.

**Helman's Idea**  
The road could be revived if production costs could be reduced, Helman predicted, complaining that union requirements frequently involve labor costs which mean the difference between a moderate success and a flop. Establishment of a means for working out these disputes would be for the mutual good of producers and workers, he noted, since the result would be greater opportunities for employment and longer runs.

Insisting that arbitrary rules requiring employment of surplus musicians and stage hands prevent producers from paring overhead, Helman called to Farnsworth's attention the fact that during recent years plays have lost their hit or flop class and the moderately successful play has been killed.

Several provisions reducing labor costs were advocated by Feinstein, who urged clauses limiting minimum calls to three employees in one-set shows; right to interchange department heads; abolition of the yellow card; and limitation on liability for debts to unions.

**Instone's View**  
Code should provide that one-set shows need no carpenter, an electrician and a head property man, he said. Yellow card is unjust, because it is based the New York theatre, while many houses used on the road are smaller, newer, and better equipped, so that many employees are unnecessary, he contended. Labor regulations make it impossible, he added, to buy films in legit houses since excessive numbers of union employees are required under present regulations.

Union regulations were blamed by Stebbins for lack of available capital and by Langner for discouraging playwrights.

Stebbins related expenses incurred in taking 'Green Pastures' on the road to prove his case. Said profit for 35 weeks tour was \$9,000 and that unions got over \$61,000 of the \$312,000 gross.

Protesting 'If we have empty theatres we can't make any money,' Langner accused union leaders of entertaining a 'false philosophy' about ways of increasing employment. He noted that theatres cannot install labor-saving devices under industrial plant laws and said that insistence upon employment of unneeded workers kills shows and restricts job chances.

**Langner's Point**  
Dramatists suffer directly from union rules, Langner pointed out, since they are hesitant about writing multi-set plays for fear managers will reject them on account of high production costs. Theatre cannot compete with films under these conditions, he observed, because motion pictures offer frequent changes of scenery. One-set shows have increased greatly in the past five years, he said.

Other principal labor dispute related to proposals to place rigid limitation on rehearsal periods. Limitation was flatly denied by managers as too restrictive. Proposition was put forward by Weinberger which eliminated requirement that rehearsal time be consecutive, but specified rehearsals must take place between 10 a.m. and midnight. Would allow a 10-hour day for musical or spectacular play, and eight for serious drama and would remove restriction during the two-to-three weeks before opening.

Supporting this proposal, Lawrence Langner admitted that rehearsals are frequently prolonged and actors are abused, but said that blame should not be placed entirely on producers. Charged many actors are slow to learn and that others are engaged when rehearsals for new plays are being held.

**Rehearsal Time**  
Rehearsal time for musical numbers should be extended, Dwight Deere Wiman pointed out. William Klein, Shubert spokesman, took the same position, emphasizing frequent need for complete revision of dance numbers and substitution of new music.

Considerable dispute developed over proposal to specify that little theatres are not subject to the code and provisions authorizing Code Authority to grant exemptions to summer companies in small towns.

Spokesmen for amateurs insisted code should not refer at all to them, and criticized the proposed definition of little theatres as misleading.

Producers, on the contrary, insisted summer theatres should come under the pact since they frequently are competitive. Similar controversy occurred over 'Farm' worth noting that many stock producers have attempted to dodge the code by adopting the name 'little theatre.'

**Experimental Theatres**  
Plea on behalf of experimental theatres was made by George Haight, who said that summer theatres generally want to get away from commercial competition and rarely make profit. Boyd N. Smith, manager of the Yale theatre, contended little theatres cannot be construed as units in any 'industry' and said the definition is bad because many amateur groups employ paid directors, which would make them subject to the code in the proposed amendments. He said the amateur groups should be eliminated to prevent confusion and misunderstanding. Barrett Clark said.

Support for the summer theatre on the ground it holds the future of the stage was provided by George Middleton, representing the Dramatists' Guild. Said prolonged controversy over the code will delay start of summer activities and urged that code directly exempt such groups, rather than leave matter in the CA's hands. John Howard Lawson, representing the Guild, agreed that little theatres should not be mentioned in the pact.

Greater representation on Code Authority by both New York and stock producers was demanded by Weinberger and Lester Smith. Former contended that labor has too great a voice in administration, while latter complained that stock managers were squeezed out when the original code was drafted.

**Agent Fees**  
Provisions preventing managers from paying fees to authors' agents were advocated by Alexander McKaig and Wittenberg and opposed by dramatists' spokesmen. Managers insisted they are held up by playwrights, while latter insisted producers would not 'go through with the show' without the basic agreement originally proposed last summer. Wittenberg contended that managers who attempt to give plays proper presentation but cannot keep going three weeks should have some share in profit and other rights. McKaig protested that unless the code makes payments by managers an unattractive proposition, managers will be forced to pay fees which should be paid by authors. John Howard Lawson countered with a charge that under the present arrangement the author pays all and managers pay nothing, remarking that rights to a play are not divisible.

Employer and employee factions appeared deadlocked on the mediation question, although Gen. Hugh Johnson has ordered that every code contain a provision setting up industrial relations boards. Union officials strongly assailed the proposition of managers and refused to consider the particular scheme advocated.

The proposal would put the labor movement back 30 or 40 years, the NRA was told by Gen. Samuel T. Ansell, counsel for Federation of Musicians.

**Mediation**  
Mediation idea would break down contracts, he said, and would 'simply be punishing the right of the individual or group or union to enter into a contract with the people who employ them.' Said claims that change in union regulations would stimulate new productions was 'pure speculation' and insisted the Musicians' Union has gone as far as it can toward reducing labor expenses.

Taking issue with the Ansell claim that musicians have made numerous previous concessions, Middleton Weinberger charged 'we have met your representatives time and time again and we have gotten nowhere.'

Argument that labor costs discourage new production was reversed by A. H. Nussbaum, representing Musicians Local 802, who said that patronage has slumped because theatres offer no musical entertainment between acts.

**Elliot's Argument**  
Large charge that managers are trying to 'revolutionize' labor situation at expense of his membership was made by William Elliott, president of I.A.T.S.E., who said 'I cannot agree to any part of the plan, policy, or system submitted.' Pointing out that stagehands on the road are on call seven days, 24 hours, Elliott said the yellow card practice was unduly and bluntly refused to consider re-

ducing the number of stagehands now required for road shows.

Protests that the union has agreed to make several ducats were registered by Farnsworth, Democracy, Alliance secretary-treasurer, who noted that the theatrical season is short and cutting employees does not help producers or spread jobs in the long run. Dempsey complained that managers 'chisel every chance they get' and if offered a chance to get before a mediation board, would keep unions on the defensive continuously.

**Holt's opposition**  
The program was modified by an agreement that the union might consider some mediation 'scheme' if arbitration boards would be up in every city, but he registered strong objections to having a New York group rule in cases arising in Boston, Los Angeles and other centers.

**Equity Slaps**  
Managers came in for more slaps when Equity representatives appeared to demand limitations on rehearsals. Suggestion of Lawrence Langner that rehearsal time is devoted to teaching actors was derided by Frank Gillmore, who said 'acting cannot be taught, and demanded that rehearsals be limited to eight hours. Equity leader said it is 'absurd' insist that more time is needed.

Complaint that managers failed to live up to promises to remedy rehearsal abuses came from Dorothy Bryant, Chorus Equity representative, who testified the legitimate theatre code is the only NRA code under which there are any employees who work for nothing.

Hours should be cut, she said, and afford needed protection since, she said.

Opposition to differential for stock actors was voiced by Emily Holt, who stressed that minimum for stock companies was \$10 below the subsistence wage paid actors in CWA theatres. Mrs. Holt said proposed differentials would turn theatres into sweatshops. Mediation idea was also criticized by Mrs. Holt, who said boards would nullify contracts negotiated by collective bargaining.

**Wardrobe Workers**  
Separate wage and hour clauses for wardrobe workers were asked for by Augusta Ocker of Wardrobe Attendants' Union, who complained that numerous wage cuts have been taken in the hope of compelling managers make the grade. She pointed out that unemployment has spread and opposed any further reductions. 'Ticket brokers presented opposition to the Wittenberg plan,' Wittenberg schemes and differed among themselves on question of whether there are too many brokers and how tickets should be distributed.

Stanley Fowler, describing himself as a representative of the 'big bad wolves,' said brokers no longer speculate, and complained that it is impossible for any but a favored few to live up to present requirements.

Permission to make at least one resale was urged by nearly all agencies on the ground that the allocation system is discriminatory and provision should be made for obtaining an added supply of ducats.

**Strauss' Angle**  
Present system was condemned by Robert K. Strauss, CA member for the government, who urged the trial of 'some new scheme.' Supporting some features of the Wittenberg proposal and opposing others, Strauss said the present system cannot be enforced and that new method should be elastic. He opposed suggestion that resale be permitted.

Both alternate ideas were assailed by John McBride, who said that 95 per cent of all tickets are sold at the box office scale and pointed out that gyp business is extremely small. Public insists on good seats and will not pay price to get them when it wants them, he noted. Approving the present plan of ticket control, McBride said there are too many agencies in the business under present conditions.

Defending cut-rate agencies, Matthew H. Zimmerman of the Leblang agency urged revival of 'hous' and 'club' seating. He said he has 'a success' nor does it lessen the box office sale of near-hits, he said. 'It serves as a salvage outlet for slow-moving, left-over, and out-of-fashion merchandise in the theatre.'

Briefs demanding stringent provisions controlling scalpers were presented by the Consumers Advisory Board, which requested time to study the Wittenberg and Wittenberg schemes and discuss matter in greater detail at the next session.

# Plays Out of Town

## Sweet Bells Jangled

Philadelphia, April 2.

Latest vehicle for Jane Cowl looks artistically as promising as anything she's done, but certain aspects of the theme make it doubtful for popular success. Sheldon Bennett and Shepard Traube are listed as producers.

Author, Reginald Lawrence, is dealing with an interesting triangle of deranged mentality. He handles the theme delicately and with restraint, but the idea may be distasteful to some theatregoers. Most of the acting here raved, but there were complaints from patrons.

Story concerns one Meg Pemberton, who goes insane when, just before her child is to be born, she learns that her husband has been unfaithful. Baby dies in childbirth, but mad Meg persists in believing that it lived and also that her erring husband had gone away on a long journey.

A noted psychiatrist is brought in on the case, and his suggestion is that an old girl friend, Janet Dodge, come to the house to live and that she and the husband should gradually and gently, to win the wife back to sanity. As is not at all surprising, the two, being thrown much together, fall in love. In the end, another doctor, the adviser of the first, sends the friend away and tells the husband to court his wife all over again, even in her clouded mind, she has returned to the world of hubby and friend and believes she is not wanted.

There are many very touching scenes in 'Sweet Bells Jangled' and, several highly interesting. In fact, the action is unusually tense from the curtain rise to the end, and if one will accept the theme, he is bound to be much impressed by its unfoldment. Some of the characterizations—especially that of the central character, may not stand up under analysis, but they make for a terrifically powerful dramatic conflict. Although much heavier, Lawrence's play resembles Fulton Oursler's 'Behold This Dreamer,' in which Glenn Hunter appeared about a year ago. The latter, although a well-rated play, was a failure.

Capital performances all along the line. 'Sweet Bells Jangled' is a fine play, in fact, a play that requires the most delicate and sensitive handling. Miss Cowl, although the central figure, has by no means got the best of the fact she's comparatively little on the stage, but she does have some tremendously effective scenes. Her role is made particularly difficult by reason of the fact that she is to carry, nearly all the time, a bundle of clothes which she, in her deranged state, insists on thinking is her child.

Mary Phillips is capital as the girl friend and so is Minor Watson, as the husband. In fact, he has one of the best roles he has had in a long time and the two, together, these two doctors are portrayed by Clyde Franklin and Eugene Sigaloff, and Florence Edney contributes one of her usual shrewd character portrayals as a friend. The play's manager's one set is in fine taste.

'Sweet Bells Jangled' is a thoughtful and impressive play. It remains to be seen whether its theme will be accepted. Waters.

## EASY PICKINS

(Mask and Wig Show)

Philadelphia, April 2.

Mask and Wig Club's 46th annual musical extravaganza turns out to be one of its best, although club saved money this year by employing no professional talent anywhere. Dances were directed by a Wigger (Francis J. Kelly, Jr.) and he's done a capital job. Settings and costumes were also designed by the boys, and they deserve plenty of credit.

'Easy Pickins' concerns the Pickens Brothers (August and September), two actors who set out to explore the stratosphere together with June East, a lady of buxom and voluptuous beauty, the kind commonly associated with the West. They land on the moon and one of the explorers (August) is accused by the Lunar King of alienating his wife's affections. Second act mostly concerns the fact that at which, among other things, he is accused of causing the cows on the Milky Way to go on strike. Much of this trial scene is very amusing indeed and the fact that it is in rhyme, it is also quite clever and more adult than most of the books of college shows.

Joseph P. Fellman and S. Rieckley Reicher have contributed a corking score—one of the best a Mask and Wig show has ever possessed. Outstandingly tuneful numbers are 'Old Timey,' 'Nasty Man,' 'Loneliness' and 'Easy Pickins.' As previously noted, the dance evolutions are intricate and very well done. One special number,

Moore Ballet, is strikingly effective. All the boys are capable, but Elmer Jacob Myers who plays the King with the bow, is the low comic strip, J. Ellwood Dougherty, as the seductive June East, and Samuel Walter Gregg, Jr., as August Pickens, are outstanding. A tour of Pennsylvania cities will follow. 'Easy Pickins' is a good show and a credit to the organization. Waters.

## BROADWAY REVIEW

### One More Honeymoon

Force in three acts, presented at the Little, March 31, by John Nicholson and Ned Brown. Written by Leo Rendon; staged by Nicholson.

Charles Harrison Richard L. Mason... Burford Hamden Nancy Devore... Ann Butler Wanda Rutledge... Alice Fleming Pookelocodeskasomoko... Will H. Philbrick Miss Rutherford... Alvin Benson Charles Lommas... Harry Hanton

Saturday was the wettest night of the season, but the boys who review plays slunk out mulling that they'd rather brave the downpour than take any more of 'One More Honeymoon.' Trooping started at the end of act one and the third act found only those reviewers who found in the rain remaining. Plays can fool the critics sometimes, but not this time, for the only Holy Week entrant is (or was) amateurish. Surprising is that the boards rise beyond the opening performance.

It's about a young fellow who goes broke in the bug exterminating business. Good natured newspaperman steers a rich widow into the run's apartment and she marries the woman, taking her to Iceland on a honeymoon. The long winter night was figured perfect for that sort of thing.

They bring back an Eskimo, a guy with a 21-letter name but with a new kind of bug exterminating juice made out of fish. To prove he is an Eskimo he eats the goldfish. Then he sustains anthropological grabs, teaches and marries him, and he sells his bug stuff for a million bucks.

There is more to the story but it doesn't matter. Most of the cast names looked strange and so was the acting. Curious, however, to see Will H. Philbrick cavorting about as the Iceland Pookelocodeskasomoko. He was amusing for a moment or so.

Sure was a wet night, but the show was wetter. Thee.

### Hampden Gets \$7,000

In 4 Shows, Seattle

Seattle, April 2. Four performances at 55 cents to \$2.20 netted Walter Hampden \$7,000 in four shows, seats at \$1.00, and this kind of biz is close to \$100,000. Hampden laid off during Holy week; goes next to Salt Lake.

### L. A. 'Memory' Readied

Los Angeles, April 2.

Rehearsals for the Myron C. Fagan production of 'Memory,' which he authored, and which will star Helen Morgan, begin tomorrow (3) at the Baltimore, with the drama set to open April 30.

Kurt Ames (Leon Watcoff) gets the lead and Erin Bryn Moore the top femme part. Also in cast is Jackie Searle. Miss Morgan will warble one ditty, 'A Fool There Was,' by Stella Unger and Fred Fisher.

Fagan will direct, with Irving Strouse handling publicity.

### Aiding Binyon

Hollywood, April 2.

In the cast 'Stooge,' Claude Binyon-Joe Mankiewicz play based on the Binyon yarn, are Leo Chalzel, Ferdinand Munier, Jerry Fletcher, Valerie Stevens. Wm. Russell is directing, with opening tentatively set for the Threshold, new Hollywood legit show window, around middle of April.

### HARTFORD LIKES W&L'S

Hartford, Conn., April 2. Hartford is giving Paxon's Theatre a good bit of money on the W & L Leventhal stage presentations.

Two shows so far this season, one had Beverly Bayne and Herbert Raylinson in 'Dangerous Corners' and the other, Pauline Frederick in 'Her Majesty the Widow.' Both netted quite a bit of change, although the house was dark for close to two years.

## Shows in Rehearsal

'Are You Decent' Ibert Bannister) Bijou. 'Jig Saw' (Theatre Guild.

'Broadway Interlude' (Hammerstein and DuFort) Masque. 'Stevadore' (Theatre Union) 14th Street.

'She Loves a Not' (London) (Winman and Weatherly) 46th Street.

'Late Wisdom' (Mark Newman) Little.

## DUCAT BROKERS TOLD TO FORM OWN PLAN

roadway's theatre ticket brokers were told to present a plan of ticket control when the additional open hearing on the code is held in Washington next Tuesday (10). William P. Farnsworth, deputy administrator who succeeded Sol Rosenberg, bluntly told the ticket people at the code hearing at the capital last week that if they didn't have some plan of their own, one of the several ticket plans already proposed would be accepted.

In the two day and night sessions, a majority of the time was devoted to tickets, in one phase or another. There were revelations which appeared to surprise Farnsworth, despite the welter of confabs on tickets prior to, and during the hearings. Comment of some officials interested in straightening out the ticket situation was to the effect that entirely too much attention was devoted to tickets and that there were other problems as important.

Independent brokers, those grouped outside the big three—McBrides, Postal-Leblang and Tyson Sullivan-Kay—were represented by attorney Stanley Fowler. He declared that most of the preferred tickets for some shows and particularly the 'Follies' were allotted to the three leading brokers. It was claimed that 270 of such tickets virtually shut out the independent and 180 tickets went to one agency (Tyson), that number later being reduced to 150. He charged that his clients therefore had to obtain tickets from that agency, paying 75c. over the box office price and, if sold to customers without additional charge to hold the patronage, there was no profit. Argument was in support of the indie plan for the right to make a resale charge, which would double the present allowable premium.

Otherwise it was figured that if rules covered the price phase of ticket distribution there should be no rule making for a more even allotment. Shuberts did not subscribe to that idea. J. J. Shubert was present with his attorney but withdrew after becoming indisposed, not however, to the fact that the Shubert theatres would dispose of tickets in their own way.

John and William McBride became angered during one session, being particularly excited over a clause in the proposed control plan put forth by Philip Wittenberg, a New York attorney. They objected to the idea that any ticket allotted to their agency, if found in another broker's hands would be presumptive evidence of violation and might lead to suspension. McBrides, Postal-Leblang and Tyson are for continuing the present rules, although during the winter they had criticised the Code Authority's system.

### 'Hamlet' for Brooklyn

Omaha, April 2.

Hart Jenks, studio director of KOIL, Omaha, has been invited to play the role of Hamlet in a production to be presented by the Brooklyn Institute of Arts and Sciences on April 21.

Invitation to play the part was extended by J. Augustus Keogh, director of productions at the Institute, who was formerly associated with Jenks in two seasons with Fritz Lieber's Shakespearean repertory company.

Tyson will be given a matinee and an evening performance in honor of the anniversary of the birth of William Shakespeare.

# Wash. Battle on Throwaway Ducats May Bring Treasury Dept. Inquiry

## BALTIMORE GETS FIRST LEGIT THIS SEASON

Baltimore.

Baltimore's this year is a return of legit in double dose, both spots breaking the barrier tonight (2). Maryland hangs its first show this season with 'Dangerous Corner,' intialier of sensitive shows Woe and Leventhal are skedded to send in.

No cut-rate or English pit system policies will be pursued, a straight dollar admission being the tap, and half that for matinees. As in practice throughout the W. & L. wheel, the Maryland builds the sets for each show. No public mention of stock affiliation is being made, W. & L. also receiving no formal billing as the shows' presenters. Plays are simply being hawked as roadshows.

Ford's UBO house, also relicts tonight with the Charles Emerson Cook Players, new resident stock troupe. Marks the first stock outfit in this theatre in six years, and that was a summer troupe. Cook's original group put in fifteen weeks up at the Auditorium during midwinter, finally succumbing to a combination of Lent and unfortunate weather breaks Feb. 24.

Cook is tossing out the first ball with 'Men in White,' Harry Ellerbe and (Miss) Lee Patrick in the top spots, plus Calvin Thomas, Joseph Eggenton, Lawrence Keane, Rosamund Merivale, Helen Pitt, Wallace Acton, Oscar Westgard, Daisy Lovering and Allan Kaye. Addition Pitt is the stager. Prevailing 85 cent top nites and 40 cent mats will inaugurate a new low tariff for stock hereabouts.

## 'Hell to Pay' Parker, Boston Transcript Vet Critic, Dies at 67

April 2.

Henry Tyler Parker, known to show folks throughout the United States as H. T. P., one of the most authoritative and colorful drama critics for the past 40 years, died Friday (30) after a week's illness from pneumonia.

H. T. P., as he signed himself, was on 'The Boston Transcript' for 40 years and one of the few inter-urban editors of drama whose opinion was rated as meaning something. His reviews were always brutally frank and yet commanded respect from authors and managers.

He was a colorful individual. One of his pet columns was 'Hell to Pay,' employing the initials of his name and for several decades it has been a dramatic biz legend that 'Hell to Pay Parker says—'

He always wrote in longhand and never answered a telephone. Once great he was called to New York and always stop at the Murray Hill hotel, preferably in a back room. Frequently, too, he went to London.

After being in New York for some years as the Transcript correspondent, he went to London for a few months in 1933 as representative of the Boston paper and the New York Globe. In 1903 he left the Transcript to become music and drama critic for the Globe in New York, but two years later returned to his first love. He never wandered away after that.

Parker had a strong dislike for censorship and wrote many virile and bitter articles on the subject. His writings were decidedly of the old school, but outstandingly stylistic.

He was a member of the Harvard Club of Boston and the Stage Society of New York, and had entree to many exclusive clubs in several European capitals.

He was unmarried and 67 years old at the time he was stricken.

### 'Yoshe Kalb' on Coast

Los Angeles, April 2.

Maurice Schwartz comes into Baltimore for a week starting April 30, in his Yiddish play, 'Yoshe Kalb.' It's his first trip to the coast.

Following a recent ruling of the Treasury Department that 40 cent admissions on passes to legit shows is tantamount to cut-rates and therefore calls for the payment to the government of 10% on the face, or box office, value of the ticket, the New York collector of Internal Revenue is preparing a claim for back taxes against theatres which have exacted 'service charges' on passes and against Leblang's cut-rate agency.

Inspectors estimate that around \$75,000 will be the total sought from Leblang's. Amount claimed from managers using the pass tax collection is more or less undetermined. Among those principally concerned are the Shuberts, who started the system of collecting 40 cents per person on 'free admissions,' describing such levels as 'employees' admission' and 'employees' beneficial fund' level.

It is not believed that the intent of the law is such as ruled by the Treasury Department insofar as cut rates are concerned. Until it is decided that the intent of the revenue act called for 10% on the actual box office price, Leblang's did not collect the tax. Since the agency did not actually collect the full percentage on its cut-rate sales, it is expected that the claim will be settled for a lesser sum.

Eisner's Argument

At Washington, attorney Mar Eisner, former tax collector in New York, appeared to argue against the Treasury ruling. He was given five minutes, but presented a brief in which he showed that tickets sold at cut-rates were accompanied with taxes that really meant that the purchaser paid 20% instead of 10%—that if a \$5 ticket is sold at half price in Leblang's, the new ruling calls for a tax of 30 cents, whereas, it should not be more than 15 cents. In other words tax is being collected on money not actually paid, he says.

Since the ruling, Leblang's has been collecting on the box office, or printed value, of tickets but on the reverse there is a stamp that the stubs should be retained, so that should the ruling be upset the patron will be entitled to a refund.

As regards the collection on passes, that money has actually been collected by the general managers using that practice. Under the ruling, if 40 cents is collected on a ticket priced at \$3, 30 cents is due the government. Doubtful, 'there' (Continued on page 58)

## CLUB BUYS 'OF THEE' PRODUCTION RIGHTS

Springfield, Mass., April 2.

'Of Thee I Sing' opened at the Court Square theatre tonight under the auspices of the Kiwanis Club, local talent as to cast and chorus being used, but with the original Sam H. Harris production. Manager was paid \$2,000 for the production, but it is likely the settings will remain here, at the request of the showman.

Cost of ringing up the curtain is estimated at not less than \$7,000. Show will be played six nights, top being \$3. While a profit on operation is not expected, advertising in the souvenir programs approximately \$15,000.

Show was staged by Bib Day, former stock manager. Last season the Kiwanis staged 'Show Boat' here.

### Dallas Stock

Dallas, April 2.

Boyd B. Trousdale's Players opened Sunday (1) at the newly modernized Uptown.

Stock company had been playing at the President, Des Moines.

### SEATTLE'S 1ST OPERA

Seattle, April 2.

Seattle will have its first taste of grand opera at pop prices for five days, opening April 5, when the San Carlo Grand Opera Company will be at the civic auditorium. Prices scale from 55 cents to \$1.10. Ellison-White is presenting, with Bill McCurdy handling in northwest, including Portland, Seattle and Vancouver, B. C. Advance sale looks big.

## Paris Legit Gets Second Breath; 'Races' a Smash, 'White Horse Inn' Nears Record; 'Tovaritch' Strong

Paris, March 24.

With the the Horse Show, rand Palais, the real Paris season is on, is busily scrambling to make up for the time is winter. Mild weather, plenty of taxis and political calm—momentary, least—are lenient, and business is coming back closer to what used to be considered normal.

the plays which caught by opening at the it time is 'La Porteuse de Pain' ('The Baker's Girl'), melodrama which the Ambigu of which at the Renaissance last week was a happy inspiration. It is a sombre, weepy piece, and they love it. Comes close to being a French 'Uncle Tom's Cabin'.

Not a small part of the success of the piece is due to the acting of Marcelle Geniat, who is everything a melo needs. She came into heavy public attention this year by running away with the role of 'Franzini', play about a murder trial which ran earlier in the season at the Ambassadeurs.

Another new success, of a different type, is Bruckner's 'Races', currently running at the Oeuvre, little theatre, in a French adaptation by Renee Caye. This little house, situated in a Montmartre courtyard, with wooden seats minus most of their paint and a curtain which needs darning in spots, puts on some of the finest productions in town, and it has rung the bell with its presentation of this German piece.

### No Demonstrations

Piece is a nightly sellout. Strangely enough, there are no demonstrations. Paris audiences almost invariably take the theatre to show their political opinions, when the piece has any sort of a political angle, and whistling and cheers would normally be expected at a show like 'Races'.

Outstanding performances are delivered by Raymond Maurel, Raymond Rouleau, and Taxis, Baluchova. Only fighting about the play is in aesthetic circles, a group led by Jean Cocteau contending that Bruckner missed when he concentrated on a personal story, leaving the big racial movement as mere background.

Another recent opening which caught them by surprise is Georges Berr's comedy, 'Mon Carmel', at the Varieties, which is hailed as one of the big laugh producers in town. It is full of local French and current events angles.

Of the old ones Jacques Deval's 'Tovaritch' at the Paris, has had the outset of the season as a hit, is still going strong. Dostoevsky's 'Crime and Punishment,' a hangover from last year at Gaston Baty's Montparnasse, seems eternal. Charles Dullin at the Atelier is still playing Shakespeare's 'Richard III,' but he has an adaptation of an older English play rehearsing, ready to spring when grosses dwindle.

Among musicals, 'White Horse Tavern' at the Mogador, an Erik Charell production, is showing no weakening and may break records for a run, although the old marks set at this house by 'Rose Marie' and 'No, No Nanette,' will take a lot of licking. Reinhardt's 'Fledermaus' is still at the Pigalle, and the Lehar show, 'The Land of Smiles,' holds Cartiens 'Gaites-Liquore' without letting up, with Willy Thunius doing the leading tenor job.

'Passage des Princes,' the Charles Mure opera with Offenbach music has held up well at the Madeleine, but is nearing the end

### 'Annina' in Czech

Prague, March 24.

Rudolf Friml's new operetta, 'Annina,' was presented in the Slovak National Theatre in Bratislava, Slovakia, March 17. Czechoslovakia is the first country in Europe to stage it.

It is retitled 'Ninon' here.

### No Silent Keys

Barcelona, March 24.

Police were called to the Teatro Romea when Roland Dorsey, French m.c., refused to go on with his orchestra because the house was empty. Managers insisted on his playing the empty seats, and when the cops came he played.

## Talk of Paris Fair Again; Was Dropped For Lack of Coin

Paris, March 24.

Heavy campaign is on to revive the idea of a 1937 exposition, previously dropped for lack of cash. Paris Municipal Council says that although the National Government won't put up the money, it will try to find some in the city budget. Decision is expected in mid-April.

Delegation of Senators also is calling on Premier Doumergue, who has dictatorial budget powers, to urge him to loosen up, on the grounds that business men need the show.

Present plans would have the show in the center of Paris. Arts and crafts, especially those of French peasants and workers, would be featured. A lottery scheme is favored to aid financing.

## CAB CALLOWAY'S 13C IN GLASGOW; ON CONT.

London, April 2.

Cab Calloway closed Sunday (1) at the Empire, Glasgow, with the gate bringing the house 2,200 pounds (\$13,000) for the seven days.

Goes to Paramount's Manchester Astoria on guarantee and percentage, and follows this with a week at the Carlton Hotel, Amsterdam, after which he plays one-night stands in Antwerp, Brussels, Rotterdam and The Hague.

On April 23 and 24 he gives recitals at the Salle Pleyel, Paris, where he is presented by Harry Foster. Next day he embarks on the Ile de France for New York.

## Besnard Quits French A.S.C.; Causes Turmoil

Paris, March 24.

Considerable turmoil has resulted in local literary and theatrical circles as a result of the resignation of Guillaume Besnard, one of the three general agents of the Societe des Auteurs et Compositeurs, through whom the sale of rights to French literary, dramatic and musical works is handled.

Besnard has been gone since March 7. He handled an important group of French authors, including Marcel Pagnol, Paul Achard and d'Annunzio among the contemporary writers, and Edmond Rostand and Victor Hugo among the old-timers.

Just what will happen to the writers on Besnard's string is not known. Probably they will be divided between Alfred Bloch and Serafin Bianchini, two remaining general agents of the Societe. The position of these two in regard to the purchase of rights to plays and books will thus be considerably strengthened.

## Former German Czechs Group for Protection

Prague, March 24.

Artists and singers of German nationality, but who are Czechoslovak citizens, although they were formerly employed in Germany, have formed an organization, with headquarters in Prague, to protect their interests, and to oppose the plan of the German government to control their activities from Berlin. Among the members of this organization, formerly prominent in Germany, are Director Carl Meinhart, Tilly De Garmo, Josef Buzil and Paul Lewitt.

## London Gives Razz to Yank 'Double Door'

March 24.

Elizabeth McFadden's 'Double Door,' produced at the Globe, March 21, proved a splendid vehicle for Sybil Thorndike. But the play itself was greeted with derisive laughter.

American import may have a short run on strength of Miss Thorndike's performance, however.

## STOLL REOPENS VAUDE WITH 7 WEEKS

March 24.

Sir Oswald Stoll has decided to give vaudeville, which first made his name, another chance. Encouraged by the success at his Chiswick Empire, where vaudeville has been cleaning up after several other types of entertainment, he is now instituting a real variety drive at most of his houses.

Biggest venture is the intended reversion to variety at the Alhambra. House goes back to that policy on April 9, with agents being requested to submit acts.

Other Stoll houses returning to the same policy are Wood Green Empire, Ardwick Empire and Hippodrome, Bristol. This, coupled with Hackney Empire and Shepherd's Bush Empire, gives the Stoll circuit seven consecutive weeks, as the Alhambra for a fortnight making him a power to reckon with.

No doubt Stoll will soon begin to import acts from America, and looks like he has a good chance. Jack Marshall, formerly assistant to Llewellyn John, is in complete charge of the bookings, and he seems to have a fair for modern requirements.

Stoll has loosened and has given the boys a freer hand, a thing he has not done in years. New regime has also instituted an open book, meaning any agent who comes, providing he has anything to offer.

## MOLNAR WRITING TWO

New Short Plays Will Go Into Double Bill

Budapest, March 23.

Ferenc Molnar is here completing two new plays which are to be produced for the first time by the Magyar theatre here early in October. One of them is 'A Night in May,' a farcical comedy in five scenes. The other is a more serious vein, has five short scenes, and will be entitled 'The Pastry Cook's Wife.' Both have Budapest backgrounds.

Molnar is discussing casting possibilities with Eugene Helit, manager of the Magyar theatre. Margit Dayka will probably be cast in the name part of 'Pastry Cook's Wife,' and Maria Lazar may play the lead in the other comedy, opposite to Gozon, with Eugene Torzs figuring in both.

## F. Friedmann-Frederich, Star Discoverer, Dies

Prague, March 24.

Fritz Friedmann-Frederich, the former director of the Metropole theatre, Berlin, and author of several plays, died here last week, after two months' illness.

Friedmann-Frederich, German by the establishment of the Hitler regime. He was the manager who discovered Richard Tauber and Gitta Alpar, among others.

## BEST SPANISH PLAY

Madrid, March 24.

Espinoza Cortina, a play of 4,000 lines, awarded every five years by the Spanish Academy for the best dramatic work during the period, was conceded to Jose Maria Peman for his religious play, 'El Divino Impaciente' ('The Impatient Divine').

It was judged the best piece produced during the 1929-1933 stretch. Peman was known as a poet and orator until he wrote 'Divine,' his first contribution to the stage. He is now a member of parliament.

## Cochran Warring With B. B. C.; Kit Kat Makes Joyce a Star

London, March 24.

Latest to declare open war against the British Broadcasting Corporation is Charles Cochran. He told the chain that as long as James Agate is its theatrical critic he will not extend it any seat courtesies. Cochran even went as far as to say that he will bar all his artists from broadcasting while Agate is in. But the B.B.C. is adamant.

### New Star

Kit-Kat management has decided to establish Teddy Joyce as a permanent star. He has made good with his band to such an extent that club feels warranted in taking this attitude. Joyce's picture is displayed on all the subway stations, on buses and in the newspaper advertising, and everyone's happy.

### But Start

'Magnolia Street,' currently at Adelphi theatre, nearly closed after nine days. Opened to very bad business, after divided press opinions, with Charles Cochran perturbed. During the week grosses picked up daily, with Saturday's business around \$2,500. Show's entire week's gross was just over \$7,500, leaving Cochran \$500 in red. Length of run is entirely dependent on this week's business.

Another show that came near folding on Saturday, March 17, was 'Here's How,' at the Saville. Show never really got going, with several bankrolls requisitioned. Members of cast, including pit orchestra, were asked to accept salaries by 50%. After a lot of excitement backstage, it was decided to accept, with show carrying on. For how long, nobody knows.

### Good Spy Play

Spy play by Percy Robinson and Frederick Peaseley was given a try-out at the 'Q' theatre, March 19. Titled 'Danse Macabre,' founded on the life and death of Mata Hari, continental spy.

Marie Burke has the title role, which is most dramatic in parts, and her acting revealed a number of impressive moments in a company of 40. Indications are this play may come to the West End shortly.

### Dull Revival

More than half-a-dozen years ago Ernest Cresset's 'Good Morning, Bill' in London. It was revived at Daly's March 20 by Peter Haddon, who is in the principal role.

Difficult to imagine a more perfect cast than the present one, but the Wodehouse dialog is definitely dated, and the pointed jokes, therefore, have lost their originality. Finally seen. Looks as if the revival will have a brief session of prosperity.

### Pavilion Bill

London Pavilion bill, week of March 19, is saved from mediocrity by the inclusion of three American acts. Paul and Walter Briant score splendidly with their comedy acrobatics, despite having had many imitators since their last trip here.

Ganjou brothers and Juanita, in their 'Romance in Porcelain,' have been here nearly a year, but are still the classiest of vaudeville acts. Act had the usual trouble with the pit orchestra, encountered here by many, and found it difficult to concentrate on their work with an eye on the leader. Despite this hindrance, they were given a good reception.

Hazel Mangane Girls were another act, almost killed by the stage band, which is used for the second half of the program, but came through well.

Of the native talent, only ones meaning anything were Danny Malone, Irish singer, whose only trouble seems to be what to do with his hands, and Vine, More and Naxand, three boys rendering harmony numbers, with one at the piano.

### Holborn Empire

Newcomers at Holborn Empire are Will Pyffe, back in vaudeville after 40 weeks with 'Give Me a Ring' and a pantomime. Pyffe renders two comedies, the 'Stomach' and 'Stevender,' both to good results.

Four Yacht Club Boys, doubling from Moneigneur restaurant, and headlining, score nicely, but are not

good vaudeville meat. Boys are a riot for the sophisticated, but not for family gatherings. Some of their material must rouse the censor's wrath.

Maisie Weldon, daughter of Harry Weldon, is now doing mimicry. Scratch a mimic and you find a Garbo. Her best are Zasu Pitts and Jessie Matthews. Gal has possibilities and should improve with experience.

Harold Boyd and his Jig-Saws have some good sight comedy, which is what is needed here.

### Sailors at Savoy

Three Sailors duplicated their Palladium success at the Savoy cabaret. Tracy and Hay, also at the latter, had trouble with music arrangements from 'Roberts' and 'As Thousands Cheer' having been stopped by local copyrighters, which necessitated new music arrangements. But despite that got over nicely.

## Czech German Theatre Reorganizing; Too Tough

Prague, March 26.

German theatres of Czechoslovakia, located in the numerous German sections, owing to the political crisis and reduction of state and municipal subsidies, have suffered greatly in the last year and are in financial difficulties.

Dr. Bahr, director of the Carlsbad municipal theatre, has just assumed the general management of the important city theatres in Marlenbad and Reichenberg, and his companies will appear in the three leading cities of northwest and north Bohemia. That's the first important switch.

Not yet been decided under what conditions the New German Theatre of Prague will be conducted in the next theatrical season, but here, too, a management switch is anticipated.

## France on the Up

Paris, March 24.

Reviving spirits of this country shown by success of Little White Beds Bar, which took place at the Opera Tuesday night (20) after having been postponed, at the last minute, from the night of the big riots, February 6.

Among entertainers who contributed to the success of the Little White Beds Bar, the Blue Bell Girls line from the Paramount Theatre; some of Max Reinhardt's 'Fledermaus' cast, and Mintinguet and a troupe from the Folies Bergere.

Ball is an annual society event, and crowd this year was one of the largest and most enthusiastic on record.

## Madrid Art Theatre Plans O'Neill Play

Madrid, March 23.

Art theatre group formed by Cipriano Rivas Cherif, playwright, under name of 'Teatro Escuela de Art' ('School of Theatrical Art') and has organized a subscription season at Maria Guerrero theatre.

First presentations include translation of an O'Neill play by Ricardo Baeza, 'La Decantada Vida y Muerte del General Malbru' ('The Exaggerated Life and Death of General Malbru'), and 'Don Gafieros y las Escusadas de Madrid' ('Don Gafieros and the Waiting Waiters') of Quinones de Benavente.

## Madrid Niterly Biz

Madrid, March 24.

'Casa Blanca' (White House), class niterly is trying something new to attract biz. Huge glass cage lining upper part of a wall filled with monkeys, pigeons and canaries in separate compartments so the spenders and the g.f.s can amuse themselves during their bored moments without the time or music of the monks and the birds.

To top off the classy decorations, Casa Blanca has a revolving and rising stage for its three orchestras—jazz, tangos and waltz—so that the orchestral changes can be effected without loss of time or music. Casa Blanca is owned by town's leading jewellers, the Sanz brothers, who also operate a block-deep modernistic cafe, the 'Aquarium.'



# Holy Week No Bugaboo

(Continued from page 1)

Saturday afternoon and evening curtailed the night trade although attendance was excellent and several hits drew the limit of standees. Had the weather been better on Saturday the legits would have made an even better showing.

There was an influx into New York, some visitors coming from fairly distant points. School holidays is a factor. Not a few Canadians swelled the visitors' total and at least several midtown hotels were jammed with guests. Parity of Canadian and American dollars, plus reduced excursion fares were factors. This week most of Broadway's shows are adding extra matinees and on Easter Monday (2) and others at the mid-week (Wednesday and Thursday).

'As Thousands Cheer' grossed as much as any normal week since opening and counted \$27,000. 'Follies' grossed about as much, tying for leadership. There was a dual tie for the best dramatic grosses, also, 'Mary of Scotland' and 'Dodsworth' both getting \$23,000. 'She Loves Me Not' was out in front of the previous week despite the big rain and did a material jump. Among others which stepped up were 'Ah Wilderness' and 'Yellow Jack'.

30 on B'way  
There are 30 attractions in New York including the incoming card but not counting two grand opera troupes at pop prices. The Ringling circus is at Madison Square Garden, starting slowly as usual. A new attraction which may bid for legit patronage is the 'Casino Varieties' which debuted Monday. Two repeats have been added to the list in 'Peace on Earth' and 'Four Saints in Three Acts'. Single premieres last week, 'One More Honeymoon', at the Little, didn't mean a thing. 'Another Love', Vanderbilt, and 'Gentlewoman', Cort, dropped out last Saturday. 'They Shall Not Die' is due off this Saturday at the Royale.

Estimates for Last Week  
'Ah, Wilderness', Guild (27th week) (CD-944-\$3.30). Actually went up during the most unusual Holy Week, and the gross approximated \$12,000, despite bad Saturday weather.

'All the King's Horses', Imperial (10th week) (M-1,468-\$3.30). Change of lead comic has Billy Granville; paced around \$10,000 and bettered an even break.

'Another Love', Vanderbilt. Withdrawn Saturday; played two red weeks.  
'As Thousands Cheer', Music Box (27th week) (R-1,000-\$4.40). As big as any eight performances since smash revue opened; went around \$27,000, close to new season stinger.

'Big Hearted Herbert', Ilmore (14th week) (C-991-\$2.75). Among laugh shows making money; moderate takings at around \$6,000 are profitable.

'Brain Sweat', Longacre (1st week) (D-1,019-\$2.75). Presented by Henry Strick and James Montgomery; written by John Charles Brownell; opens Wednesday (4).  
'Dodsworth', Shubert (6th week) (CD-1,387-\$3.30). Maintained corking pace with capacity the rule throughout week and the takings close to \$23,000.

'Follies', Winter Garden. (14th week) (R-1,493-\$4.40). Expected to run to July with 'The Family Album' a possible summer revue;

business around \$27,000 and profitable.

'Gentlewoman', Cort. Taken off Saturday; played week and half.

'Her Master's Voice', Plymouth (24th week) (C-1,042-\$3.30). Figured around \$7,000 last week; just better break, but due to stick through April.

'House of Remsen', Miller (1st week) (CD-944-\$2.75). Presented by Nicholas Soussanin; written by William J. Ferrellmann and Marie Baumer; opened Monday (2).

'Mary of Scotland', Alvin (19th week) (D-1,387-\$3.30). Held to big money that has kept it at head of non-musicals; \$23,000, remarkable for run drama during Holy Week.

'Men in White', Broadhurst (28th week) (D-1,118-\$2.75). Presented in stock in half dozen stands; original company slated to play out season; \$11,000 estimated.

'Moor Born', Playhouse (1st week) (D-896-\$3.30). Presented by Bushar and Tuerk; written by Tuerk; opens tonight (3) with name cast.

'New Faces', Fulton (4th week) (R-900-\$3.30). Intimate revue held or slightly better, starting pace with takings around \$10,000 should make grade; modest operating unit.

'No More Ladies', Morosco (11th week) (C-961-\$2.75). Among best of the class last week; show holding to good money, approximating \$11,000.

'One More Honeymoon', Little (1st week) (CD-923-\$2.75). Opened Saturday (1) and drew severe panning; surprise it resumed Monday.

'Pursuit of Happiness', Avon (26th week) (C-830-\$2.75). One of the finds among the summer's offerings; due to last out season; around \$5,000, but okay.

'Roberta', New Amsterdam (20th week) (M-1,717-\$3.30). Little change in the class last week and forecast to play through coming summer; \$24,000.

'Sailor Beware', Lyceum (28th week) (D-923-\$3.30). Held to same pace as with most others last week; estimated around \$9,000.

'She Loves Me Not', 14th St. (24th week) (C-1,413-\$2.75). Controversial about last week until Saturday's downpour, but went over \$18,000; leading laugh show.

'Sing and Whistle', Forrest (8th week) (C-1,057-\$2.75). Using variety types of cut rates and getting by at small money; estimated around \$3,000.

'The Perfumed Lady', Ambassador (4th week) (D-1,118-\$3.30). Not sure after this week; similarly cut rates to taking approximately \$3,000.

'The Shattered Lull', Elliott (3rd week) (D-1,864-\$2.75). Controversial drama with Nazi theme appears questionable stage fare; estimated around \$3,000.

'The Singing Hour', Booth (8th week) (D-708-\$3.30). Tapered off somewhat last week at \$5,500, but plenty for imported drama and engagement should go through May.

'The Wind and the Rain', Ritz (10th week) (D-918-\$3.30). Moderate cost show getting that kind of coin; with cut prices aiding paced at \$11,000.

'They Shall Not Die', Royale (7th week) (D-900-\$3.30). Final week; strong upstairs but lower floor light and subscribers expected to desert; unusual mention, about \$8,000, hardly profitable.

'Tobacco Road', 48th St. (18th week) (D-969-\$3.30). Making excellent money and holding to \$9,000 or better weekly; not smash but definite success.

'Wife Insurance', Barrymore. Postponed; out of town next week before Broadway presentation.

'Yellow Jack', Martin Beck (5th week) (D-1,214-\$2.75). Only Saturday's weather hindering gross; top takings up to \$800.

Other Attractions

'Casino Varieties', Casino (formerly Earl Carroll); vaudeville type revue; opened Monday matinee; night to \$1.

'Peace on Earth', 44th Street; up-town after 16 weeks at 14th Street.

'Four Saints in Three Acts', Empire; repeat date.

'Grand Opera', Broadway; pop opera started Sunday (1).

'Grand Opera', Hippodrome; pop opera also opened Sunday.

'The Drunkard', American Music Hall; revival with beer and eats.

'The Mikado', Majestic; first of Gilbert and Sullivan revivals; opened Monday.

'The Barretts' here that night.

'The Barretts' here that night.

## Life in Boston

Boston, April 2.  
Decidedly more lively on the right. Most opera houses a week's stay at the Boston Opera House tonight, practically a sellout for the week already. Jane Cowell in 'Sweet Bells Jangled' is a newcomer at the 'Plymouth' and 'W. A. Leventhal' put on 'The Dark Tower' at Hollis, on the usual 40-cent courtesy pass basis.  
'My Maryland' is at the Shubert for a second week. Next week Boston Opera House will get Monte Carlo Ballet Russe for four days, and seat sale is extremely heavy in advance. Lehar's 'Gypsy Love' will be revived at the Shubert April 14 under the title of 'As the Moon Rises.'

## MASK, WIG SHOW GETS \$25,000 IN PHILLY

Philadelphia, April 2.  
Four houses are open for Easter week, with prospects of fairly good business during the week.

'Mask and Wig Club' of the University of Pennsylvania broke an old custom by opening at the Garrick Saturday afternoon. That means it will play ten performances. Former plan was to open in Atlantic City Saturday before Easter and come in to Philly Easter Monday. Erratic rainstorm hurt both Saturday performances, but indications are for a pretty good week—probably better than last year. Likely \$25,000 at the \$3 top.

Monte Carlo Ballet Russe, which recently has three highly profitable performances at the Academy of Music is back in town—this time at the Forrest for a week. Advance reported at \$1.50 top, which indicates a swell week.

Two cut-rate houses should also cash in on the Easter week pick-up. Broad has 'The Green Bay Tree' with both critics and patrons wondering how that subtle and delicate piece can be handled by a nameless second company. Erlanger has second week of 'Every Thursday.'

Next week's arrivals are 'My Maryland', empty-umpty theme here, at the Forrest, and 'The Party's Over', another try-out, at the Erlanger. 'The Wind and the Rain' still another new one, comes on April 15.

Forrest plans to have a series of light-opera revivals following 'My Maryland' at a \$1.50 top. Next will probably be 'Gray Love.'

Estimates for Last Week  
'Biography' (Broad). Whale of a fine business for this one and management tried at the last minute to hold it. The \$8,500 was remarkable for Holy Week. 'Green Bay Tree' in now for two weeks.

'Every Thursday' (Erlanger). First week had \$5,000—well under recent pace for this cut-rate house. Holds this 'The Wind and the Rain' and 'The Party's Over.'

'Races' (Chestnut). In second and last week got only \$6,000 despite aid of subscriptions. Taken off for good Saturday. House goes dark for indefinite period.

'Sweet Bells Jangled' (Forrest). Good notices for this Jane Cowell play, but not much biz. Maybe \$4,000. Third week Monte Carlo Ballet Russe.

## 'Corner' Folds

Baltimore, April 2.  
Wee and Leventhal's production of 'Dangerous Corner', current at the Maryland, will call it a season Saturday.

Has been touring steadily since leaving the Waldorf, N. Y., after a summer of cut-rating, opening in Chicago Sept. 25. Toured UBO spots till W. & L. inaugurated its stock rotating plan several months ago, of which time 'Corner' was converted into stock through special permission from Equity.

Blanche Bates and Herbert Rawlinson are in 'Corner's' top brackets.

## HAYWARD BUY

Omaha, April 2.  
Option has been secured by the Leland Hayward office on 'How Beautiful With Shoes', dramatization of a Harner map story of the same name by Wilbur Daniel Steele. Adaptation is being done by Bernard Sold. Director of the Community Playhouse here, and Martin Chloin, newspaper writer.

Hayward office has again—asked for a revision on 'Brigham Young', Mormon story co-authored by Sold. and new manuscript already submitted.

## Current Road Shows

Week of April 2

'Annina', Nixon, Pittsburgh.  
'Ballet Russe', Forrest, Philadelphia.  
'Biography', Los Angeles.  
'Bob Ray', Music Box, Hollywood.  
'Dangerous Corner', Maryland, Baltimore.  
'Dark Tower', Hollis, Boston.  
'Elizabeth leeps Out', Studebaker, Chicago.

'Eva Le Gallienne Repertory', Paramount, Austin, Texas, April 2; Majestic, Houston, 3-4; Baylor University, Waco, 5; Melba, Dallas, 6-7.  
'Every Thursday', Erlanger, Philadelphia.

'Green Bay Tree', delphia.  
Katharine Cornell  
bert, Cincinnati.

'Men in White', El Capitán, Los Angeles.  
Metropolitan Opera, Boston Opera House.

'My Maryland', Shubert, Boston.  
'Reunion in Vienna', Royal Alexandra, Toronto.

'Richard of the Lionheart', National, South.  
'Sweet Bells Jangled', Boston.

'Take a Chance', Mayan, Los Angeles.  
'The House of Rothschild' (film) Majestic, Boston.

'The Curtain Rises', Chicago.  
'The Shiing Hour', Chicago.

'Thirty Thousand to Go', Hollywood.  
Walter Hampden Repertory, Kingsbury Hall, Salt Lake City, 2; Lincoln, Kansas, 4; Broadway, Denver, 5-6-7.

'White Cargo', Los Angeles.

## 'Men in White' at \$4,750 Very Good; 4 L. A. Openings

Hollywood, April 2.  
All legit activity centered in Hollywood during Holy Week, with only two local houses open. 'Men in White' held strong at the El Capitán and enters its third week here at least three more in sight. Second week's take, despite the Holy Week, was \$4,750, which is plenty satisfactory.

Only other house functioning is the Hollywood Playhouse, where Leon Gordon holds forth in his rez stanza was close to the \$2,000 mark, with a third to go.

Legit opens up strong during the current week. Alice Brady comes into the Blitmore tonight (Mon.) after two break-in days in San Diego with 'Biography'. New play, 'Thirty Thousand to Go', debuts Thursday (6) at the Hollywood; following night brings Olsen and Johnson in 'Take a Chance', to the Mayan under Fanchon & Marco sponsorship and Saturday night features a revival of 'Bob Roy' at Hollywood Music Box.

## Pitt to Denver

Denver, April 2.  
Addison Pitt, who directed the Elitch stock last year, has been signed again by Manager Arnold B. Gurtler for this year. Pitt is at present directing a number of CWA productions in New York.

No attempt has been made to get plays or players filed this season as yet. Gurtler will go to New York in May to organize the company and secure plays.

Elitch park will open May 5, with all concessions and the dance floor going. Theatre will open the middle of June for a probable nine-week season.

## Engagements

Lillian Miles, Florine McKinney, Olsen and Johnson's 'Take a Chance', Mayan (L.A.).  
Beatrice DeNeergaard, John Emery, Richard of Bordeaux.  
Douglas Gilmore, Hans Hansen, Roberta Beatty, Emily Lowry, Vernon Rich, Howard Miller, 'Broadway Interlude'.  
Elly House, the Kings' Horses.

Franc Hale, Jay Fassett, Horace Casselberry, Carleton Young, Eric K. Church, Walter O. Hill, Late Wisdom.

Eric Dressler, 'Are You Decent?'  
Pauline Drake, Juanita Crossland, Stanley Price, William Moran, Frank and Daphne Darlen, David Lord, Wayne Forrest, Portia Dean and Jean Woodfin, 'Public Opinion' (Spotlight, Hollywood).

## ONLY 2 SHOWS

## IN CHI GET \$3,900

Chicago, April 2.  
Total legit gross of the only two shows in town last week was \$3,900, the lowest legit take in the history of Chicago as an incorporated city.

Two plays were 'Elizabeth Sleeps Out' at the Studebaker which collected \$1,500 in its 10th week in town and 'The Curtain Rises' at the Cort which managed \$2,000 for its 11th week in the loop. Both are voted week of packing 'em in.

Only other legit attraction in town is the non-pro 'Girls in Uniform' at the Blackstone, which can't come under the professional theatre heading.

Situation in the loop is proving again that competition is the life of show business and that as soon as competition is lacking, so is business. Despite the fact that there are only two shows in town to collect show money from 4,000,000 people, these two shows are limping in.

Meanwhile the source of supply, the road shows, grow less and less able to keep the Chicago theatres filled. Managers are frankly hesitating about footing the bill for a tour of the midwest since, if Chicago fades, the entire hope for a successful midwest tour vanishes.

'Shining Hour' with Conrad Nagel and Violet Heming opened last night at the Selwyn at \$2.20 top. Shuberts learned their bitter lesson about \$1.50 cut-rates with the 'Ten Minute Act', which is getting it down to \$1.00 at regulation rates.

By May 1, however, some upturn should be expected with the 'Theater Society's' 'Richard of Bordeaux' production at the Erlanger and Jeritza in 'Annina' at the Grand.

## Estimates for Last Week

'Elizabeth Sleeps Out', Studebaker (C-1,251-\$1.50) (11th week). Closes April 14 after a successful stay. Last week \$1,900, which is on the margin.

'Shining Hour', Selwyn (C-1,040; \$2.20) (1st week). Opened last night (1) with advance sale encouraging on the star names and New York reports.

'The Curtain Rises', Cort (C-1,100; \$1.50) (12th week). Advertising 'last weeks' and figuring to move by April 14 at the latest. Show has gone along on party sale. Last week \$2,000, which is getting it down too low for comfort.

Other Attractions  
'Girls in Uniform' Blackstone. Had some discussion with Equity but the actors union finally agreed to let the non-pro show run along.

## Stock Back in Dallas

Dallas, April 2.  
Uptown, shuttered two years ago after exit of the Hayden players, reopened Easter Sunday with an eight-week booking of the Boyd B. Trousdale stock company. 'The Family Upstairs' is starring. Leads Family Upstairs are Lucille LaValliere, Ruth Whitmore and John Morris.

Re-entry of the house into Dallas theatrics came practically unheralded, only one week's notice going to the public, the usual one month's building completely dispensed with. J. S. Groves, an old hand on theatre row is backer of the show.

## Lucille Ryman's Idea

San Francisco, April 2.  
Lucille Ryman from Pasadena, where she was assistant to Gilmore Brown at the Community Playhouse, has taken the tiny French theatre from Andre Ferrier with the announced intention of producing intention of producing new plays.

She expects to make a play showcase out of the Washington street basement theatre, which is completely equipped with all modern stage necessities.



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## Best Sellers

Best Sellers for the week ending March 31, as reported by the American News Co., Inc.

'Oppermans, (\$2.50)	Lion Feuchtwanger
'Anthony Adverse' (\$3.00)	By Hervey Allen
'Antira's Dance' (\$2.50)	By Fannie Hurst
'Magnus Merriam' (\$2.50)	By Eric Linklater
'Within This Present' (\$2.50)	By Margaret Ayer Barnes
'I Went to Pitt College' (\$2.50)	By Lauren Gillilan
Non-	
'While Rome Burns' (\$2.75)	By Alexander Woolcott
'Billed Barons' (\$3.00)	By Matthew Josephson
'100,000 Guinea Pigs' (\$2.00)	By Arthur Kallet and F. Schlink
'Native's Return' (\$2.75)	By Louis Adamic
'Life Begins at Forty' (\$1.50)	By Walter B. Pitkin
'Brazilian Adventure' (\$2.75)	By Peter Fleming

## Book Fir

Dodd, Mead & Co. has taken over Duffield & Green, the two book firms that merged immediately. Frank Dodd remains head of the outfit and Horace Green has been asked to accept a position with the new com's as editorial advisor, but hasn't made up his mind yet.

Duffield & Green was originally incorporated in 1903 as Fox, Duffield & Co. Fox dropped in 1906 and Duffield in 1916. Green had been president for past eight years.

The outfit published the first H. G. Wells novels in the U.S., but recently devoted most of its time to biographies, historical and children's books.

## Marxist Madrid

Dissolution and wiping out of the Socialist party in Austria left the Spanish Socialist party as the most militant Marxist group in Europe. This development in European politics is resulting in all top-notch commentators coming to Spain to study the situation. Latest to visit Madrid was Louis Fischer, Moscow correspondent of The Nation, New York; Europe Nouvelle, Paris; The New Statesman and Nation, London, and a Prague political weekly.

Fischer, while in Madrid, saw his former Moscow colleague, Eugene Lyons, who showed up seeking similar info for Cosmopolitan Magazine, New York.

## Dahlberg Nixes German Bid

Putting the shoe on the other foot, Edward Dahlberg refuses to have his books published in Germany under current conditions.

Author was approached by Rowchit Verlag, of Berlin, for the German rights to 'Bottom Dogs' and another of his novels. He immediately answered, 'To be published today in Germany is a dishonor which I do not want and shall not claim.'

## Ludwig in 12 Lingoes

Twelve simultaneous editions in that many languages will go out on Emil Ludwig's next book, 'Nine Etched From Life.' McBride's has it for the U. S., and eleven other language publications of it will be released on April 30.

German publisher goes out with a Holland imprint because Ludwig is one of the writers Nazi Germany doesn't care for.

## Hungary Bans 'Nijinsky'

'Nijinsky', life of the dancer written by his wife, can't be sold in Hungary, although Romola Nijinsky was born there and is the daughter of a long line of Hungarian show folks.

Mrs. Nijinsky in the tome discussed her country and the Russian dancer's troubles there. Hungarian government, not liking some of the things said, ordered the book banned.

## New Sports Mag

Charles A. Jones, who founded the National Sportsman and the New England Sport Magazine, now in a new mag of a similar type. It's The Play & Game News of America, a weekly.

Jones is editing the publication.

## John Hearst's Spot

Young John Hearst and W. R.'s efficiency man Jackson have been asked the N.Y. Daily Mirror offices of late.

Reported that young Hearst is coming into the Mirror organization as an executive under Publisher A. J. Kobler.

## Imhof's 40-Year Labor

Roger Imhof, under contract to The New Coast, has completed a book, 'A History of Variety-Vaudeville'.

He claims to have been researching and writing it for 40 years, and is looking for a publisher.

## Chatter

Waugh in from London.

Two teas for Peter Neagoe last week.

Pascal Covici Hollywood-bound to talk to some of his scribblers.

Alfred A. Knopf back from Europe Friday (5).

Walter Snow, Alfred H. King's p. a., on vacation to write a novel.

'Frances Park' busy on a new book, 'Wanted On the Voyage.'

Fannie Hurst lunched by and lunching the Roosevelts.

H. L. Mencken gets in from Europe on Thursday (5).

Frank Buck has a new collaborator in Perrin Frazer.

Allen C. Marple is out of Harper's, and no successor as yet.

Kathleen Shepard's new one is entitled 'Weep for Me.' For fall publication by King.

Carlyle's 'French Revolution' and Bulfinch's 'Mythology' are the latest additions to Modern Library.

Little, Brown has the reminiscences of Nicolai Balloff, the 'Chauve Souris' m. a.

Lewis Browne on the move again, headed this time for Central America.

Earle Balch, publisher who went abroad to contact scribblers, contacted a London hospital instead.

Because of her mother's illness Phyllis Bentley cut short her visit here and rushed back to England.

ric Knight, Philly film critic, placed his first novel with Greenberg, 'Invitation to Life.'

Thorne Smith has gone to Florida with the family just when everyone is leaving.

Ernest Toller's anti-Hitler play, 'Races,' is being rushed through by Knopf. It was tried out by Theatre Guild but won't come into New York.

Charles Grayson packing for an around the world trip on completing his current assignment at Universal.

Greenberg, publisher, has sold British rights to 'Rhythm of Life,' by Sofie Lazarefeld, to Routledge & Sons.

Claudia Cranston set 'The Murder on Fifth Avenue' for publication and scrambled to South Seas.

Princess Alexandra Kropotkin in Hollywood collecting material for her Liberty stories and the N. Y. News.

Latest relative of a famous scribbler to turn writer is Garland Burns Porter. His grand-uncle was O. Henry.

Authors' League gives a tea at Fannie Hurst's Sunday afternoon (April 8) to aid the Authors' Dinner Club Fund.

Peter Trull, author of 'Here Lies Love,' is really Guy Mainwaring Morton. And the real tag of L. H. Browning, author of 'Cabaret,' is John Hunter.

Valentine Williams, mystery story scribbler who came over for what was to be a brief visit and remained three years, returning to England.

Leigh Mitchell Hodges celebrating 30th anniversary as author of those daily rhymes, by-lined 'The Optimist,' in the Philadelphia Bulletin.

Jeanette Phillips Gibbs, wife of the scribbling A. Hamilton Gibbs, has turned authoress herself. Has written a novel entitled 'Copy for Mother.'

Ladies Home Journal now has almost as many editors as the American Spectator. Named as associates to Loring A. Schuler are Ann Batchelder, Grace Pennock and Alice Blinn.

Boston American commissioned Radie Harris to write a daily life story of the late Lilyan Tashman. Serial started April 2.

## Book Reviews

## Restaurant Baedeker

George Ross, nite club and drama editor of the N. Y. World-Telegram has endowed his 'Tips on Tables' newspaper column heading to a very good Baedeker of N. Y. nite life, which Covici-Friede has just brought out (\$2.50). It's the low-down on some 365 metropolitan dining and winning spots, all carefully indexed, cross-indexed and classified.

The restaurants, boites and casas are billed as to address, phone number, name of the maitre d'hôtel or head greeter, type or character of cuisine, with classification as to 'inexpensive,' 'medium priced' or 'expensive'; also footnotes on the specialties de la maisons, vintages, whether dancing or no, etc. It's all very complete and breezily written up, so that any number of spots that the average New Yorker may know, have on added allure because Ross knows his niteries and writes on them authoritatively.

It's as complete a volume of its type as possible, although the obvious falling of shifting policies, closings, etc., can't be wholly controlled. This is partially proved by a few spots mentioned being shuttered or otherwise modified in motif, but it is obviously 1934 stuff, written in a fever and published at white heat to preserve nuance and newness as much as possible.

Rian James had a good Baedeker of dining out in N. Y., a couple of years back, as did Julian Street (who also edited of Philadelphia), but with the 18th amendment still technically in the Federal constitution at the time, James had to talk of the nicer cases in the sotto voce manner. This handicap is no longer necessary with repeal, and Ross makes the most of it. It's all very timely and falls in handily with the present metropolitan trend towards a saner living and a finer appreciation of cuisine and vintages, and should find a ready market.

## Dream Come True

For five or six years I. A. R. Wylie, with Hollywood in her hair, hasn't written any books. Now she's back with a peach of a novel, 'A Feather in her Hair' (Harcourt, \$2.50), and it isn't surprising that the book smells pretty cinemay.

It will probably make a good picture for characters like Marie Dressler or Allison Skipworth.

It's a light, easy-to-read and amusing yarn that Miss Wylie spins about a poor old lady whose son is a dreamer. She tells us that he's the illegitimate offspring of a famous actress and throws him out of her life. He, back in his proper sphere as he thinks, rises rapidly and becomes a successful playwright.

Some of it reminds of 'Sanger's Circus' and some of it is reminiscent of the 'Royal Family,' but all of it twines into quite an original thesis.

## Hill-billy in Metropolis

It's been done so often—that plot of the savage youth who contacts city life for the first time—that it's a bit hard to credit. Yet Roy Helton has taken the theme and wound it into a grand story in 'Nietzsche Tilley' (Harper, \$2). It's his first novel, but should sell well and perhaps wind up as a film. Will be dangerous to treat, however, being quite banal when stripped down to sheer action and plot.

The savage boy tells the story. His foster father is a sour meddler who hid in the mountains of Carolina and became a hermit. The boy, mother and father unknown, is adopted by the hermit, who names him Nietzsche Tilley. Brings him up in sheer ignorance of life. At eighteen, when the old man dies, Nietzsche goes to New York and has his tussle with life and culture.

## Madhouse Romance

Phyllis Bottoms has written what seems destined to be a best seller in 'Private Worlds' (Houghton Mifflin Co., \$2.50). Locale is an English insane asylum background, a trio of the medical staff and the wife of one of these. Doesn't sound like a very promising spot for romantic complications, but the author has worked out a really gripping story of a young wife who feels left out of the scientific discussions; of a woman physician who claims her own life's debt but not his heart; of a man who loves the woman doctor, and a flighty sister of the latter man who precipitates most of the crises.

There is novelty to the plot angles, if not to the plot, with the skill in narrative chiefly giving the story

## Throwaways

(Continued from page 55)

fore, if there will be any abatement of the federal claim.

Declaring the present day presentation of stock shows to be a racket, Samuel S. Nirdlinger, Philadelphia showman, enlisted the proceedings at the legit code hearings in Washington last week. He found it a 'good racket,' and that is why he made deals that brought shows into two Philly theatres which he operates.

Adding that he had not 'improved the racket,' Nirdlinger spoke in defense of the 'courtesy pass' throwaway system, where reserved seats can be obtained for 40 cents each. He, like Weed and Leventhal, who are operating a rotary stock in the east, opposed the Broadway managers and the Code Authority, who aim to include the road in the ban against the throwaways.

Although the ticket situation, which takes in some 100,000 distribution, was put back until April 10, at which time most of the points argued during the two-day session at the capital are expected to be ruled into, or out of, the rewritten code, the hearings were further enlightened when it was charged that two shows on Broadway were using the 40-cent pass thing despite the code prohibition and another was distributing two-for-ones.

## New York

Shows said to be operating with banned throwaways are 'The Perfumed Lady,' 'Ambassador,' and 'Sing and Whistle,' Farrest. Code Authority apparently did not know anything about it, taking it for granted that no manager would openly violate the code. When it was charged that two-for-ones had been used for 'The Pursuit of Happiness,' Royland Stirling, legit producer, and a member of the CA, rushed to the long distance telephone to discover whether that were true. He was informed that some two-for-ones had been distributed to various organizations, but that there has been no throwaway distribution. Code provides that throwaways are out if three or more shows are playing in any one stand. That is why stands outside of New York could operate that way without being in violation. CA wants all stands included.

Stock interests contend that throwaway system is a form of cut rates, and, if banned, all cut rates should be included. Managers counter with record of cut rates having saved shows or prolonged them.

Stock people say their system as now constituted is open and above board, amount payable being printed on the 'passes' and that such admissions only apply to certain portions of the house. In other words, there is no deception, as was the case when cheap ticket revivals infested Broadway, they claim.

its distinction and gripping quality. The asylum is never perished. The author invests the story with a certain flavor which is a material aid.

## Weeping Wife

There's such a thing as trying too hard to write well. That's Helen Grace Carlisle's trouble in 'The Wife' (Harcourt, \$2.50). Book is in that unfortunate in-between class; it's neither fine fiction, light reading.

Story of a woman's fight for years against all sorts of tough breaks and the wrong men, is pretty harrowing. Great deal of it rings true, but gives the feeling of being beat and perhaps a bit too weepy. Honest enough writing, but too feminine in psychology and outlook. Won't go for the flaps and circulation libraries because too good for that; won't do for films because too inconsistently sad. Doesn't quite make the grade for the better lists.

## Adventure's Thrills

Col. Dean Ivan Lamb, soldier of fortune who found adventure and occasional profit in the Central and South Americas, has written of his exploits with an ingenious frankness which makes cold blooded murder sound amusing rather than repellant in 'The Incurable Buster' (Farrar & Rinehart, \$2.50).

Toward the close Colonel Lamb reverts to his diary and the story loses some of its gorgeous color, but there is still virile force in the recital of his achievements and enough material for dozens of novels.

## Hearst Buys Balto. Post

The Baltimore News, a Hearst p.m. sheet, has bought and absorbed an afternoon rival, The Post, from Scripps-Howard. Only staff members taken over by The News are Louis Azrael, general-topic columnist; a political scrivener; a horse selector, and a sabbie. Rest are ousted.

Post has a steady loser since 1922. About a month ago group of Scripps-Howard execs. visited Baltimore, o.o'd the situash, and after futile efforts to buy either The News or die Sun, sold out to the former for a reported \$500,000.

Now The Balto. News and The Post. Still sells for two cents and ad rates haven't been hiked. This leaves the town with just two afternoon rags and a solo in the dawn-ing, others being the a.m. and p.m. Suns.

## Newly formed Monumental City chapter of Newspapermen's Guild

has forwarded a complaint to Heywood Brown, national prexy, protesting the tossing of The Post employees on only 12 hours' notice.

Newspapermen are continuing the radio battle on still another front—the children's adventure strips. After radio built up a large children's following, with slashing, blood-and thunder serials, the dailies are waking up and giving the children the same type of entertainment pictorially. Cartoons have veered away from the comical angle and now it's mostly all adventure stuff, with more strips of this type being added.

Latest to come in are 'Don Winslow' and 'Secret Agent X3,' following in the footsteps of the thriller, 'Talspin Tommy.'

## More Pri Dough

Little, Brown announces still another book contest, this one for \$5,000, making at least \$15,000 that the company is offering in prizes for new tomes. New contest offers \$5,000 for a non-fiction book on any subject. Other prizes are \$10,000 for a novel, and \$4,000 for a text book.

New contest is supposed to offer a new high in non-fiction prizes. Three thousand will go as a prize for the other \$2,000 being advance royalties. Book must be based on fact, but is otherwise unrestricted in subject matter. Atlantic Monthly Press, a Little, Brown subsid, will decide on the awards.

## Brown's Rush Act

Lewis Allen Browne is writing his 'House of Rothschild,' serialization in the N. Y. Mirror, with the printer almost standing over his shoulder. He's but a couple of days ahead of publication. Serial is slated to last 30 days, and already reported a circulation-builder by the Mirror.

The rush order was the direct result of A. J. Kobler, Mirror pub, saw the film. On Saturday (24) he commissioned Browne to start his literary chores for Monday publication.

Specializing in Nudes Paul N. Rothe, whose Outdoor Publishing Co. is now out with 'The Nudist mag,' is now to publish books on nudism as well. Rothe has formed the Sunshine Book Co. for that purpose.

A number of book publishers have each brought out a volume or two on nudism, but the Sunshine Book Co. will be the first house to specialize in books on nudism.

Schmidt Leaves Cosmopolitan

New publishing organization called Inspirational Publications has lured Walter Schmidt away from Cosmopolitan Magazine to edit a new mag for young women titled Miss America.

Mag's appeal will be to femmes under 30. First issue due early in May.

## Benefit Ball for Writers

Latest activity arranged by the Artists and Writers Dinner Club to raise additional funds with which to continue feeding needy scribblers and artists is a costume ball to be given at the Hotel Roosevelt on April 13.

Harry Hirschfeld has consented to serve as m.c. for the affair.

## Iola Ilma Bankrupt

Viola Ilma, who founded the short-lived mag, Modern Youth, has filed a petition in bankruptcy, listing liabilities of \$11,632 and no assets. Modern Youth was published for people under 30 and did not go beyond a few issues.

Miss Ilma is connected at present with the American Magazine in an editorial capacity.

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## East

Georges Metaxa, recovering from his auto smash in Miami, Helen Valaoro, his first wife, at his bedside.

Mme. Schumann-Heink in court in New York, Tuesday (27), to demand an accounting of her late sister-in-law's estate under which she is chief beneficiary. Tells that the will was probated nearly a year ago.

William E. Barry has a two-act comedy, "Take Love for Instance" and is now seeking to spot it for summer tryout. Wrote "Happy Landings" and "The Jade God".

Joe Dunne, lawyer, in court at the instance of the license commissioner. Says they are fire hazards. Always warm spots.

Arch Selwyn, London April 5. Harold B. Franklin goes with him. Selwyn is after Coward's "Conversation Piece", while H. B. seeks to lasso Elizabeth Bergner.

Joe Dunne, lawyer, in court Tuesday in his suit against an apartment house owner because of a fall caused by the latter's negligence. When the judge went out he told they would be gone four hours. Some time later he wrote out the amount of the verdict they would return in his favor.

Minutes out on the time but he had the award, \$2,750, down pat.

Cobina Wright, prominent in society circles, suing her husband, William May Wright, for divorce.

Evelyn Cushman, fan dancer, pinched in Toronto. Sprung by the court which found no grounds on which to convict.

Circus came to town Tuesday (27) with two more animals than it had when it left Saratoga. Zebra and camel born enroute.

Friends of the late Margaret Ellington Bowes are contributing to the Stage Relief Fund as a memorial to the actress.

Maurice Jacques to conduct opera at the Hipp. Formerly of Paris.

Mrs. Barbara Horton, taxi-dancer, said by police to be the common-law wife of Robert Horton, Negro musician in William Bryant's band, held on a charge of stabbing Madeline Odum. Latter died on her way to the hospital. Mrs. Horton is known in Harlem as "Blackie".

Will Osborn fined \$25 for smacking a process server back in 1930. Benjamin Sulberger sued for \$3,000, claiming the book caused worry which eventually lost him his job.

Crooner told the court he was broadcasting to 40,000,000 at the time and could not stop singing to argue.

Ferdinand Bruckner, who came over to see his "Races", on his way back to Paris.

Jean Sargeant hops the cast of "Gypsy Love" while in rehearsal.

Stanley J. Klein, manager of the Plaza picture theatre, Mt. Vernon, held for grand jury charged with the medical Examiner. A small fire in the house last December in which a six-year-old child was hurt, later lying on her injuries.

Henrietta Klein violated the electrical code in that there was insufficient air space above the rheostat box.

Richard Cohn, orch leader at the Vanderbilt hotel for six years, but idle for the past two, found dead of gas poisoning Wednesday (28) in his studio apartment.

Letter to a friend told of his intention to kill himself.

Police picked up 27 ticket speculators hawking tickets outside the Garden for Golden Gloves tournament Wednesday (28). In night court 17 took \$5 each, two were stung for \$10 and six drew suspended sentences.

The magistrate they were not professionals.

Delos Chappell acquires "Swan"

## 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.

Song from Elizabeth Elliott for next season.

Benefit for Jim Thornton is pushed over to April 22. Edgar Allen, handling it, is ill.

Arch Selwyn has bought the dramatic right to Ward Greene's "Cora Potis". No adaptor yet under consideration, but it will be ready to go into work in the fall.

Reported to the late Milton Aborn reported \$26,464. All goes to his widow.

American Federation of Labor formally received in American Federation of Actors in a ceremony at the Biltmore theatre Wednesday night (28). Fred Keating presided.

United States states are fighting to move to permit drinking at bars. Claim it's destructive competition.

Katharine Hepburn went to Paris turned around and sailed for home. Explained she's "dreadfully tired".

Newswreel films of the taxi strike being studied by Commissioner O'Day, who'll take action if the pictures seem to warrant it.

Barnard professor says Americans can't talk like the English and shouldn't try. Prefers the West's frankly spoken Brooklyn accent. It's more honest.

Peaches Browning in her annual divorce action against her erstwhile David.

Giuseppe Bambaschek, Lily Pons' accompanist, keeps out of the All-American club when Susan's husband in jail when he can't pay. He owes \$12,918 back alimony, but can slash it by taking a bankruptcy bath.

Dorothy Russell Calvit in court Thursday (29) to ask that Mrs. Dorothy Calvit be held in lieu of \$10,000 bail for her present residence, in the suit she brought to obtain a ring alleged to have been the property of her mother, Mrs. Dorothy Calvit.

She alleges that her stepfather, the late Alexander Moore, loaned the ring to Mrs. Holder. Latter asserts it was an engagement ring which Moore gave to her when their engagement was broken. Valued at \$50,000.

Manhattan theatre become Big Rose's Musical.

Carveth Wells in court for \$1,500 back alimony, tells the court this exploring business is in a slump.

Germany taboos "Frizefighter and the Lady" objections to the lady but Mrs. B. has no say.

The late Otto Kahn died with having given \$2,000,000 to opera and other stage products, including "The Miracle" and Russian ballet.

Norman Thomas, socialist, pleads for a non-profit radio. Says minority has the worst of it in air promotions.

Louis Gold, who won attention when he sued a corporation for alienation of his wife's affection, when the court refused the motion of the Pocket Brasserie Co. to dismiss the case. Held that corporation was not responsible.

Company persuaded Mrs. Gold to keep on working "or it after her marriage."

Close theatre to show "Footlight Echoes," WOR sustainer, on Tuesday nights.

Barney Gallant gives his Washington St. club his headquarters. Says the new deal is a headache to him.

Louis D. Rockwell files suit against Arthur Hopkins to collect \$2,787 which he claims is still due him from "A Successful Calamity," Krummer play, in which he held an interest. Says Hopkins paid him \$3,132 but he held the remainder.

Dan Teteroh hops in from Hollywood to aid in the accompaniment of "Moor Born." Then he'll go back to his United Artists chores.

Cowley Cowley whistling "God Save the King." Censor has passed "Pursuit of Happiness" for London showing.

Furnished Rooms' pounced ahead to April 5.

Eddie Dowling forgetting his Broadway summer plans. He's taking "Big Hearted Herbert" out to meet the Fish.

Bermuda pulls a ban on short shorts for females.

George Raft sued for separation and \$1200 weekly alimony by his wife, Grace Muloney Raft, who makes the recent Virginia Pine reports the basis of her charges. Suit in New York court.

so-called Oxford accent. Bad for the kiddies.

Albany gets a bill to slap 5% tax on gross receipts of radio stations. Annual appearance.

Staten Islands joins in the ban on naughty literature on news stands. Dealers have agreed to observe the prohibitions.

Don Marquis circulating his "Master of Revels." It's one of the Henrys of the Harris and the Shuberts reported interested.

Leonard Sillman and Viola Brothers Shore collab on "It's All too Wonderful".

John Reid and James Hagan teamed "The Marching Song," which is now being circulated.

Richard B. Harrison, "de Lawd" of "Green Pastures," to double into the all-Negro production of "Romeo and Juliet." Daniel L. Haynes, the Adam, also quits the ark for the balcony.

Cella Villa, daughter of Francisco Villa, heading for New York. Has a contract for three months of personal appearances in conjunction with "The Play".

Frederic Langford wins the operatic tryout for a new heroic tenor. He is 27 and employed in a bookstore, but has done concertizing on the four-hour performance.

Columbia Broadcasting system awarded a medal Saturday (31) to Admiral Byrd for his outstanding contributions to radio. Exercises short-waved to Little America, a crewed expedition.

Admiral was at a distant observation post and missed it.

retroch Damosch Finletter has done "Picnic," a New England drama, which Arthur J. Beckhard may produce.

George Abbott writing on "Ladies Man," which is derived from his "Manhattan Medley".

Reported that Ted Harris' trip to London is to get Douglas Fairbanks, Jr. for one of his plays.

John Erskine and Albert Stoessel working on an opera based on the life of Stephen Foster.

Mme. Schumann-Heink started world tour from York, Pa. yesterday (Monday), across America to Australia and home by way of Europe. Combined lecture and song recital.

Leon Belasco advertised in Friday's papers for a bass fiddle he had with him when he jumped out of a taxi during the strike riots. Sounds like a gag, but he made the front page.

Bebe Daniels in town to buy dresses for her Westwood gown show.

Katharine Cornell kicks in with \$500 for the Philharmonic fund because she enjoys the Sunday broadcasts on the road.

Walter C. Roberts' "Damn Deborah" in a Krimsy & Cochran production.

Essel Sydney to London for Gilbert Miller, so "Life Insurance" won't open this week.

Alfred Sangster's "The Brontes" is now "Charlotte, Emily and Ann".

Howard Lindsay to write the book for Dwight Deere Wiman's projected fall production.

Steeplechase Park, Coney Island, opened Sunday (1). To be open week ends until the formal summer start.

Sam Harris back from Hollywood and cooing plans. Marx Bros' show and the Cantor musical tops.

Mary Pickford served in a libel suit in Boston. Brought by the visitor who scared her out of town when she was playing there. He feels the newspaper stories damaged his reputation.

Baltimore discovers "Mme. Butterfly" is banned by law in that town. Contains excerpts from "Star-Spangled Banner" and a war-time ordinance forbids introduction of fragments in other music. Aimed at the kind-applause appeals of tin pan alley, but it hits Puccini and the Met.

Langdon W. Post, tenement commissioner, gets off base to tell College Art Assn that municipal opera is a possibility for next season.

Tent works show of John T. McCaslin destroyed in a Baltimore fire Friday (30). In storage in a warehouse pending the tenting season.

Katharine Cornell will not play "Byway" until Dec.

N. Y. hospital Sunday (1). Her condition calls for a major operation.

Some \$300,000 went to Coney Easter Sunday. Concessionaires report free spending.

Molly Picon back from Hollywood and maybe to Russia.

Lambs Club holding an art exhibit at the clubhouse.

## Coast

Jean Chabourn, Pasadena convent girl, has had her contract with B. P. Schulberg approved by the L.A. superior court. Scales from \$50 weekly to \$750 in seven years.

Mlle. Annabelle, Parisian actress; Andre Daven, film producer, and his wife, Mlle. Danville Parola; Andre Berley, French comedian, and Pierre Brasseur, juve actor, have arrived on the Coast.

Sergei Soudelkine, Russian scenic designer, formerly with the Metropolitan Opera House in N.Y., has arrived on the Coast to do special work on "Resurrection" for Sam Goldwyn.

Edwin Davis, who recently pleaded guilty to a charge of murder for the slaying of E. Gail Patterson, his wife, of the L.A. Illustrated Daily News, has been sentenced to San Quentin for five years to life by Superior Court Judge Robert H. Scott.

Joan Young, actress, daughter of Jack London, and Charles Malamuth, writer, divorced in Los Angeles.

Buddy Mason, Hollywood movie stunt man who risked his neck hundreds of times in films, fell on a milk bottle and sustained a five-inch cut on his thigh.

Accident. Commish, which denied Lucille Mallin, wife of Jean Mallin, compensation for the death of her husband when an auto plunged over the Venice Calif. pier, has been challenged in a petition for review filed in the E.A. District Court of Appeal.

Ergle Lorraine, actress, has filed suit for \$15,000 damages in the L.A. Superior Court against Joseph Marchetti, attorney, charging that he negligently started his car while the Venice Calif. pier, has been challenged in a petition for review filed in the E.A. District Court of Appeal.

Superior Judge B. Ray Schauer of L.A. has resented Judge D. Green to be hanged at San Quentin prison June 15 for the murder of Police man Jack Crowley in a Westwood theatre room in 1931. The court set aside a commutation of Gov. Rolph's on the ground that the governor's act was illegal.

Bebe Daniels, Lloyd Panatieres and Mrs. Skeets Gallagher granted permit by the Calif. State Corporation Department to incorporate their Westwood, Calif., wearing apparel shop.

Vince Barnett's car jailed for 10 days after the picture ribber was convicted of violating the L.A. parking laws.

Virginia Pine, recently divorced from Ed J. Lehman, Jr., Chicago department store owner, on her return to the Coast, denied romance with George Raft, as hinted in Raft's wife's suit for increased alimony.

Because he was loaned \$150,000 to the Guaranty Building and Loan Assn., in Hollywood, John Barrymore is seeking status as a preferred creditor of the organization.

Shelton and Edmonds, Inc., theatrical agents, have established a Hollywood office. Paul Edmonds formerly was connected with theatrical biz in Chicago.

Espananza Lopez, Spanish dancer, killed by her husband-dancing partner Rodrigo Dominguez, according to Tia Juana, Mex., police reports.

Final dissolution of the old time vaude team of Fay Mack and Stanley Mack took place in L. A. when the former received a divorce. Mrs. Mack was unable to appear in court having been confined to a hospital for the last three years with a spinal ailment.

Jean Harlow must present a defense in court to the suit brought against her over the estate left by her late husband, Paul Bern, according to a decision by Superior Court Judge Gould.

Philip Ainsworth, erstwhile husband of Elizabeth Arden, arrested on Coast for forgery.

Mae Clark's \$21,000 damage suit

against Phillips Holmes for injuries received in an auto accident has been marked on the calendar in L. A. Holmes will pay doctor bills according to Miss Clark's attorney.

Maureen O'Sullivan and John Farrow have received re-entry permits from the U.S. Immigration director preparatory to leaving for Ireland to visit the former's parents.

Bill Hart has stopped worrying about his supposed failure of eyesight. He shows no sign of rattlesnake about to attack his dog.

Fire, which broke out shortly after closing hours, damaged the Palais de Glace, Hollywood ice rink, to extent of \$70,000.

Charles Malamuth awarded an uncontested divorce decree from Joan London, daughter of the late Jack London, in L.A. Superior Court.

Jean Kraft, Cleveland contest winner of a free trip to Hollywood as guest of Joan Crawford, asserted that she was visiting the studio that had no intention of following a theatrical career.

## Darrow Tiff

(Continued from page 5)

trade practices in the industry. They point out that the most he can do is to make various recommendations to the President at the close of his quiz, but that it will be up to Roosevelt if the code is to be re-opened.

## Rosy Endorsed

As for the code, indie ranks on Sol Rosenblatt, NRA aides declared with vehemence at the same time that the Divisional Administrator's record in the amusement world so far is unimpeachable. They were confident that Rosenblatt would be asked to resign nor will he tender his resignation.

Certain members of the Code Authority with the weight of their official experience and attendance at the secret sessions of that body, were among those in the independent ranks Monday who were strongly in favor of a change in the membership. There is no need, they declared, for such large major company as have its own code. They are recommending that, for instance, two or three members be designated to represent Paramount, Warners, RKO, Fox and Metro.

In the estimation of such codists, however, there is hardly enough on the Authority's books to warrant a blow-up at this time, except the C. A. make-up. These spokesmen charge the present C. A. with deliberately stalling the code and by indulging the practice of sending ringers to meetings which has further added to delays.

## MARRIAGES

Bobbe Arnt to Robert Cavanaugh, Larchmont, N. Y., April 2. Actress is former wife of Johnnie Weismuller.

John J. Wildberg to Ursula Parrott in New York, March 29. Groom is theatrical attorney, bride the author and screen writer.

Rachel Wilson to Willis Clark, March 31, in Los Angeles. Bride is secretary-treasurer of Standard Talking Films, Inc. Groom is non-pro.

Paul Kapp to June Raff, non-pro, in Chicago, April 1. Groom is radio talent agent.

Carmen Laroux to Elmer Ellsworth, in Los Angeles, March 24. Bride is picture player and groom is in the Warner's costume department on the Coast.

Valerie Michale to Count Andre La Vergne, New York, March 31. Bride is a dancer.

Betty Eberbach to Tony Martinielli, film editor at Prudential studio, April 20, in Los Angeles. Bride is actress, former wife of Hoffman, head of Liberty Productions.

## BIRTHS

Mr. and Mrs. John L. Mitchell, son, March 29, in Waukegan, Ill. Mitchell is city manager for Public-Greater States theatres.

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INSTITUTION & INTERNATIONALS

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## New York Theatres

## RKO THEATRES

86th ST. Wed. to Friday April 4 to 6

81st ST. ON Broadway

"MADAME SPY" with Fay Wray

Norma SHEARER Robert Montgomery in M-G-M's "RIP TIDE"

Herbert Marshall Paul Whitehead and Orin

LOEW'S BROADWAY 25 MON-FRI 10AM-11PM

CONSTANCE BENNETT

Franchot TUN "MOLLEN ROUGE"

In Person—Singer Sam—& Others Friday—DURANTE in "Palskis"

# Broadway

Maude Ryan in the French hosp.  
A. P. Waxman and Mark Hanna  
...ing the NVA drive.  
Irving Strouse hops to Hollywood  
to dig out picture clients.  
Dude (Yoo-hoo) Harris has that  
...ing intentional trouble.  
Peggy Calvert in from Troy to  
attend her father's funeral.  
Hotel St. Moritz to have one of  
those continental outdoor cafes.  
George Brown sworn in on special  
NRA publicity on motion pictures.  
Frances Chaffin backs up Mary  
Moore in her recital next Sunday.  
Paul Dunning, with Frances and  
Virginia due back from Mexico this  
week.  
Otto Pommer, formerly of Brooks  
Rental Co., now with Eaves Cos-  
tume Co.  
An m.c. and a waiter fought it  
out in the Golden Gloves final. The  
waiter won.  
Hal Riney back with one of those  
Florida kissers, but still squawking  
about his cold.  
Camille Dreyfus, husband of Jean  
Tennison ("Follies"), made the  
chevalier of the Legion d'Honneur.  
"Uncle" Harry Kaufman (Kay, the  
ticket man) gave breakfast party to  
"Follies" cast and ensemble Satur-  
day.  
Some day somebody will know all  
the names of Eddy Edelson's cock-  
tail guests at one and the same  
time.  
Lang and Squires are repeating  
on the S. S. Rotterdam on one of  
those Bermuda cruises. Mrs. Lang  
(Alice Haley) is going along.  
Motion Picture Clubs reunion  
April 14 in the Bond Bldg. at a  
cocktail shindig with stage, screen  
celebs officiating. Arnold Van Leer  
now playing the M.P. in "The  
Evelyn Gerstein, N. Y. film corr.  
for the Boston Transcript, has  
written half a play. Robert Lee  
Johnson, one of the boys of the Yale  
boys, wrote the other half.  
Many show-conscious Broad-  
wayites motored to Harlem for the  
Easter Parade street scene, eschev-  
ing the more conservative crowd on  
5th Ave. promenade. Better show  
uptown.  
Leon & Eddie's advance an-  
nouncement of a cocktail party to  
Jimmie Durante was construed by  
Metro as pre-advertising, so L & E  
hosted visitors who came to see  
Philly with the E. of H. not present.  
Ruh Beaver, Strasberger, the  
Philly millionaire, took his Carter  
watch off his chain and donated it  
to Harry Rosenthal as something  
big which George and Harry Rosenthal  
the new big name of the Cohen  
(and Harris) to remember him by.

# Vienna

rich Glass

'Ball at the Savoy' 10q up.  
Richard Zweig busy on 'Mary  
tural' novel.  
Hugo Thining celebrating his 80th  
birthday June 15.  
Author Paul Frischauer planning  
to go to England.  
Performance of English Players  
sold out at the Scala.  
Werner Krauss to play 'Richard  
III' at Burg in May and June.  
Bolvary-film 'Spring Nights in  
Vienna' running in the Piccolo.  
The Stefan Wagner presenting 'Every-  
man' in front of Karl's Church in  
June.  
Ulrich Bettac signed with Kaethe  
Dorsch and a company for South  
America.  
Toni Reis of State Opera shot by  
younger in restaurant who played  
with revolver.  
Ralph Benatzky here to assist  
production of his latest 'Little Cafe'  
now under way at the Volks.  
Paul Hartman to stage a series  
opposite Hermine Koerner in Hans  
Schwarz' 'Rebel in England' at the  
Shauspielhaus, Berlin.  
Rita George's trunks safely re-  
turned from Paris with nothing  
fishy discovered in them; thus  
Stavisky case did Rita little harm  
and gave her much publicity.

# Toronto

Baton-wielding Albert Watson off  
to England, but he'll be back next  
month.  
Margaret Angli, whose father  
was Speaker in the Canadian Sen-  
ate, will holiday here in April.  
Bubbles Humphreys, late of Em-  
pire stock, is in to stage a series  
under the tag of Violet Locksley.  
Catherine Proctor will be up  
from the Big Town to guest-star in  
Radio Commission's dramas.  
That housewife in the Piccolo Ave.  
where Mary Pickford was born is  
about to be turned into a tea room.  
Bob Lockhart, owner of a treas-  
ure-house of ancient bits and pro-  
grams, writing on whimsies of the  
early theatre in Canada.  
Late of Empire stock and the wife  
of a local college prof, Jane Mallett  
is returning here to stage a series  
of Dorothy Parker monologs at the  
snooty Hart house.  
Vaughan Glaser will head a new  
stock company going into the Dan-  
forth Theatre to stage a series of  
da Vita now designing the curtain  
and supervising decorating.

# London

Harry Post - flying to Paris.  
Rowland Baker at Savoy.  
The Adney Gibbons in a marital  
split.  
Owen Nares slightly hurt in auto-  
smash.  
Alexander Wolcott around with  
Noel Coward.  
Lupino Lane starting an academy  
for comedians.  
Cross Your Fingers temporarily  
shelved at BIP.  
Paul and Walter  
Berlin, for month.  
Harry Norris fully recovered  
from throat trouble.  
Douglas Byng planning return  
visit to America soon.  
Carlyle Blackwell eating chop-  
suey in Piccadilly, solo.  
Gaumont-British well represented  
at the Grand National.  
Somerset Maugham says he's  
through with stage writing.  
DeWolfe, Metcalf and Ford at the  
Scala, Berlin, month of April.  
Bob Murphy trying to sell idea of  
a new musical to Jack Buchanan.  
Keith Clark off to Soviet Russia  
to show them a couple of trivies.  
Jack Waller difficult to convince  
there is money in the film racket.  
H. G. Wells inundated with film  
offers since 'Invisible Man' clicked.  
General Theatres realizing that  
Donald Peers is a worthwhile new-  
comer.

Gina Malo rushing to have a  
private row with her agent, Harry  
Foster.  
John Calloway the subject of a  
political cartoon in the Daily  
Herald.  
There is a strong rumor of a new  
show going into the Saville theatre  
April 15.

Maurice Winnick thinks he has  
discovered a new sensation in Frank  
Coleman.  
John W. Hicks and family due  
back here in July, and will rent an  
apartment.  
John Southern looking for a mu-  
sical or farce to replace vaudeville  
at Garrick.

David Bader breaking into the  
Sunday sheets with a story on film  
talent hunt.

Mrs. Roy Fox having her appen-  
dix out prior to visiting her folks  
in America.

Matt McKeligue lunching with  
Sir John Gielgud and the American  
Ambassador.

Barry O'Neill, Mae West's leading  
man in 'Sex', back to his town town,  
which is London.

Bob Ritchie here, with other busi-  
ness in hand besides the handling  
of Cliff Edwards.

Now that her mother is dead,  
Dorothy Keane wants to play more  
dates in England.

Elizabeth Bergner being received  
by the Queen during performance  
of 'The Sign of the Cross'.

Laura la Plante mobbed by auto-  
graph hounds at 'Good Morning,  
Bill' premiere at Daly's.

So many American stogoes  
around that a stogoes' union is se-  
riously being considered.

Billy Bleach, for many years  
booker for Stoll Circuit, now script  
editor on concern.

Bunny Austin, tennis champ,  
conducting the draw for 'Magnolia  
Street' National Sweepstake.

Spring scenarios, like 'The Sign of  
the Cross', being sold outside  
Westminster book-store advertising  
Frank Scully's 'Fun in Bed'.

Sydney Tyt looking for book-  
ing for 'The Sign of the Cross', but  
couldn't find one. Horse won.

'Roberta' will be Bobby Howe's  
next vehicle, and is likely for the  
Gaiety to follow 'Sporting Love'.

Jack Wolf Barnato throwing  
swell party at the Savoy, with the  
'Three Sailors' as the attraction.

Fred Astaire nearly brought off  
the Lincoln and National double.  
Backed the second for the National.

Jose Levy, London theatrical  
manager, awarded Legion of Honor  
for services to French dramatic art.

Gladys Gunn (Mrs. Leslie Hen-  
son) replacing Ruth Maitland in  
'Three Sisters', new Drury Lane  
show.

Jack Votou threatening to fly to  
Berlin to sign non-Aryans who are  
suited for other besides German  
flickers.

Cliff Ukelele Ike Edwards here-  
after several years. Opening at  
Ciro's Club middle of April for  
three weeks.

Jimmy Barker of London lins  
wrote scenarios, in between mak-  
ing up Bernier, Fairbanks and  
Merle Oberon.

'Cat in the Bag', the 'Parovial  
'Kay' confers on National, talked  
of as a successor to 'Gay Divorce'  
at the Palace.

Lyons' restaurant selling their  
own make of chewing gum at half  
the price charged by the American  
manufacturers.

Very important picture theatre  
circuit put on restricted credit list  
because of K. S., which has never  
happened before.

Tomson Brothers revue, 'Why not  
to-Night?' originally scheduled for

the Savoy goes to the Gaiety, after  
a provincial try-out.

Lawrence Wright has published  
a brochure all about his wife and  
baby, which he is circulating  
among his intimates.

'Tom Wall' soldier son won  
Grand Military Gold Cup at Sand-  
down Park, March 16, on mare  
trained by the comedian.

'Piccadilly Circus' Cecil Landau-  
er, Gordon Daviot, following first suc-  
cess with new play, 'The Laughing  
Woman', at the New, April 6.

Refugee Edward arrived at Davos,  
Switzerland, to visit his sick wife,  
and immediately stricken with ap-  
pendicitis and operated upon.

'Piccadilly Circus' Cecil Landau-  
er, Gordon Daviot, following first suc-  
cess with new play, 'The Laughing  
Woman', at the New, April 6.

Eric Maschwitz musical, which has  
been on the shelf for years, likely  
to be done as a film by Gaumont-  
British.

Strand theatre reopens March 28  
with William Hurlbut's 'Bride of  
the Lam', re-named 'The Bride' to  
pacify English censor. Gyes Isham  
in lead.

Max Berman bought an elephant  
for 'Chu Chin Chow' film, and now,  
after finishing of film, wants to  
retire, his claiming he is eating up  
the profits.

Dorothy Esch awarded \$1,500 for  
injuries received last year through  
taxi crushing her on road while she  
was awaiting an interview at Brit-  
ish & Dominions studios.

Last minute switch at Para-  
mount's Carlton is 'Death Takes  
a Holiday' replacing 'Bright Eyes' instead  
of 'Wonder Bar'. Latter going to  
Plaza, another Par. house.

Joe Schenck has option on 'Batti-  
sto', English musical, which he has  
here 10 years ago with Jack Buch-  
anan starred. If idea materializes,  
Buchanan will again play lead.

M. Willson Disner, Bill dra-  
matic critic, has been in first play,  
'Having No Hearts', down for pro-  
duction early in April at the Mer-  
cury theatre—a small try-out.

Latest income tax scare is a pro-  
posal to levy on tip handed out to  
taxi-men, stewards, waiters, caddies  
in fact all who get tips. Govern-  
ment figures on an extra \$5,000,000  
this way.

# San Francisco

By Harold Beck

Al Pearce is off the air for a  
few days to permit a little fishing.

Nelson Case penned a new tune  
and Meredith Willson will air it  
soon.

Floyd St. John packing his bags  
for Atlantic City's Monogram con-  
vention.

Jules Levy came in to watch  
'Wild Cargo' opening at the Gold-  
en Gate.

Lee Fleming is set with his band  
for Rio Nido on the Russian River  
this summer.

Delia, a debbil neuritis got a toe  
hold on Bill Andrews and threw  
him for a loss.

J. J. Frandlin is in again and  
still talking about that projected  
chain of theatres.

Mona Greer returned from Texas,  
where she rushed to the bedside of  
her ailing daughter.

For a few days, Lou Morrison in  
to breathe the fog, too.

Daily papers dug up Bronco  
Bill Anderson, who's running the  
Continental hotel here.

Murray and Harria write from  
Shanghai that they're cafe-ing  
there until early June.

Ed and Peg Fitzgerald having  
themselves a mess of black bass  
over the weekend at Clear Lake.

Jack Sellenrich, Wilbur Stump,  
Paul McNally and Stella Rheinhold  
entertaining at Montmartre club.

Phyllis Bottoms, English novel-  
ist, houseguesting in Frisco with  
hubby, Capt. E. A. Forbes-Dennis.

Ed and Peg Fitzgerald having  
trouble with their dog Moppie  
again; this time it was meal of  
nails.

Arch Bowles, Walt Roesser, Hor-  
ace Heidt and Bob Kime made  
four some at golf but score is still  
a secret.

Benay Venuta flew in from Chi-  
cago over the weekend and planned  
to take to Detroit to open at the At-  
hletic Club.

Pauline Dugart of the Yeoman-  
ettes suddenly seized by appen-  
dicitis while rehearsing and rushed  
to a hospital.

Frank Sigillia, legit treasurer for  
many years, buried this week; Otto  
Kegel, symphony librarian, an-  
other who passed here.

Lake Merritt Hotel, Oakland, is  
enlarging its dining and dancing  
room and has Jimmy Bachelor's or-  
chestra for the music.

# Hollywood

Carole Lombard, off the moun-  
tains.  
Donald Cook up to Frisco visiting  
mother.

Garrett Fort ... ar writ-  
ing staff.  
Harvey Gates developing a yen  
for sail boats.

Pittsburgh Pirates free lunching  
at Warners.  
Paul Gerard Smith black and blue  
from riding a mule.

Dick Dickson fractured an arm  
while playing polo.  
Jean Arthur and hubby, Frank  
Ross, back from N. Y.

Irving Kahal out of the hospital  
after a two weeks' stay.  
J. J. Mizoguchi in the Good Samar-  
itan for tonsil elimination.

Earl Carroll trekking to N.Y. to  
produce his 'Sketch Book'.  
Lillian Bond vacationing at Ar-  
rowhead and Palm Springs.

Tom Sanson press blurring Lela  
Rogers' Hollywood show house.  
Arthur Sheekman has fallen heir  
to Arthur Sheer's house.

Virginia Lee Corbin, in retirement  
four years, back for whirl at piz.  
Richard Schayer holds the title of  
'Boss' in a new yachting group.

Al Kingdon-Dan Haria agency  
puffing out with three more offices.  
Jack Maurice, former stunt man,  
into the agency biz in Beverly Hills.

Gus Kahn speaking up lyrics for  
'Operator' tunes at Palm Springs.  
Douglas McLean and wife leave  
here April 4 for a vacash in Hono-  
lulu.

Claudia Coleman sued for \$365.66  
for an alleged unpaid mortician's  
bill.  
Harvey Warren and Al Dubin  
tuning out for N.Y. on month's  
vacash.

William Powell bought a lot next  
to Richard Barthelmess' home in  
Beverly.  
Winnie Sheehan tossed a feed for  
the Fox gang to get acquainted with  
Gabe Vorce.

James Wright Brown, head of  
Editor and Publisher, double-ol'ing  
the studios.

Sol Wozel building a bungalow to  
house himself and staff on the  
Fox Western lot.

Don McElwain and Eddie Hitch-  
cock off to Metro to advertising and  
exploitation staff.

Eddie Gray and Eli H. Leslie have  
opened a business management of-  
fice for film people.

Bill Pine's dog, Frisky, a family  
pet for 11 years, died the day before  
Pine returned home.

Sam Goldwyn, tired of eating in  
the studio, has reopened his  
private dining room.

Lola Adams Gentry back from  
Indianapolis, where she attended  
funeral of her mother.

Sol Lesser and his wife celebrated  
their 22nd wedding anniversary with  
a trek to Boulder Dam.

Edgar Mose, Fox div. mgr. for  
Pittsburgh, and Philadelphia and Phila-  
delphia, o'ol'ing studios.

Film row helped Essie Bogart,  
oldest film booker in L.A., celebrate  
a birthday anniversary.

Larry Barber, who has been  
handling the st. dept. at Metro  
for five years, resigned.

Robert Lord, who got the Acad-  
emy to the Screen Writers' Guild,  
has asked to be reinstated.

Mrs. Wallace Beery is in the de-  
cans of Lebanon hospital for obser-  
vation. Condition not serious.

Abe Meyer is reported giving up  
his indie musical and synchroniza-  
tion biz to join Par musical dept.

Eleanor Holm off for Chicago to  
take part in a swimming meet.  
Hubby Arthur Jarrett staying here.

Bert Levey back from Frisco and  
northern points, where he went to  
line up prospective vaude booking  
dates.

Porter Emerson Browne to N.Y.  
and London. While in the east will  
arrange rehearsal for his new play,  
'The Bad Woman'.

Harry Rapt, working constantly  
at Metro for a year after his long  
illness, has started on a month's  
vacash to Honolulu with his wife.

Celebrating the 25th wedding an-  
niversary of her parents, Dr. and  
Mrs. Lee Jewell, Isobell Jewell flung  
a party for the couple's intimate  
friends.

John Decker, former N.Y. World  
cartoonist, and J. Belmar Hall,  
stage director, opening a replica of  
'Tom Sawyer's' variety-hall-in-the  
heart of Hollywood.

Mae West is offering a trophy for  
the winner of the men's tennis sin-  
gle in the Paramount tourney April  
8-15, and will give a diamond ring  
to the winner of the ASC golf event,  
April 8.

Jack Warner goes on the Acad-  
emy Board of Governors and Wil-  
liam Koenig on the Producers  
Branch Executive Committee to fill  
vacancies when Larry Rank  
leaves for Europe.

# Paris

By Bob Stern

Bagdad, niterie, closing April 16.  
Ambassadeurs restaurant opening  
April 17.  
L. Trubolitz in from Lon  
few days.

Beatrice Wanger giving exclusive  
dance recital.  
Mary McCormack singi  
fy at Oper Comie.

Ex-Stavisky Empire due to re-  
open as film house.  
Harry Gold's jazz band at Kren-  
gel's Champagne Elyzeion.

Alexander Kamenka of Albatross  
Films getting Legion of Honor.  
Cecile Sorel saying she'll take the  
Casino de Paris revue to New York.

'Henry VIII' in eighth week at  
Cameo, after long run at Lord  
Byron.

Lucienne Boyer, quizzed in Sta-  
visky inquiry, denying that she  
knew him.

Edward Hope and family passing  
through on way to their place on  
the Riviera.

'Arabella', new Richard Strauss  
operaetta, getting French premiere  
at Monte Carlo.

'The Merry Widow' is current  
offering in a tough operetta season  
at the Alhambra.

William Haines, passing through  
on way to London, putting in a good  
word for Hollywood.

Marcelle Genist, enlisting other  
stage people in charity sale at  
Rice's Grand Hotel.

Ina Claire, passing through Cannes  
with Prince Ferdinand of Liechten-  
stein, denying marriage rumors.

Lucienne Boyer escaping with  
merris shock when her automobile  
overturns on way to Paris from  
performance at Rennes.

Sammy Price, late of Par Jour-  
nals, putting his first bit in  
Bacos' 'Un Fil a la Patte' ('Tied  
Up') showing at the Rex.

J. Carlisle MacDonald, once the  
New York Times top here, now a  
capitalist or something, back home  
in the Rue de Longchamp.

Ludwig Lewinsohn broadcasting  
from Paris, singing his first bit in  
Bacos' 'Un Fil a la Patte' ('Tied  
Up') showing at the Rex.

Paris went black with fog at 2  
p.m. on March 22 and electric light  
station cracking at same time.  
Work continued by candlelight.

Henriette Barreau of Comedie  
Francaise company winning contest  
for most 'Americans' at the time.  
Work continued by candlelight.

Louis Jouvet will do Jean Co-  
cteau's 'Internal Machine' at the  
Comedie Francaise in Elzeas at the  
end of the current 'Outward Bound'  
run.

Gertrude Stein, turning Women's  
Club, speaking of new opera and  
'Making of Americans' at Friday  
book hour of American Women's  
club here.

Ambassadeurs theatre announc-  
ing it will reopen 'Sans Pensee'  
'Bete Noire' ('Black Beast'), with  
Francoise Rosay replacing Spillyn  
in the lead.

Adapted by Suzanne Gervais  
and Fortunat Strowsky of Watcher  
Hughes' 'Hell Bent for Heaven' be-  
ing played at Vieux Colombier by  
the same group. Not getting too good  
a hand.

# The Hague

By M. W. Eddy Leal

Business is slow on upgrade here.  
National Revue coming to fore  
here.

Foreign talent in concert halls is  
dwinding.

Hollandse Scouwburg, one of  
Amsterdam's former most popular  
theatres, up for sale now.

With Dutch talker 'The Sailors'  
at the City Cinema now in its sixth  
week, a new picture, new pub-  
lic is entering picture houses. This  
consists of those who don't under-  
stand foreign tongues and hate  
dubbing.

Town Council of Amsterdam of-  
fering a prize for champion chimer.  
All those who are experts in bell-  
tolling invited to the city's sum-  
mer contest being held in June  
and carillon of Royal Palace at  
Amsterdam will be used.

# Montreal

Betty Graham mugged in local  
press.

Fans falling for fan dances at  
Embassy cabaret.

Raoul Clouthier and party to New  
York for Easter.

Anna Malfant, CKAC contralto,  
nibbled for by NBC.

Epidemic of children's  
breaking out in Montreal.

Base Graham explaining prophe-  
cies on Maroon-Hawks game.

C. S. Peters has tough job pick-  
ing Canada's Davis Cup Players.

Pat Lynch out in front of Easter  
Parade with his own spring ensem-  
ble.  
Eddie Sanborn and boys out front  
currently as vaude act and get big  
hand.  
No Montreal-Quebec highway  
open before end of April, is fore-  
cast.  
Municipal election meetings cur-  
rent week with little effect on main  
election.  
J. A. Gauvin fighting to get Grand  
(Continued on page 63)

# OBITUARIES

## JOSEPH W. STERN

Joseph W. Stern, 64, for 40 years in the music publishing business, died at his home, Brightwaters, L.I., March 31 from a heart stroke suffered two hours before. He had been at his office in the Brill building during the day and apparently had no premonition of the attack.

He went into the music publishing business in the '90s, in partnership with Edward B. Marks, the firm title being Jos. W. Stern & Co. Marks later bought Stern out and changed the firm name. The business was based on 'The Little Lost Child' to which he had written the music while his partner contributed the lyrics. They had been traveling salesmen and formed a partnership to get the most out of their work. They followed their initial hit with 'My Mother Was a Lady' and other sobbing ditties current in that day, and they developed a number of leading song writers, frequently leading their rivals in the number of their current hits.

When the talking pictures upset the music business he retired from active work, but again set up an office in January last. He is survived by his widow, a sister and a brother, Henry R. Stern, who is a composer under the nom-de-plume of S. R. Henry.

## MONTROSE J. MOSES

Montrose Jonas Moses, dramatic critic and commentator, died in New York March 23, following a stroke sustained the week before. He at various times was drama critic of the Reader, Independent, Book News Monthly and the Bellman. He was better known for his books, which included critical studies of many of the dramatists, 'Famous Actor Families of America', 'The Literature of the South' and 'The Fabulous Forest'. He also edited many editions of the standard and modern drama.

His first wife, Lucille, was the daughter of James A. Hearne. Following her death he married Leah Agnes Hogatling, who survives him. Two sons and two sisters also survive.

## CHARLES P. MORRISON

Charles Phelps Morrison, 71, died in New York March 25, following a long illness. He had appeared in stock companies and in vaudeville and with his wife, Henrietta Lee, he played in road revivals of a number of Hoyt comedies. In vaudeville they were teamed as Morrison and Lee, playing the important time, and following his vaudeville experiences he played for Al Woods and Klaw & Erlanger. He was in 'Just Around the Corner', 'The Girl from Rector's', 'The Girl in the Taxi' and 'Gypsy Love'. Interment was in Mount Olivet, Queens. His widow survives.

## LUKE CONNESS

Luke Conness, 62, died in Fordham hospital, March 29 of a stroke. He was stricken two days previously while touring the CCC with the CWA players offering 'The Patsy'. He fou

lchmond (Staten

Island) stock company and had been active in the theatre for more than half a century.

Survived by his widow, a daughter, two brothers and a sister.

## ADOLPHE DUMONT

Adolphe Dumont, 46, musical director of station WGN, died suddenly in Chicago on March 27.

Dumont came to this country from Paris, where both his parents were high in musical circles. He became established in Chicago as musical director in several Balaban & Katz theatres. He joined the WGN staff in June, 1933. His own instrument was the violin.

Widow survives. Burial in Chicago.

## LOUIS ZURO

Louis Zuro, 69, for many years stage manager for Oscar Hammerstein's operatic ventures, died in New York March 28 after an illness of only a day.

He was active in other operatic promotions, including grand opera at Ebbetts Field, Brooklyn, and for several years before the war he conducted grand opera at popular prices on the east side. His son, Josiah Zuro, died in Hollywood three years ago. He was also a musical director. Mr. Zuro is survived by his widow and a son, William.

## DAVID RI

David Rice, 38, financier of fraternal theatrical enterprises, died in Los Angeles March 26 after a lingering illness. Rice, a Chicagoan, was taken to the Coast some time ago by his brother, Andy, a writer. Survived by his father, Dr. Henry Rice, Mrs. Clara Schayer and Mrs. Lew Fields, sisters, and three other brothers, Sam and Morris, known in vaude as Rice Bros., and William. Funeral in Los Angeles.

## OTTO H. KAHN

Otto H. Kahn, 68, of Kuhn, Loeb & Co., died suddenly, March 29, of a heart attack.

The banker had for years been the mainstay of the Metropolitan Opera Co. and a patron of the arts in general. His firm figured importantly in the affairs of Paramount and other picture companies, though these activities were a minor matter among its larger ventures.

## EDWARD W. ROWLAND

Edward W. Rowland, 67, for many years head of the Hollywood (Cal.) Playhouse, died in Hollywood March 26, following a heart attack. Before coming to the Coast 14 years ago he headed the theatrical firm of Rowland and Clifford in Chicago. Retired one year ago after suffering a stroke.

Born in New York, Rowland is survived by his son, Edward, Jr., who resides in N. Y.

## GUS SAVILLE

Gus Saville, 77, actor, who made his debut at the P. B. Conway's Play theatre in Brooklyn in 1869, died in Hollywood, March 25. Hollywood Troupers' Club had charge of the funeral in Hollywood cemetery.

tery. Opened the first Pantages theatre in Dawson, Alaska, in 1901, with Ralph Cummings.

Survived by his widow, Mrs. Jessie Tate.

## RICHARD COHN

Richard Cohn, 53, for six years orchestra leader at the hotel Vanderbilt, but idle for the past two years, killed himself by gas poisoning in his New York studio March 28. He had been forced to sell his piano and was unable to give piano lessons. He was a pupil of Leschetizky, Faderewski's teacher, and also had studied under Josefky.

No known relatives.

## HUBERT EDWARD CARPENTER

Hubert Edward Carpenter, 65, known to the London stage since 1895, died there March 27. Best known as a Shakespearean actor, he had been prominent in 'Chu Chin Chow' and has played in 'Tribly', 'Prisoner of Zenda' and 'Joseph and His Brethren'. He toured the United States in 1923 with Sir John Martin Harvey.

## FLORENCE MURTH

Florence Murth, 32, film actress in the silent days, died March 29 in Los Angeles. She worked in Mack Sennett and Al Christie comedies and doubled for Irene Rich. Survived by her mother, two sisters and a brother.

## AGNES BRAND LEAHY

Agnes Brand Leahy, 42, wife of Fred Leahy, production manager at Paramount, died in San Francisco March 31 after a protracted illness. She had been with Paramount for the past 14 years as script girl, title writer, film editor and screen playwright.

## BEATRICE HARLOW

Mrs. Agnes Arnold, of Buffalo, once professionally known as Beatrice Harlow, was killed in Des Moines March 30 when the automobile in which she was driving collided with a freight train.

## LOUISE DYER DINEHART

Louise Dyer Dinehart, 39, former wife of Alan Dinehart, died in Floral Park, L. I., March 27. She obtained a divorce from the actor in 1932, retiring from the stage shortly after. Survived by a son, Alan, Jr., and her parents.

## WILLIAM C. GORDON

William C. Gordon, 49, best remembered for his work in Gilbert and Sullivan, died in the New York hospital March 30 of pneumonia. For the past two years he has been a salesman.

## LOUIS A. BEATTY

Louis A. Beatty, 43, theatrical producer, died suddenly in his office in Wilmington, March 29, of heart trouble. He had been in the theatrical business since 1921.

## AUGUSTA BURMESTER

Augusta Burmester, 74, pioneer stage actress and members of the Troupers, Inc., died in Los Angeles March 28. Burial was made in Valhalla, Cal.

## ROBERT HYMAN

Robert Hyman, 49, died at his home in Floral Park, L. I., March 30. He was with the Buzz Bainbridge

stock in Minneapolis for two seasons and had filled many other stock engagements.

Survived by his widow and a brother.

## HENRY T. PARKER

Henry Taylor Parker, 67, drama and music critic who was lame on both sides of the ocean as 'H.T.P.', died Friday night (30) at Peter Bent Brigham hospital in Boston, after a week's illness of pneumonia. He had been 40 years on the Boston Evening Transcript.

## JOSEPH G. BRINKLEY

Joseph G. Brinkley, 23, former assistant manager of Loew's Palace, Memphis, died at Bristol, Va., Monday night (26) of tuberculosis.

other of Jack Pegler (Lord & Thomas); Westbrook Pegler, columnist, and wife of Arthur James Pegler, of the N. Y. Mirror, died in Yonkers, N. Y., March 25.

Father of Tom Davenport, assistant manager Loew's Valencia, Baltimore, March 30. Burial in Baltimore.

## Behind the Keys

(Continued from page 19)

houses to make minimum admission 15c in place of 10c.

Exhibits and operators still deadlocked over wage scale, but men remaining on despite no new contracts signed. Operators demand 10% boost.

Fennimore, Wis.

Fenway, town's talker and stage house, sustained less loss of \$4,000 which originated back stage. Interior ruined by water, smoke and fire.

Newark.

RKO has taken back Proctor's and Skouras Terminal, H. R. Emde to manage all.

Moe Kreidel has taken Strand, East Orange.

Los Angeles.

Kenneth Bushey, for six years asst. mgr. of Loew's State here for F-W-C, moves over to the F. & M. Paramount today (2) to become house manager. Replaces (Duc) Howe, who will handle the Olsen and Johnson engagement for F. & M. at the Mayan, starting Thursday (5). Frank Kludt, from the F-W-C Florence, replaces Bushey at the State.

Expansion, that will take in additional towns in Colorado, as well as an invasion of northern Texas, is contemplated by Gibraltar theatres, now operating extensively in the Rocky Mountain states. Circuit's principal houses presently are in Scott's Bluff, Neb.; Cooper, Wyo.; Santa Fe, N.M., and small towns in Colorado.

Operation of the Larchmont, nabe deluxer, was taken over yesterday (Sun.) by Fox West Coast House, an \$80 street, is added to Al Haney's Los Angeles division. Harry Garson, former indie film producer, installed as house manager by F-W-C. Circuit is closing in California, Glendale, May 1, for the summer. Circuit will continue to have five houses in operation in the neighboring city.

Long Beach.

Operation of the Capitol, product first run here, has been turned over to Isaac Victor by Milt Arthur, who has been running the house. Upon taking house over Wednesday (4) Victor will close his Pike, subsequent run, immediately adjoining the Capitol.

Des Moines

ri-State Theatres Corp. has resumed the Public policy of district managers, appointing Evert R. Cummings, who was at one time a division manager for Public, as district manager for Tristaco in Omaha and Sioux City.

Stanley Brown becomes district manager for Des Moines, Ottumwa and Waterloo. Joe Kline becomes district manager for Cedar Rapids and the tri-cities.

Under the reorganization Joe Rosenfield goes to the Paramount circuit. Joe Kline, who has been at Omaha, will now devote all of his time to the World Realty Co. of Omaha.

Charlotte.

M. B. Smith and John Barnwell let contract for \$30,000 house to seat 500 at Burlington, N.C. House under lease to L. C. Sipe, Charlotte. Flames originating in projection room of Marion Joe Kline, Mebane, N.C., badly damaged house. Repairs go forward immediately.

Old local theatre, Winston-Salem, N.C., being completely remodeled.

## Baby Stars

(Continued from page 3)

fourth billing in title and advertising as the '13 Baby Stars' and also have individual screen introduction as baby stars with images after main title. Warners will probably protest through the Hays organization a gainst Schulberg claiming previous rights to girls.

Mark Larkin of Wampas says the girls would only have been chorines in the Warner picture and that several objected while the Schulberg flick gives them a chance to do bits and possibly talk lines; also Paramount deal provides that three of the girls be chosen for three-month minimum contract, studio contingent on long term options by studio. This same proposition was offered by Warners' deal.

Deal with Warners was being negotiated by George Landy, president of body, as an individual, as Wampas is an unincorporated body. Previous plan to present the girls, also as a commercial air program is not altogether dead, with a probability that the 13 baby stars will figure on some commercial network program.

Excluding studio contractees the Wampas was confined in its pickings to girls-with-very-little-pickings experience. List for the most part was made up of girls now extras or doing bits, former Fanchon & Marco line girls and specialists, and a few who have had some stage experience, chiefly in little theatres.

## The Chosen 13

The 13 elected are Judith Arlen, former operatic dancer for F&M; Betty Bryson, niece of Warner Baxter; Jean Carmen, former F&M line girl, Helene Cohan, daughter of George M. Cohan; Dorothy Drake, in shorts; Jean Gale, of the 3 Gale Sisters, vaude; Hazel Hayes, singer from musical comedy and radio; Ann Lovey, who plays and female lead in Warners' 'Wild Boys of the Road'; Lucille Lund, brought here by Universal as winner of its 'All-American' beauty contest; Lu Anne Meredith, now in Harold Lloyd's 'Cat's Paw'; GI GI Parrish, former little theatre player now with Monogram; Jacqueline Warner, Pasadena community player and formerly under contract at Paramount; Katherine Williams, formerly in community plays in Seattle, Pasadena and Beverly Hills and recently in RKO's 'Dover Road'. Traditionally the girls in 14th and 15th place are named as alternates. This year six were elected in ternates. This sextet are Jean Chatburn, Dorothy Granger, Neoma Judge, Lenore Keefe, Mary Kornman and Irene Ware.

Day before the baby star election, Fox following its precedent set in 1932, and in line with Paramount's action of a few weeks ago, picked its own four to be ballyhoed in competition with the press agents' slate.

Four chosen to carry baby honors for that studio are Alice Faye, Pat Paterson, Claire Trevor and Rosemary Ames. They are dubbed 'Fox Debutantes of 1934'.

Newly elected Wampas baby stars will make their first public appearance as a group at the convention banquet of the Motion Picture Theatre Owners of America, April 12.

The 13 girls will be formally introduced to the exhibitors and their guests in some type of presentation being arranged by a committee of the press agents and Ben Bernstein, chairman of the MPTOA entertainment committee.

Wampas, through George Landy, president, put the 13 baby stars under contract, with packs for seven who are minor to be approved to day (2) by Superior Court.

Contract provides that should any of the girls get a part in a picture after their initial Wampas appearance on the screen, Wampas waives any hold on their future services. Clause in the agreement also guarantees starlets to appear without reimbursement for any personal appearances or radio broadcasts which the Wampas arranges.

## LETTERS

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# CHATTER

(Continued from page 61)

Opera into the Imperial, being stalled by stage hands.

His Majesty's shows Jewish picture, "A Yiddish Mama," on grind Sunday (1) for fair game. Fight to finish against stage hands and musicians' unions here being talked locally, with odds favoring the exhibitors.

United Amusement Corporation, operating 13 nabes locally, shows \$74,000 net profit in annual report. H. L. Nathanson elected director.

First dramatic feature aired out of Canada when NBC takes Canadian Radio Commission's "Parade of the Provinces" for Thursday nite's continent-wide network.

## Chicago

Charlie Cottle, getting accustomed to the loop again.

Bill Pine scooped through town; also Edmund Lowe.

A. J. Jones to New York on several picture deals.

Ray Bolger and Gus Van set for the first Chester show.

Sam Lutz now handling the catalog for Harry Engel.

Witmark office moving into the old DeSylvia, Virginia quarters.

William Diamond a 32nd degree Mason and a Shriner last week.

Phil Davis writing a chatter column for Chicago Daily.

Film relief ball earned \$4,000 for the industry's unemployed in Chicago.

Roy Shields back at the Merchandise Mart after a load of west coast sunshine.

Ralph Kettering has a stop-watch to prove he's an NBC production director.

Harry Sosnik leaving the Edgewater Beach late in April for a six-week road tour.

John Mitchell's card announcing the birth of his son is the laugh of the week at Public.

Charles Courtney appointed by George Browne to the art department of Columbia pictures.

Don Hoobler, after a number of years with Great States, on his way to join the managerial force of Bob O'Donnell in Texas.

Dolores Parrot, of the Studebaker, fractured her collar bone in an auto accident that only shook up Horace Istare and Emil Lowe.

## Pittsburgh

By Hal Cohen

John Steel headlining new floor show at Plaza.

Frank Seltzer and Pat Garvin here together on a business trip.

The Mike Cullens to Washington to spend Easter weekend with their parents.

George Jaffe taking over house in Atlantic City for season of summer burlesque.

Stagehands holding benefit raffle for Jake Nolte, who had his leg amputated at knee.

Mamie Greenwald dispatched to Baltimore by UA to handle campaign for "Sorel and Son."

Dorothy McAttee Waring, former wife of Fred Waring, has opened a specialty dress shop here.

Ronald Ames, former reporter here, in town ahead of Fred Waring's dance date next week.

John Harck back from coast. Mrs. staying on there to spend few more weeks with her parents.

Harry Kalmine hurried back from West Virginia on trip for third birthday of his daughter, Joan.

Neville Fleeson staying for extra week to see George Choo's unit, for which he wrote most of its special material.

## Omaha

By John Qui

First meeting of NRA code grievance board set for April 29 at the Loyal hotel.

Art Tachman's line of girls doubling week-ends at Cloverleaf and Penny Park.

Faustene Potts producing style show for the Electrical Exposition scheduled at city auditorium April 2-7.

L. J. Schaffler, United Artists distributor chief from the East, stopping off to see nephew Charlie at the Paramount.

Ralph Goldberg planning to expand his string of theaters after re-signing his connection with the Blunk-DeLoach Co.

Community Playhouse rehearsing for "Counselor at Law," April 4-11.

The Great Adventure, in May.

Penny Park moving the PWA reconstruction of the Dodge Road, which eventually will put the dance spot half mile off the beaten path.

Cal Ward commuting from Lincoln twice weekly to see the doc

about his ailing, but improving, optics. Cal has moved the whole family to Lincoln.

Wrestling bout becoming almost a weekly event. Abe Kashl, Ray Richards, Ray Steele, John Pesek, Joe Stecher the headliners. Gang hanging out at the Loyal.

## Philadelphia

Ben Hamerman, son of Frank, being groomed for the stage.

Fox talent scout in town with an eye cocked for young blood.

Spring dropped in for the holidays and the theatres are booming.

Artie Cohn, Earle p.a., spouting long and hard about new family addition.

"Doc" Davis back in Philly as Fox sales manager after a two-year stretch in Milwaukie.

Nice. We're in opening up, with Meyer Davis leading the way at the swanky Bellevue-Stratford.

Sam Berman, local exhibitor branching out for a stab at radio, has a deal on for a station purchase.

With Film Board of Trade duties lightening, Jack Greenberg down to Stone Harbor, N. J., soon to handle his little picture house.

Joe Penner's cocktail party for the press mugs snared more news space than has been copped by a celeb in years. The guys swam home.

## New Haven

By Harold M.

Al Robbins just can't wait for that fishing trip.

Nice. We're in to give his new policy at Shubert.

"Rigoletto" will give locals a dash of opera April 15.

Artie Ebbelart on fifth years as Musicians' local sec.

Poll house personnel adopts family of white mice.

Eben Cohen out to Brooklyn home-stand for the holidays.

Junior League ties up with Poll's on Sat. a.m. kid shows.

Gormley and Rollins, ex-vaude, start dance school here.

Sam Yaffe will tour Russia as accompanist to Grisha Goluboff.

Half-dozen marathon applicants throughout state drew no dice.

Vaude out of College for months, but sign still reads, "Five Big-Time Acts."

Twelve amateur groups set for seventh annual Drama Tourney at Yale, April 9-12.

## Baltimore

Ibert Scharper

Sherry's shutters.

Helen Patterson back to N. Y. Libby Holman in for a day's soog.

Cumani biggest show biz week of year.

Lillian Dietz from Chi vacash.

Baltim weather bringing influx of pitchmen.

The race-track crowd straggling up from Florida.

Deo Hix the new Hearst 'globe-trotter' over WFER.

Fred Schanberger, sr., proxy of new Maryland Country Club.

Casa Roma crew will supply the dandification for U. of B's spring hop.

General Galtier, local Pic Cide Authority, is also Police Commissioner.

Charles Emerson Cook Players host staffs of burg's hospitals at dress rehearsals of 'Men in White.'

Mie Opera next week at Lyric, April 9-11. Opener, 'Madame Butterfly,' closer, 'La Traviata.' Intermediately, will dual 'Gianni Schicchi' and 'Salome.'

## Portland

Ill Beedus

Andy Saso is minus his tonsils. Grover J. Andy tanning by way of sun lamp.

Carl Werner handling publicity for Pantages.

Frank Andrews brings dollar opera to Portland.

George Couch, runner-up in Ping Pong tournament.

Mie Opera next week at Lyric, April 9-11. Opener, 'Madame Butterfly,' closer, 'La Traviata.' Intermediately, will dual 'Gianni Schicchi' and 'Salome.'

Floyd Maxwell, former Fox-West Coast district manager, becoming ambitious. Plans to run for Secretary of State.

Leonard Kaufman now one of the hi-shots of the Hollywood Jockey Club. They have installed direct wires on all sporting events.

## H'wood 1st Sportorium, Seating 15,000, Built

Hollywood, April 2.

Hollywood's first sport stadium is scheduled to open latter part of this month with minnie auto races tentatively set for initial program. Bowl is being built by Earl Gilmore, who will also operate, and will house many brands of sports. Will have seating capacity of 15,000 with arrangements made for an additional 10,000 if necessary and will have a 1/2 mile oval track.

## CINCY BARS SHEESLEY; HOLDS CARNEYS EVIL

Cincinnati, April 2.

On the opinion of Chief of Police William Cope, the carnival outfit carry with them a lot of women of doubtful character, gamblers and sure-thing men and gambling devices, City Council has denied a permit to the Mighty Sheesley Shows, Inc., for visiting here.

Carneys have been barred in Cincy for almost a decade. An agent of the Sheesley outfit bargained with the Recreation Commission for a 10-day engagement on the Terminal athletic field, in the Negro section of town, the carney to pay the commission \$2,500 for rental and \$500 to the city for a license.

Dr. Adams criticized the R. C. for failure to investigate the character of the show before asking Council to approve an agreement for a permit.

Mayor Wilson explained that the mere agreement to rent the grounds would not have allowed the carney to operate without first obtaining a permit from the police chief.

## Private Zoo Bankrupt

St. Paul, April 2.

Question of the validity of a \$9,740 mortgage held by Mrs. Roy C. Jones against the Longfellow Gardens, zoo outside the city limits, may have to be decided by the U. S. Supreme Court, according to Federal Judge Gunnar B. Nordbye of this district.

At present the zoo's properties are under jurisdiction of the U. S. Court in a bankruptcy proceeding. The referee in bankruptcy listed the \$9,740 mortgage as a secured claim, but Judge Nordbye ruled it was a secured claim and as such had preference in the bankruptcy proceedings. Hence the present impasse.

## WAX WORKS BURNED

Baltimore, April 2.

Blaze on Friday (30) destroyed John T. (The Fixer) McCaslin's waxwork of the office, together with tents, costumes, circus trappings, carney gear and a deep-sea exhibit.

McCaslin, vet showman hereabouts, had stored stuff after shrouding his loop time museum earlier this year. Had intended reopening the grounds of Carling Park when the outdoor season opened. Loss estimated at \$3,600.

## EASTON KEEPS ON

Easton, Pa., April

Despite the heavy loss suffered by Quakertown Fair last year because of the bad weather during practically the entire fair week, the directors at a meeting decided to continue the fair this year, during the week of August 21.

Following officers were elected: Frank G. Shelly, president; E. K. Hinnerichs, vice president; Robert Biehn, treasurer; Paul A. Stoneback, secretary.

## TEXAS SUMMER

Galveston, April 2.

Formal opening of beach season set for May 6, although most of concessions went into action Easter Sunday. Rayburn E. Bowen, manager of street railway company, elected president of Beach Association to succeed J. S. Gaido.

## CIRCUS ROUTES

A. G.

Santa Ana, Cal., 2; 3; 4; 5; 6; 7; 8; 9; 10; 11; 12; 13; 14; 15; 16; 17; 18; 19; 20; 21; 22; 23; 24; 25; 26; 27; 28; 29; 30; 31; 32; 33; 34; 35; 36; 37; 38; 39; 40; 41; 42; 43; 44; 45; 46; 47; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 59; 60; 61; 62; 63; 64; 65; 66; 67; 68; 69; 70; 71; 72; 73; 74; 75; 76; 77; 78; 79; 80; 81; 82; 83; 84; 85; 86; 87; 88; 89; 90; 91; 92; 93; 94; 95; 96; 97; 98; 99; 100; 101; 102; 103; 104; 105; 106; 107; 108; 109; 110; 111; 112; 113; 114; 115; 116; 117; 118; 119; 120; 121; 122; 123; 124; 125; 126; 127; 128; 129; 130; 131; 132; 133; 134; 135; 136; 137; 138; 139; 140; 141; 142; 143; 144; 145; 146; 147; 148; 149; 150; 151; 152; 153; 154; 155; 156; 157; 158; 159; 160; 161; 162; 163; 164; 165; 166; 167; 168; 169; 170; 171; 172; 173; 174; 175; 176; 177; 178; 179; 180; 181; 182; 183; 184; 185; 186; 187; 188; 189; 190; 191; 192; 193; 194; 195; 196; 197; 198; 199; 200; 201; 202; 203; 204; 205; 206; 207; 208; 209; 210; 211; 212; 213; 214; 215; 216; 217; 218; 219; 220; 221; 222; 223; 224; 225; 226; 227; 228; 229; 230; 231; 232; 233; 234; 235; 236; 237; 238; 239; 240; 241; 242; 243; 244; 245; 246; 247; 248; 249; 250; 251; 252; 253; 254; 255; 256; 257; 258; 259; 260; 261; 262; 263; 264; 265; 266; 267; 268; 269; 270; 271; 272; 273; 274; 275; 276; 277; 278; 279; 280; 281; 282; 283; 284; 285; 286; 287; 288; 289; 290; 291; 292; 293; 294; 295; 296; 297; 298; 299; 300; 301; 302; 303; 304; 305; 306; 307; 308; 309; 310; 311; 312; 313; 314; 315; 316; 317; 318; 319; 320; 321; 322; 323; 324; 325; 326; 327; 328; 329; 330; 331; 332; 333; 334; 335; 336; 337; 338; 339; 340; 341; 342; 343; 344; 345; 346; 347; 348; 349; 350; 351; 352; 353; 354; 355; 356; 357; 358; 359; 360; 361; 362; 363; 364; 365; 366; 367; 368; 369; 370; 371; 372; 373; 374; 375; 376; 377; 378; 379; 380; 381; 382; 383; 384; 385; 386; 387; 388; 389; 390; 391; 392; 393; 394; 395; 396; 397; 398; 399; 400; 401; 402; 403; 404; 405; 406; 407; 408; 409; 410; 411; 412; 413; 414; 415; 416; 417; 418; 419; 420; 421; 422; 423; 424; 425; 426; 427; 428; 429; 430; 431; 432; 433; 434; 435; 436; 437; 438; 439; 440; 441; 442; 443; 444; 445; 446; 447; 448; 449; 450; 451; 452; 453; 454; 455; 456; 457; 458; 459; 460; 461; 462; 463; 464; 465; 466; 467; 468; 469; 470; 471; 472; 473; 474; 475; 476; 477; 478; 479; 480; 481; 482; 483; 484; 485; 486; 487; 488; 489; 490; 491; 492; 493; 494; 495; 496; 497; 498; 499; 500; 501; 502; 503; 504; 505; 506; 507; 508; 509; 510; 511; 512; 513; 514; 515; 516; 517; 518; 519; 520; 521; 522; 523; 524; 525; 526; 527; 528; 529; 530; 531; 532; 533; 534; 535; 536; 537; 538; 539; 540; 541; 542; 543; 544; 545; 546; 547; 548; 549; 550; 551; 552; 553; 554; 555; 556; 557; 558; 559; 560; 561; 562; 563; 564; 565; 566; 567; 568; 569; 570; 571; 572; 573; 574; 575; 576; 577; 578; 579; 580; 581; 582; 583; 584; 585; 586; 587; 588; 589; 590; 591; 592; 593; 594; 595; 596; 597; 598; 599; 600; 601; 602; 603; 604; 605; 606; 607; 608; 609; 610; 611; 612; 613; 614; 615; 616; 617; 618; 619; 620; 621; 622; 623; 624; 625; 626; 627; 628; 629; 630; 631; 632; 633; 634; 635; 636; 637; 638; 639; 640; 641; 642; 643; 644; 645; 646; 647; 648; 649; 650; 651; 652; 653; 654; 655; 656; 657; 658; 659; 660; 661; 662; 663; 664; 665; 666; 667; 668; 669; 670; 671; 672; 673; 674; 675; 676; 677; 678; 679; 680; 681; 682; 683; 684; 685; 686; 687; 688; 689; 690; 691; 692; 693; 694; 695; 696; 697; 698; 699; 700; 701; 702; 703; 704; 705; 706; 707; 708; 709; 710; 711; 712; 713; 714; 715; 716; 717; 718; 719; 720; 721; 722; 723; 724; 725; 726; 727; 728; 729; 730; 731; 732; 733; 734; 735; 736; 737; 738; 739; 740; 741; 742; 743; 744; 745; 746; 747; 748; 749; 750; 751; 752; 753; 754; 755; 756; 757; 758; 759; 760; 761; 762; 763; 764; 765; 766; 767; 768; 769; 770; 771; 772; 773; 774; 775; 776; 777; 778; 779; 780; 781; 782; 783; 784; 785; 786; 787; 788; 789; 790; 791; 792; 793; 794; 795; 796; 797; 798; 799; 800; 801; 802; 803; 804; 805; 806; 807; 808; 809; 810; 811; 812; 813; 814; 815; 816; 817; 818; 819; 820; 821; 822; 823; 824; 825; 826; 827; 828; 829; 830; 831; 832; 833; 834; 835; 836; 837; 838; 839; 840; 841; 842; 843; 844; 845; 846; 847; 848; 849; 850; 851; 852; 853; 854; 855; 856; 857; 858; 859; 860; 861; 862; 863; 864; 865; 866; 867; 868; 869; 870; 871; 872; 873; 874; 875; 876; 877; 878; 879; 880; 881; 882; 883; 884; 885; 886; 887; 888; 889; 890; 891; 892; 893; 894; 895; 896; 897; 898; 899; 900; 901; 902; 903; 904; 905; 906; 907; 908; 909; 910; 911; 912; 913; 914; 915; 916; 917; 918; 919; 920; 921; 922; 923; 924; 925; 926; 927; 928; 929; 930; 931; 932; 933; 934; 935; 936; 937; 938; 939; 940; 941; 942; 943; 944; 945; 946; 947; 948; 949; 950; 951; 952; 953; 954; 955; 956; 957; 958; 959; 960; 961; 962; 963; 964; 965; 966; 967; 968; 969; 970; 971; 972; 973; 974; 975; 976; 977; 978; 979; 980; 981; 982; 983; 984; 985; 986; 987; 988; 989; 990; 991; 992; 993; 994; 995; 996; 997; 998; 999; 1000.

## Ringling B. & B. Circus

'The circus is always the circus' asserted a thoroughbred of the saw-dust ring, the big top of the Ringling outfit. Plenty of newcomers in the line-up, mostly from abroad. There are 80 more performers than usual, a majority of whom constitute aerial and riding acts either debuting over here or fresh with the show.

Madison Square Garden was turned over to the circus at four a. m. Thursday (29) and 12 hours later the track was laid out, the mazes of rigging which the new acts require was aloft. That was a fast job but with some foresight it was not on the cards Friday (30) morning no rehearsal could be held. Instead, the performance started that evening at eight and the cannon echoed the finale at five minutes before midnight.

Hitting a fast pace the performance slowed up in the middle. There were a few acts, but the west group, the seals acts and the statue display. Latter is doled up in diamond dust this season and is neater all around.

Clyde Beatty on early as usual, to save time of erecting the cage, was said to be working the big cats turns not on the cards. But the crack animal turn went along without delay. Perhaps the beasts were a bit lethargic and sat down to feed on the cage floor. Beatty's showmanship has attracted plenty of attention from the outside in the past two years but he sticks to the circus and returns to the Wallace show.

The aerial displays are doubly strengthened. The single specialist group by two imports, Mlle. Gillette and the up-and-down Merkle, while the Otari family take the center as the feature fliers. Later is given top billing and with others are

# NORMA SHEARER..

*Charming Lady*

NORMA SHEARER  
in Metro-Goldwyn-Mayer's new triumph  
"Riptide"  
Now Showing Locally

Photograph by Hurrell, Hollywood

## Her way to loveliness can be YOUR way, too!

A versatile lady... *Norma Shearer!* Even in her smile she achieves that difficult thing—perfection!

A nation of admirers has found her charm completely irresistible. Her superb artistry, her spirited beauty, truly weave a magic spell!

Perfect, too, her *skin*—so softly smooth gardenia petals cannot equal it! Its delicate transparency that thrills you on the screen is guarded *carefully*—with Lux Toilet Soap.

"I find Lux Toilet Soap excellent for the skin,"

Norma Shearer tells you. Actually 9 out of 10 fascinating screen stars keep complexions lovely with this fragrant, white soap! No wonder it has been made the *official* soap in all the large film studios!

Broadway stars, too, use Lux Toilet Soap. That's why you'll find it in theatre dressing rooms all over the country.

Why don't *you* try this famous beauty care that Norma Shearer uses? For every type of skin—dry, oily, "in-between." Begin today!



# LUX Toilet Soap

*The Beauty Soap of the Stars*

# VARIETY

PRICE  
15¢

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## CHURCH'S FILM OFFENSIVE

### '34 Chi Fair 75% Commersh; Free Adv. Extravaganzas—Radio Influence

Chicago, April 9. Concessionaires at the World's Fair this summer are putting up a howl that things look black for them as more and more sponsored free attractions book space on the midway.

All indications are that visitors to the Fair are going to get plenty for nothing, with everything from free shows to free dancing being offered by commercial outfits seeking free advertising and good will. Unofficial estimates indicate that the Fair will be under the control of the commercial sponsors who figure to spend almost 75% of the total money cost of the Fair buildings and entertainment besides taking more than 50% of the available space.

Which means that the sponsors will outnumber and outstep the concessionaires also having the advantage of that 'for nothing' angle.

Among those set for free sponsored shows and entertainment are

(Continued on page 63)

### 6 Ridder Newspapers To Review Pix Only From Audience's View

N.Y. Journal of Commerce and six other papers in the Ridder Newspaper string throughout the United States have been ordered to stop criticism of films immediately. Picture critics on all the papers have been told to write straight news reports on pictures and include in the reviews audience reactions—but nothing further than that by way of criticism.

Order goes into effect immediately. Ten other papers in the Ridder string not affected yet but may follow suit.

It follows a similar move on the Chicago American several weeks ago, although Jess Kreuger of that paper, new film commentator under the new regime, has been noticed to be definitely committing himself on film values.

### 1ST ENGLISH PROD. TRY AT A WESTERN

England will attempt to make a western. Hoot Gibson will star in the film, which is to be made by Warner Brothers' British company. Starting date is indefinite, Gibson first returning here to look into another deal.

Hollywood is wondering what the English will use for cactus and sagebrush. Locals will probably be Australia or Canada.

### Grandma Starlet

Hollywood, April 9. Jean Carman, one of this year's crop of Wampas baby stars, is a step-grandmother. Starlet is the wife of Walter Lohman, whose daughter, Mrs. George Lewis, is the mother of an infant child.

### SOVIET DRAMA GOULASH; GBS, BARD, ET AL.

Moscow, March 20. Alexander Tairoff of the Moscow Kamerny Theatre, who is recognized as one of the most talented Soviet theatrical directors, is working on a production of Shakespeare's 'Anthony and Cleopatra.' Desiring to fill the tragedy with greater historical material, Tairoff decided to add to Shakespeare's work some scenes from 'Caesar and Cleopatra' by Bernard Shaw, and some other scenes from 'Egyptian Nights,' a poem by the Russian poet, Alexander Poushkin.

Bold violation of Shakespearean traditions such as this gave cause to hot discussion of the production. Tairoff asserts that the additional material by Shaw and Poushkin will greatly assist to develop the real intentions of the genial Avon bard. Performance is to be staged towards the end of this season, and will be accompanied by musical setting.

### COLLEGE PROF. USES AIR SCRIPT FOR CLASSROOM

Seattle, April 9. KOMO-KJR 'Pioneers' program will go down to posterity. Script for the safe-keeping of the Washington State Historical Museum in Tacoma. It will also be taken into the halls of learning for historical study.

Prof. W. L. Davis of history at the College of Puget Sound, Tacoma, last week asked for and was granted two copies of every script for the two-year-old weekly dramatic program which portrays the history of the Pacific Northwest. One copy goes to the museum, and the other to Prof. Davis for classroom use.

Continuity was given the professor by its owner, the sponsor, Peoples Bank & Trust Co. of Seattle.

### CHASE 'DIRT' VIA 13,000 THEATRES

Concerted Effort by National Catholic Welfare Conference to Clean Up Pix—Force Campaign Through Exhibitors

#### NEW APPROACH

The Committee of Motion Pictures of the National Catholic Welfare Conference, of which Archbishop John T. McNichols of Cincinnati is chairman, is concerning itself with the moral aspect of pictures and preparing to force the issue via the exhibition end of the business.

This committee has sent to priests in all parishes questionnaires asking the names of their local theatres, their owners, and the banks with which the theatres do business, whether any bond issues or mort-

(Continued on page 29)

### NO MORE STARS IN GERMAN PIX

Berlin, April 9. Latest decree of the president of the film chamber, Dr. Scheuermann, treats with undue publicity for film stars, which is held to be incompatible with national socialist ideas.

Dr. Scheuermann criticizes the practice of announcing star actors apart from other players, saying this conveys the impression that the film has been made for the sake of the stars and not for the sake of cultural work.

This form of announcement is banned. Actors are to be listed according to the importance of their parts, and there will be no objection to a difference being made between chief parts and minor parts, or to the printing of certain names in fat type. But the practice of announcing that so-and-so presents such and such in this and that is definitely out.

D. A. (Dramatic Actor) San Francisco, April 9. After playing stock for decade and doing motion picture work for several more years, Carlos Tricoll is the new assistant district attorney here.

Tricoll got the d.a. appointment this week after some time in the foreign consul field. He was in stock throughout the country,

### Memphis Would Refute Worst Show Town' Label with Its Cotton Carney

#### Cohan Makes Good

George M. Cohan on the Good Gulf program Sunday (8) commented humorously in song on the fan mail he gets from radio listeners.

Most of them wary to know, 'What did you used to do before you went on the air?'

### CAPITAL'S 25c NITERY'S WOW TRADE

Washington, April 9. With the town literally overrun with new after-dark spots, Cincinnati Club, local child's restaurant venture born with repeal, is about the only one which has 'em standing outside in lines every night. Secret is keeping down overhead and dishing out night club atmosphere at drugstore prices.

Seating approximately 250, the place has a small dance floor, a seven-piece band and canvas awnings along one side. Outside of this and drolling the waitresses up in gingham frocks with low backs and big organly bows, it 'is just like any other Child's theater.

Entertainment is entirely up to Les Colvin and band, with the cigaret girl doubling in songs.

### WHEN 1 EXHIB PLUGS OPPOSISH—IT'S NEWS

Cincinnati, April 9. L. B. Wilson, exhib of Covington, Ky., startled the town when he began plugging the Strand, his only opposish theatre in the downtown section of the across-the-river city. In his three houses Wilson is using trailers to announce the reopening of the Strand by its original owner, Harry Lee, who, the bally continues, 'is showing excellent talkie attractions, worthy of your support and patronage.' Wilson's press ads also contain blurbs for the competitive cinema.

The Strand, a 700-seater, has a lower price scale than Wilson's theatre, located close by. It was leased and operated by Wilson for several years, up to 1932.

According to Wilson, his motive in boosting the Strand is to encourage competition in the view that more theatres will increase the number of fans in his town.

Wilson is also prez of WCKY, second most powerful radio station in Greater Cincinnati.

Memphis, April 9. Memphis is trying to throw off stigma of being worst show city in staging fourth edition of Cotton Carnival this May 16-19.

City will glorify lint for four days by revelry, Mardi Gras of New Orleans being followed for design. Also, small doses of World Fair. Press agents and publicity galore. The citizenry is raising funds to defray necessary expenses, such as skilled craft, supplies, etc., besides extending boacoup gratis effort.

The theme will be Egyptian as result of this city's having been named for the less recent Memphis of Egypt. Cleopatra and others will be reincarnated. 'Streets of Cairo' will contain several city blocks devoted to pyramids, varied motif exemplification, pitch games, and the Dodson Midway Show, which will break its hibernating in Clarksdale, Miss., especially for the Memphis event.

Languid southerners go for Lombardo's liquid strains, so the Canadians will do for the ball. Ben Bernie last year.

By playing up cotton, Memphis drags thousands each May from the immediately surrounding territory, where people are chiefly interested in cotton—especially in growing it.

Herb Jennings, now with RKO in New York, started the cotton-show biz bliep when here as a Loew manager.

### Sally Rand, Starting At \$125, Wants 6G Back At the 'St. of Paris'

Chicago, April 9. Stating she wanted to show her appreciation to 'Streets of Paris' at the Fair, where she got her big start, Sally Rand has offered to play the concession again this year for a limited number of weeks.

Wants \$6,000 weekly. For this amount she will supply 35 girls in addition to paying for the p.a.

Miss Rand got \$125 a week at the Fair when she started last year.

### TALK STATE-CONTROL OF THEATRES IN MINN.

Minneapolis, April 9. State or co-operation membership of all theatres in Minnesota is a prospect as result of the program and platform adopted by the Farm-Labor party which now is in control of the state government.

The program adopted at the state convention and approved by Gov. F. B. Olson, who will be a candidate for re-election and who is believed assured of re-election, contemplates the taking over by the state of essential industries and co-operative operation of business in general, including theatres.



## Artistic B. O. Will Come Via Film Versions of the Classics—Westley

Helen Westley, director and actress for the Theatre Guild first, and motion picture actress in her spare moments, believes that in the field of the classics pictures will achieve goal of art sweetened with box office.

In the classics, she says, pictures can have full swing. Pictures can transfer the classics from literature to dramatic entertainment so much better than the stage, if only because pictures need not be bound down by the stage's mechanical limitations. Filming the classics means advance; the classics demand the best, call out the best that's in the industry, give pictures something honest and sincere to work with. Filming the classics, pictures don't have to revert to the old sex and lingerie play, don't have to play down. The classics offer pictures inspiration and opportunity for their artistic development and their box office—witness the financial success of 'Little Women.'

Essential for the successful filming of a classic is a feeling for it as literary as the book itself. Made with that appreciative attitude, it's not to go. It must get its due reception then—for the whole vast family audience is waiting for it, reveres it beforehand, wants it presented with the same love and esteem that it itself feels for the book. And even those unfamiliar with the book will relish it, because it as a picture provides an easy, pleasant way for them to acquaint themselves with it. For every one it has inherently an out-of-the-ordinaryness, good sound characterizations, a story sense, a variety—all the factors that have made it a classic. Now that pictures realize, what a lucrative field the classics present, their very entrance into that field raises their standards and pictures advance toward art, believes Miss Westley.

Reflecting now on her experience as a picture actress, it occurs to Miss Westley that if, for stage (Continued on page 25)

### Grace Moore in Screen 'Carmen' for Columbia

Hollywood, Columbia will make 'Carmen' with Grace Moore. Planned for fall production.

### Cohen, Jr., Off N. Y. Sun

John S. Cohen, Jr., has resigned as film critic of the New York Sun and replaced by Eileen Creelman, former film editor of the paper.

Miss Creelman has been handling the film criticism for the Sun ever since Cohen took ill four months ago, doubling that with her regular assignment.

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#### Just Heels

Hollywood, April 9. Unaccustomed French heels worn by Madame Du Barry in had majority of men among 250 atmosphereers cooling their burning puppies on the lawn whenever they could sneak off the set during picture peak. Scenes were for palace sequences.

### Sleeper-Albright, Vaughn and Egli, In H'wood Nuptials

Hollywood, April 9. Martha Sleeper, picture actress, was married to Hardie Albright at St. Francis Chapel of the Mission Inn, Riverside, Calif., April 8, by Rev. Dr. McLelland of the First Presbyterian Church, Hollywood.

Only the immediate family, including her uncle, John J. Murdoch, who gave the bride away; Pat Casey and Jessie Wadsworth, Albright's manager, were at the services. After an informal tea for the party they returned to Hollywood, with the couple going to their apartment in Westwood.

As the groom is appearing in 'Biography' and the bride is under contract to Metro, they postponed honeymoon until the completion of the run of the play in San Francisco.

Alberta Vaughn, screen actress, married Joe Egli, assistant casting head at Paramount, in Yuma, Arizona, April 7.

### WB PRACTICALLY SET FOR 'ADELINE' MUSICAL

London, April 9. Looks like Warners has acquired 'Sweet Adeline', Kern-Harbach operetta. Columbia was after it but Warners eased into the situation and deal with latter firm is about set. Kern is over here.

#### Hart's Columnists

Hollywood, April 9. Moss Hart's original, 'Miss Pamela Thorndyke', which Metro purchased, concerns the adventures of three Broadway columnists.

Company execs may try to get trio of name scribblers to take the parts when the picture is ready for production.

### Metro Closes With Skolsky for Davies Yarn

Hollywood, April 9. After three weeks of dickering over price, Metro has closed with Sid Skolsky, N. Y. News local correspondent, for his story, 'Movie Queen', as a star for Marion Davies.

Metro is eager to get Crosby to play with her.

#### Pact Miss Hutchinson

Hollywood, April 9. Warners took a good look at Josephine Hutchinson while actress was here with Eva Le Gallienne and gave her a contract. She will do two pictures this summer. Contract calls for her to do film work in the summers only.

#### FOR LORETTA YOUNG

Hollywood, April 9. Metro has set 'Professional Co-responder' as title on picture adaptation of Beth Brown's 'Man And Wife'.

Loretta Young, borrowed by Metro for three pictures, will have the lead spot in the production, which gets under way this week with Harry Beaumont directing and Monta Bell producing. Adaptation was prepared by Florence Ryerson, Harry Segall contributing added dialogue.



#### WILL MAHONEY

'Variety' said: "Mahoney tore 'em right out of their chairs with his inimitable tomfoolery and top-notch hoke hoofing. Did 19 minutes at performance glimmed and had 'em groveling for more. Apparently parcel of mob had not had a gander at the Mahoneyphone and he scored an ace reception with his toe-tune-smithing. His gab, incidentally, is the most insidery that has been slipped over a trough hereabouts in years."

All Communications Direct to  
Will Mahoney  
460 80th Street  
Brooklyn, New York

### AGFA'S \$1,000,000 AD CAMPAIGN FOR 16 MM.

Hollywood, April 9. Agfa Anasco will conduct an amateur photographic contest from Hollywood and spend \$1,000,000 in national advertising to plug the contest as exploitation for its 16mm. film and still rolls.

Myron C. Fagan, playwright, is here to handle the details of the campaign as partner of the advertising firm of Boyle-Zapprott. Fagan is also conducting his Associated Newspapers Drama News Service from here. Heretofore service consisted of dramatic reviews and news of the theatre from New York. Films will now get a play in Fagan's stuff.

### John Arnold Renamed Coast Lenser Prexy

Hollywood, April 9. Annual election of officers of American Society of Cinematographers resulted in John Arnold being renamed as president for the fourth consecutive term. Other officers for the coming year are Victor Dyer, v.p.s.; Frank B. Good, secretary, and George Schneiderman, treasurer.

Board of governors for three-year terms are Daniel B. Clark, Vernon L. Walker, Arthur Edgson, George Polsey and Frank B. Good. Other 10 members of the board hold over.

#### Powell's 50G Pic

Hollywood, April 9. William Powell has a deal on with Universal for an untitled picture at \$50,000. He is due at U early in.

#### Claude Rains' 2d for U

Hollywood, April 9. Claude Rains' second star for Universal is 'The Man Who Reclaimed His Head.' Edward Lewis to direct from the script by George O'Neill. Henry Henigson produces. Rains' first picture for U was 'Invisible Man.'

#### Sothern Joins Cantor

Hollywood, Ann Sothern has been signed to a singing lead in Goldwyn's next Eddie Cantor picture, tentatively titled 'Treasure Hunt.' Actress is on loan-out from Columbia.

#### SEEK LILLIAN HARVEY

Hollywood, April 9. Paramount is negotiating a deal with Fox for the loan of Lillian Harvey to play the name part in 'Gaby Desly.' Film will be produced by Al Lewis.

## Saga of Kath. Hepburn's Incog In Paris, No Picnic for RKO

### Tobin Vice Lombard

Hollywood, April 9. Paramount has borrowed Genevieve Tobin from Warners for top femme spot in 'Kiss and Make Up.' B. P. Schulberg production. Miss Tobin replaces Carole Lombard, who gets another assignment. Others added to cast include Lucien Littlefield, Mona Maris and Toby Wing. The 13 Wampas winners are also in this picture.

### Chaplin Tosses Cuff Away; Already Eight Mos. Late Starting

Hollywood, April 9. By using a script instead of shooting off the cuff as in the past, Charles Chaplin hopes to complete his coming picture in what, for him, is quick shooting time. He has delayed starting it eight months in order to get the script ready, with Carter DeHaven and Henry Bergman working with him on this. Chaplin has, as yet no starting date, although he intends having film for fall release. He plans finishing in less than six months or more required for his previous pictures. Friends of Chaplin say, however, he is just as apt to throw the script away and show up for work with a clean pair of cuffs.

### WILL ROGERS IN COAST 'WILDERNESS' LEGIT

Hollywood, April 9. Will Rogers will take a whirl at legit, having been signed by Henry Duffy to star in 'Ah Wilderness', the next attraction at El Capitlan, Hollywood. This will be Rogers' first legit appearance on the coast.

San Francisco, April 9. Curran and Duffy have Will Rogers in 'Ah Wilderness' opening at the Curran April 23.

#### Joe Cook Coasting

Joe Cook and side-kick, Dave Chasen, will trek to the Coast by auto, leaving N. Y. probably on Saturday (14). Cook is set to make a picture for Fox. Until they leave Cook is resting at his Lake Hopatcong, N. J. retreat.

### Sues McLaglen for 10G Over Hurts 2 Yrs. Ago

Los Angeles, April 9. Trial of a damage action filed by Thomas Hughes, character actor, against Victor McLaglen, seeking to recover \$10,000 damages for alleged cuts, bruises and injuries received more than two years ago during the filming of Fox's 'Devil's Lottery,' goes to trial in Superior Court here April 11. Complaint grew out of an alleged fracas between the two men.

#### Russ Columbo's Starrer

Hollywood, April 9. Russ Columbo will be starred in 'Tonight's The Night,' a Bessie F. Zeldman production at Universal for which John Meehan, is writing the script. Picture is slated for next season's program, no director yet assigned.

#### SAILINGS

April 26 (New York to London) Sophie Tucker, Ted Shapiro, Jack Yellen (Berengaria).  
April 26 (New York to London) Irwin Dash (Mauretania).  
April 12 (London to New York) Four Yacht Club Boys (Manhattan).  
April 11 (New York to London), Gilbert Miller, Sidney Kingsley, Lee Strasburg (Aquitania).

March 31. Katharine Hepburn, who sailed Wednesday (28) for New York, was only here long enough for the boat to turn around and take her back again, but in that short time she gave plenty of headaches to the local RKO Radio Pictures crowd.

Harry Leasim, who handles RKO interests in Paris, was all pepped up when he heard that Miss Hepburn was coming over. He figured he would be able to use her visit as a buildup for 'Little Women', which is due to be released here in about two months.

This buildup is highly necessary because Miss Hepburn is unknown here and her only picture shown in Paris was 'Christopher Strong', which was hissed and booed off the screen at Raspail 216, left bank showcase, a few weeks ago.

Secret:

So Jim Witterled, who is press-agent for RKO here, put out a few pictures of Miss Hepburn—without hinting that she was coming over, for 'that was a deep secret'—and got ready to let the French newspaper boys find out, when she arrived, what a fine girl she was.

Only news of the star's impending trip was a wireless to the Chicago Tribune local edition on the day she sailed, telling that she sneaked aboard the Paris incognito. French press paid no attention.

When the Paris, with Miss Hepburn on board, got to Plymouth she looked herself in her cabin and refused to see the RKO London representative who had come down to meet her.

#### More Secret

At Havre she got up at 4 a.m. and dashed down the gangway to a taxi, dodging the reporters. She had a room reserved at the George V under the name of Ludlow, her husband's first name. Next morning she showed up there. Next morning the two American papers carried stories comparing her to Garbo, who dodged the reporters the last time she was over, but the French press, since they were dealing with an actress unknown to them, was not impressed at all.

Two days later she bobbed up at the Crillon, where Dorothy Smith of the Paris Herald got her on the phone, and she talked a string of capable and affectionate French to the reporter, evidently mistaking Dorothy for a friend, before getting wise and hanging up. Meanwhile the French reporters, marshaled by Witterled, began trying to see her and she turned them all down. Their only reaction was that it was okay by them, and some of them said so in one-line notes in their columns.

#### Incognito

Harry Leasim managed to get her on the phone Tuesday, and she bawled him out, accusing RKO for violating her incognito. Leasim insisted there was no violation and bawled her out in turn for being rough to reporters who meant her no harm.

She was to have left Wednesday for the Riviera, where she was supposed to be about to take a vill but allegedly in reply to a cablegram from America that 'Saint Joan' is being held up for return, she took the 8:20 a.m. train for Havre instead, and got back on the Paris. Sticking to her story, she got up early to avoid the boat train, where she would have met reporters.

At Havre she locked her cabin against the ship news men, saying she was too tired to see them. Her explanation for her actions to Leasim had been it was too much trouble to meet the boys.

#### WALLACE'S GAYNOR PIC

Hollywood, April 9. Fox has signed Richard Wallace to direct two pictures, first of which will star Janet Gaynor.

#### Kay Van Riper at MG

Hollywood, April 9. Kay Van Riper, who produces, writes and acts in the various KFWB historical dramatic series, has returned to the Metro writing staff. She is writing an original 'Lucien Hubbard's production.'

# FILMS' MORAL WATCHDOGS

## H'wood Talent Recipe, by That Ole Trojan Pushover, Bill Perlberg

By CECELIA AGER

Beauty is slipping in Hollywood. All the qualifications required to land screen acting jobs, beauty tails the list. Before talking pictures it used to be the only requirement, it's almost a handicap. Beauty's become so unimportant that a beautiful handsome man, have got to prove that despite their looks, they may yet be screen material.

Talking pictures demand acting ability, intelligence, sincerity, poise and charm. If, along with these, a candidate happens have beauty too, that's fine. But she rarely does, laments William Perlberg, ex-talent scout and now a Hollywood studio casting director, in New York to collect talent for his company. And anyway, she no longer needs it.

She no longer needs to be beautiful, says Perlberg, because talking pictures have educated their audience to recognize the difference between good acting and bad; have taught their audience to prefer acting ability to just a beautiful face. Helen Hayes, Aline MacMahon, Katharine Hepburn, Sylvia Sydney, James Cagney, Lee Tracy, Otto Kruger, Margaret Sullivan, points out Perlberg, have qualities that make it unnecessary for them to be beautiful—and yet, if he had, as an agent, tried to sell them to producers before talking pictures put beauty on the blink, they'd have thought him mad. But today, no matter what they look like, if they're really actors, have intelligence, assurance and charm, there's a place for them in Hollywood. Talking pictures have changed Hollywood's entrance requirements.

### Maybe It's the Climate

Actors and actresses who go out to Hollywood look like different people in six months anyway, says Perlberg. They get good looking there. The studios glid them with make-up, hairdressing, costuming, for the studios employ real artists in those lines—and Hollywood itself does something for them. Perlberg cites the example of an actor who a year ago was playing small town stock, came out to Hollywood a typical stock actor, used his head, and today he's regarded as another Clark Gable. He met the right people, he kept his eyes peeled, he got a good tailor, he changed his style, he picked up the smart tricks, he combed his hair back instead of straight down on the sides, he acquired a new personality, and he becomes suave—he's got manner and poise—he plays drawing room leads.

It's the same story for any actress who gets a chance at Hollywood renovation. Her personality develops, her charm crystallizes, her acting ability progresses by constant experience, and always will be, he believes, as long as there are shows running. As a casting director, those are the people who interest him. He looks, as he said before, for acting ability developed by acting experience. Season that with intelligence, poise and charm—and if two out of 10 of his exports click, that's a sweet average.

As member of the William Morris Agency, he pulled for actors, not faces. He brings the same ideas about the industry's new talent needs to his new position as casting director.

### Exec Stars

Star was asked to appear at the Jewish Theatrical Guild dinner, to Cohan and Harris Sunday (8) at the Hotel Astor, N.Y.

Reply was to the effect that the actor would be unable to be on hand because of a previous engagement.

It was signed: Number Three.

## Pic Agents Fite Labor Clause in New Calif. Pact

Los Angeles, April 9.

Motion picture agents get a break in connection with the disputed commission clause in the new artist-rep contract requirements, the State Labor Commission having conceded that any pacts made during original term contract shall draw compensation during the life of the subsequent deal, if okayed by the State.

Having been held in abeyance for several days after the new rules and regulations went into effect on April 3, matter was clarified in a session between Deputy Labor Commissioner Thomas Barker and Atty. Austin Sherman, chairman of the special agents rules committee, on Friday (6).

Commission had tentatively ruled that agents' commissions were not to be valid after expiration of any original agreement as approved by the State.

Atty. Sherman represented a number of agents' lawyers and the 10 percent at the confab which resulted in the more liberal ruling.

Protested clause, one of the hot controversial points in the State agents conferences, out of which the new license requirements were promulgated, requires that all controversies between artists and the 10 percenters must be submitted to the Labor Bureau for attempted settlement before being carried to court.

Although finally conceded by the agents' committee working with Deputy Commissioner Thomas Barker and Attorneys Charles F. Lowy and Leo Schaumer for the State, it is now considered by certain reps as a probable handicap in collecting commissions from recalcitrant talent where court plasters or other quick legal remedies may become necessary. Artists' salary assignments might be made, it is suggested, while controversial preliminaries were under way in the Labor Bureau.

While Deputy Commissioner Barker and the Bureau attorneys stood ready for further parleys with attorneys and agencies as to possible future modifications, it was declared at the local office that the requirements would be enforced as they have now been okayed by Labor Commissioner James J. Creems in San Francisco.

Labor Bureau here is issuing agency licenses to all applicants who are quipped to operate in the motion picture field, according to statute requirements.

Contracts between agents and artists made subsequent to April 3, when new regulations became effective, must, however, be specifically approved by the State.

Among agencies re-licensed by the end of last week were William Morris, Harry Weber, Ivan Kahn, Bernard Melkeljohn, McColl, Lew Scribner, Jessie Wadsworth, Dave Thompson, Joyce & Selznick, Phil Berg, Schulberg, Feldman & Gurney, John Zant, Rebecca & Siltan, Collier & Wallis and Small-Landau.

## LITERAL CLOSE TABS ON PIC DIRT

Army of Keep-Films-Clean Lieutenants to Sit on the Actual Production—Just Editing a Script Not Enough—Too Many Complications

### ON BOTH COASTS

A merger of moralistic overseers of the industry on both coasts under one commander, and possibly the establishment of an army of lieutenants to do guard duty in every studio while pictures are in transition, is being discussed in major circles. It is officially admitted that despite all recent tightening of the moral canopy, some vulgarity is still seeping through.

Matters have gotten so, some of the moralists admit, that editing a script isn't sufficient. The dialog can be thoroughly innocuous on paper but on the film it can be interpreted differently; and these interpretations are causing most of the trouble, it is complained.

To perfect the industry's moral complexion a watchdog apollon in every studio is urged. In this way they can spot any dubious inferences, and thus spare much woe and argument later the projection rooms.

Although the Hays code does authorize its present handful of moral machinists to delete what they think shouldn't be there, moralists hold that it's pretty difficult to sit through picture after picture, week in and week out, without losing perspective. In other words what at first looks off-color or vulgar may wear away to a different perspective. And with this hardening process, it is conceded likely that moralists may overlook and even blunder.

The present system, as discussed, can be improved. As one instance it is pointed out eastern and western production have been as wide apart in moral supervision as they are in miles. There are two separate sets of moralists, one group headed by Joe Green in Hollywood and another by Vince Hart in New York. Neither now knows much what the other is doing since each has been instructed to keep hands off pictures coming from the other's territory.

### Two Fox Writers Out

Hollywood, April 9.

Malcolm Stuart Boylan and Raymond Van Sickle are off the Fox writing staff.

They left on completion of their adaptation of 'Corsican Brothers.'

## 6 Fox Directors Made 161 Pix

John Blystone, Oldest in Point of Service, Directs 62, With One Off Home Lot

Hollywood, April 9.

Checking up on some of its veteran directors, Fox found that six meggers, still under contract to the studio, turned out 161 pictures for the year.

Oldest in point of service, and with probably biggest total of any megger for one studio, is John Blystone, who directed 62 features. He has been with Fox continuously since 1917, making only one picture off the lot in that time, when Columbia borrowed him for the talker.

John Ford is second, with 35 completed. David Butler and Irving Cummings have each directed 18. Eugene Ford is down for 15, and James Tinling for 13.

## Par's Elaborate Talent Scouting East Satisfactory; Sign 14 So Far

### Newspaper Casting

Paramount has a new wrinkle in talent scouting. Has hired a man to sit all day going through newspapers and magazines for clues. Anyone sounding likely, is then followed up and given an o.o.

Includes all country sheets and high school and college mags, idea being unusual persons may be dug up.

Paramount's elaborate talent testing department in New York, established eight months ago, so far has signed 14 people. That's more than the company found via tests in five years previous.

Starting with a staff consisting solely of Oscar Serlin and Edward A. Blatt, department has been expanded in scope until it now consists of eight people outside of technical laboratory help and has two full shooting days scheduled every week. Serlin hunts most of the talent and Blatt is in charge of coaching, directing and supervising the actual tests. All new talent is given a two-week built-up and coaching before facing a camera.

Cecil Clovelly, legit stager, coaches the talent after Blatt and Serlin pass on 'em. Lillian Manley digs up special material for the prospective actors to use during tests. Boris Kaplan is Serlin's general assistant.

Lanny Ross, Dorothy Dell, mer chorine, and Joe Morrison, of George Olsen band; Paul Gerretts, Fred McMurray, Mary Morris, Eddie Craven, Dannie Moore, Walter Kingsford and Anne Revere are some of the people. Miss Revere was called in by Miss Morris to act opposite her when Par was testing Miss Morris and it turned out so well both were given contracts.

## MG LEGIT B'WAY SHOWCASE ALL SET

Hollywood, April 9.

Metro will produce plays in the fall, having its own theatre and sending players from the studio to appear in stage productions. Personal appearance clauses in players' contracts takes care of the production end.

Studio first planned to establish a theatre in Hollywood about a year ago, but decided to wait. Figures Broadway production to be a better bet than the local showcase try, since it will give studio opportunity to test for Broadway reaction as well as allowing plays an outstanding stage development through expert stage direction and the use of Broadway talent.

Studio also figures the move may result in the uncovering of still undiscovered legit talent for use in pictures.

Twentieth Century's first production on a similar scheme will be 'The Red Cat.' Company hopes to find new eastern talent along the same lines as Metro. Al Woods will be 20th C.'s practical leg showman on 'Cat.'

## Burns and Allen Hie Europeward from Coast

Hollywood, April 9.

Burns and Allen are heading for New York at the end of this month on completion of 'Many Happy Returns' at Paramount. They'll complete their White Owl broadcasts in June and go to Europe for six weeks.

Broadcasting will resume in the fall from Hollywood, when they return to work for Paramount.

## SWANSON'S 'BARBARY' BEFORE 'THREE WEEKS'

Hollywood, April 9.

Gloria Swanson's return to the screen will be with Gary Cooper via 'Barbary Coast' for Samuel Goldwyn, instead of Metro's 'Three Weeks' as previously scheduled, under personal deal between Irving Thalberg and Goldwyn. Miss Swanson will return to Metro later for modernized version of the Elinor Glyn novel immediately after completing the 'Barbary Coast' assignment.

William Wellman will direct the Cooper-Swanson combination, now being scripted by Leonard Praskins and Dwight Taylor. Production is unofficially budgeted at \$400,000, with much of the yarn taken from Herbert Asbury's book against the background of the infamous old 'Coast' in San Francisco.

## Will Rogers in Irvin Cobb 'Judge Priest' Pic

Hollywood, April 9.

John Ford will direct Will Rogers' next feature for Fox, based on the Judge Priest series of short stories by Irvin S. Cobb.

Dudley Nichols is writing the screen play for the picture, which is slated for production next month.

### Colored War Film

Fired by the plethora of war pictures, the Lincoln Film Corp. has been formed to produce 'The Unknown Soldier Speaks,' which will deal with the not insignificant part played by the negro troops in the World War.

Will be based on Government film, back by original propaganda negative.

Robert Rossen, wrote and produced, 'Birth of a Nation' film, will direct.

### Davis Aides Hyman

Hollywood, April 9.

Frank Davis is now assistant to Bernie Hyman, Metro associate producer.

Davis was transferred from a similar berth with Walter Wanger.

### Juanita Hansen's 25G

San Francisco, April 9.

Juanita Hansen, ex-pictorial star, bobbed up in the courts this week, when she brought suit against Clarence M. Leavy for the recovery of two \$10,000 Liberty bonds and \$5,000 in cash she says she gave him to hold for her.

### MADGE EVANS IN 'CANARY'

Hollywood, April 9.

Madge Evans is femme lead in 'Grand Canary,' Jesse Lasky production at Fox starting today (Monday).

Miss Evans is on loan from Metro.

## 2 Par Reorg. Plans on the Tapis, One Each Via Bankers, Bondholders' Groups; Lasker In; Lynch's Future

itors of Paramount are set to conclave some time this week to consider reorganization plans. Other creditors were scheduled to congregate close the month. Divergent groups and indications are that more than one reorganization plan may be submitted unless things are ironed beforehand.

The group. The other is bondholders' group as represented by Kuhn-Loeb mostly. In either event the next 60 days may see at least one concrete plan afoot for reorganizing the Paramount-Public Corp.

The bondholders' outfit is stated to have planned to meet around April 26. In some way Albert D. Lasker, Chicagoan, has been invited to participate in this bondholders' session and much is said to depend on his presence and activity in connection with same.

It is known that both groups have been investigating Paramount conditions and operation privately. Looks to be a question of what kind of deduction or interpretation either side may put on the information they have. Each group, so far as known, already has requested exhaustive information from the trustees relative to Paramount operating activities.

Neither side is certain of all things but both appear to be optimistic of a constructive reorganization to be had. From the outside it looks like the bondholders' group has been flooded with all kinds of advice both from within and from without the company, all of which has only led certain leaders to decide to move slowly towards reorganization.

There is nothing definite about the future personnel and administrative setup of the company. Most of the talk so far comes from operating ranks within company.

The inside group is concerned about the future position of S. A. Lynch, who heads the reorganization advisory committee on Public theatres.

It has come to be learned, however, that Lynch can have a position in the new setup so far as the trustees and creditors go. It has been indicated that both these groups desire his continuance with the firm. The rub comes whether Lynch will accept such an offer. His reorganization work and showmanship experience besides his handling of the difficult detail of the present Par setup has commended him to all groups.

## SHARP HIATUS IN EAST. PROD.

Eastern production is virtually at standstill and in the summer doldrums earlier than expected. Main activity here now is in the industrial field.

The larger studios like ERPI's Astoria and Biograph are reported empty and traveling along with a stiff overhead.

## Lombard-Marshall Tops In Par's 'Sophie Lang'

Hollywood, April 9. Herbert Marshall and Carole Lombard teamed in Paramount's 'Notorious Sophie Lang.'

Film goes into production—April 28. William C. Menzies directs.

## McMURRAY TO PAR

roadway musical comedy entertainer and orchestra leader, Fred McMurray, goes pictures in August for Paramount.

He's with California Collegians presently in "Roberta," Max Gordon operetta.

## When It's a Cuffo—!

Hollywood, April 9. Mike Marco wired a steward on the convention train to give a dinner for Sam Dembow, Jr. and a few friends so Dembow pranced into dining car with almost the entire passenger list at his heels and some 25 of them tore through the menus from lobster to champagne.

Bill to Marco will be \$300-400 and positively marks his final dinner invitation by proxy.

## ERPI'S \$100,000 WC FINANCING PER PIC

Hollywood, April 9.

Leaving here Friday (6) for New York after 10 days' stay, J. E. Otterson, president of Electrical Research Products, stated that his concern will at no time go into production in competition with concerns now in the fields, although it is prepared to finance producers up to \$100,000 a film.

Financing, he stated, is wholly in the interest of renting space at General Service Studios (Metropolitan and Educational) here, which ERPI took over for money's due.

Plan for financing, as outlined by Otterson, is for advance by ERPI of 50% of the negative cost, with no picture to cost over \$200,000. ERPI will ask for no percentage of profits, but will demand that its stake be paid back before the producer takes a nickel.

ERPI, Otterson explained, will have the veto power on stories, players and director and will not stand for exorbitant salaries on the pictures made under this plan.

## BREAKING DOWN H'OOD EXTRAS' LIST TO 1,500

Hollywood, April 9.

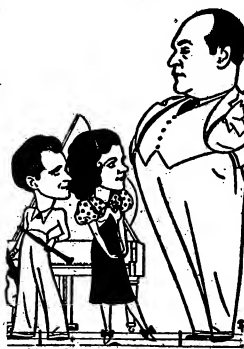
Deadline for studios, casting agencies, extra players' associations and the Motion Picture Relief Fund to submit lists of men and women eligible and qualified for re-registration as extras under Code regulations is tomorrow (Tuesday) noon. Each producer or other qualified to enter candidates for the extra list is limited to total of 3,000.

Re-Registration Committee on Extras will pitch in Wednesday (11), according to Mrs. Mable Kinney, and start culling down the various lists to the maximum allowance of 1,500 extras who will be included in the spread-of-work plan under Code regulations.

Questionnaires for extras may be used, but only after the Re-Registration Committee finds such a course necessary for the whole or part of the 1,500 selections. Proper proportion of men and women in the total will be figured out from survey of records of Central Casting for the past several years.

Final agreement on this procedure in handling the extra situation was reached at meeting of Extras Standing Committee last week, and was embodied in resolution offered by M. H. Hoffman and unanimously adopted.

Film-Code Authority has given the Extras Standing Committee full power over interpretations of the Code insofar as extras are concerned but all decisions and interpretations arrived at by the committee must be finally approved by the Code Authority. John C. Flynn, secretary of the C.A., has advised the committee not to release any decisions to studios or the press until the Code Authority has approved.



## BOB MURPHY with DICK and DOROTHY

Came over for two weeks, have already played three weeks at the Palladium and now in tenth consecutive week on Engad.

An act easily adaptable to all countries and conditions.

## MG ADDS SCRIBES

Scenarists' Move Said to Irk Screen Guilders

Hollywood, April 9.

Contrary to the plan of other major studios which are minimizing the number of term contracts given writers, Metro is increasing its part-typing scheme.

Last few weeks has seen a dozen or more contracts of six months and a year given scenarists. Latest batch has Joe M. Lewis and Howard Emmett Rogers getting agreements for a year and a six months to Joel Sayre.

Metro's activity in this direction has caused some concern to leaders of the Screen Writers' Guild who are about to launch a move to compel its members to insist on new contracts that allegiance to the Guild comes before the provisions of the studio contracts. This is protection in the event of a strike in order that the Guild would call out even contract writers in the event of a walk-out.

## Philly's Referendum On Daylight Savings; Voting in Theatres

Pittsburgh, April 9.

Pittsburgh showmen battling daylight savings men with Mayor McNair to register a formal protest. They told McNair pushing the clocks ahead an hour for four months cost them thousands annually.

The mayor said that until he knew how public sentiment stood, he suggested a referendum, which theatre owners immediately offered to sponsor.

Showmen have little hope of eliminating daylight saving this summer but expect to lay enough groundwork to battle the measure next season.

## 99.4% Pure

Picture advertising is now so clean that on an average slightly over 99% can get by on its own merits.

This is the opinion of J. J. McCarty, who, in reviewing the past four months of his first term as Copy King, reveals that at its worst advertising was never over 5% bad.

## Willis Kent East

Hollywood, April 9.

Willis Kent leaves today (Monday) by car for New York to seek state right releases on 'Murder in the Museum,' just completed, and forthcoming pictures.

Kent is financed by Phil Goldstone.

## Warren William Vances

Hollywood, April 9.

Warren William does the Philo Vance gunshowing lead in S. S. Van Dine's 'Drum Murder Case,' at Warners.

Yarn was first purchased as a starting vehicle for William Powell.

## Screen Writers Bury Cleaver; Name Ralph Block Headmaster

## Music Hall's Last-Minute H.O. as Buck Biz Built

Music Hall, N. Y., has only two pictures definitely committed on playdates, 'Stand Up and Cheer' (Fox) and 'This Man Is Mine' (RKO).

This week the house chances a holdover on 'Wild Cargo,' with Frank Buck on a personal, the first time picture has been held over when the second week did not include a holiday. 'Cargo' got \$89,000 net the first week despite that it opened on Holy Thursday (29), played through Good Friday and then had Saturday, final day of Lent, plus a heavy rainstorm, as drawbacks.

One point on which holdover is based to some extent is the good kid business attracted and the fact that children were out of school all last week.

## FIRST WORLD PIC TRADE TREATY

United standards for freedom all over the world, so that various confusions in shipping relations will be minimized, are now off to a definite start for the first time in over 25 years. Two initial steps are an international systemization of title registrations, patterned after that of the Hays Organization; and a world-wide working basis for visual education subjects, so that the production techniques employed may not be so contrasting and numerous as to narrow release of such pictures to a limited area.

England is the first to be actively interested in setting up a title registration board. It has communicated with the Hays Office and the latter is now reaping all details.

Registering of titles, once it gets a foothold abroad, Hayates believe, will open the road for an international clearance house.

## Eddie Dowling Feted at Philly Politico Feed

Philadelphia, April 9.

More than 1,000 Democrats, most of them from Philadelphia and vicinity, but many also from New York, Washington and other cities, paid high honor to Eddie Dowling at a dinner at the Penn Athletic Club here.

Acting as 'good-will representative' of President Roosevelt, Dowling made a stirring appeal for faith in and loyalty to the Administration. Defending its policies, he asserted that the mere fact criticism is arising against many of the Roosevelt programs is a sign of returning prosperity.

His speech wasn't all political; he referred to Philly as the city where he got his start in a '10c cabaret,' and highly complimented Abe Sablosky and John McGurk, to whom he gave credit for his stage start.

## Extras Total Up

Hollywood, April 9.

Extra total for the week ending Friday night (6) was 4,944, according to Central Casting figures.

Biggest day was Saturday—(31), when 1,082 found spots.

## GLORIA STUART AT WB

Hollywood, April 9.

Gloria Stuart, on loan from Universal, is in Warners 'Hey Sailor,' in place of Margaret Lindsay. Latter recently underwent an operation for appendicitis.

James Cagney has top billing.

Hollywood, April 9. For the time being at least, the various factions of the Screen Writers' Guild have buried the hatchet following its annual meeting which was a tumultuous affair. That the outbreak was anticipated was manifest by the fact that the officers, to be on the safe side, had a uniformed John Law sitting at the hall throughout the session.

Copper, however, had nothing to do except enjoy the entertainment provided, which some held, excelled the entertainment values that some of the member-scenarists get into the yarns they sell the studios.

Liberal group which threw monkey wrench several weeks in an otherwise smoothly running organization by making a ticket to oppose 'radicalism and dangerous tactics of the present administration' self-scoped the session as the voting showed the coalition ticket, mainly former officers and board members, was elected. These former realists announced they would meet with the new board to offer full co-operation and work for peace instead of war.

Ralph Block was chosen president; Wells Root, v.p.; Tristram Tupper secretary, and Ernest Pascal, re-elected treasurer.

Board of directors, increased from 11 to 15 members, has Ralph Block, who polled 107 out of the 109 votes cast; Oliver H. P. Garrett, Rupert Hughes, Frances Marion, Wilfred MacDonald, Brian Marlow, Seton I. Miller, Dudley Nichols, Ernest Pascal, Wells Root, Arthur Ripley, Raymond Schrock, Courtenay Terrett and Tristram Tupper.

Treasurer's report showed receipts of \$28,317.70 during the year and expenditures of \$28,611.66. Pascal pointed out in his report that the Guild could not proceed profitably on this basis and recommended the lowering of the dues and a system of membership taxation based on the members' earning power. This matter goes to the new board, with plenty of opposition already shown to the taxation scheme.

Report showed that, while active members pay \$30 a year, that cost of operation for the first year of the Guild represented a few cents less than \$67 a member.

Eccentric session was highlighted with bitterness and recriminations over the charges of radicalism and strike talk and well punctuated with hisses, catcalls and razberries.

## SPECIAL MEETING TO DECIDE TRENDLE BID

The trustees of Paramount Public have decided to place squarely before the courts and the Par creditors the question of what shall be done concerning a partnership in Detroit and a legal original offer of George W. Trendle should be accepted at this time. Trustees have called a special meeting before Referee H. K. Davis for Monday (15) to consider the Trendle offer.

While no other offers are appended to the notifications, anyone, including John Balaban, who originally wanted the houses, can file proposals.

Under the Trendle offer, the trustees propose organization of a new company, Trendle to purchase all of the Class A common, amounting to 40 shares, for \$50,000 in cash, trustees retaining the 40 shares of Class B but reserving the option to issue some of the common to Balaban.

Under the plan, Trendle grants to the trustees the right after 11 months to buy all of his Class A stock for \$100,000, in lieu of this, a sum equal to the net profits of the first year, whichever sum is greater. At any time after Oct. 1, this year, however, the trustees may request Trendle to name a price at which he will sell the A stock or to buy the Class B held by the trustees at the same figure.

The bond issue of \$1,500,000 allocated among theatres involved in the proposed partnership, as follows: Michigan, 50%; State, 15%; Fisher, 12%; Riviera and East Town, 10% each; Annex and Diamona, 9% each, and the Birmingham, 6%.



# WB-A. T. & T. PEACE LOOMS

## Irving Trust's RKO Report Will Show \$33,000,000 Creditors' Claims

Indications are that the forthcoming report of the Irving Trust, as receiver for RKO, which must be made to the Federal Court in New York around May 1 or shortly thereafter, will reveal that the general creditor claims against RKO total around \$33,000,000, and that during the past months somewhat over \$2,000,000 in claims have been withdrawn. Fact that such a large amount of claims have been withdrawn indicates that the receivers are accomplishing a swift disposition of RKO's obligations and getting things smoothed over rapidly.

This amount is bigger by \$12,000,000 than the \$23,000,000 originally noted in the receivers' previous report.

However, previously the Rockefeller claims in connection with the Radio City theatres and office building leases by RKO were undetermined. Since that time, however, the Rockefeller people seem to have determined that their claims against RKO amount roughly to around \$12,000,000.

Of this latter amount around \$10,000,000 covers the Rockefeller investment in the two Radio City theatres. The remaining \$2,000,000 presumably covers alleged financial loss in the changed office space leases by RKO in Radio City.

Other large claims against RKO include those of Karl Hobbeltzelle for the former Interstate Circuit and the claim of Walter Reade for the Mayfair theatre on Broadway. Hobbeltzelle's claim is around \$5,000,000 and Reade's claim is around \$3,000,000.

With the latter claims, as well as certain others, runs the technical legal question as to whether these claims lie in the category of future rent claims, and whether they can hold up in the face of the recent U. S. Supreme Court decision outlawing future rent claims in certain type of bankruptcy situations. RKO is not in bankruptcy.

On the Rockefeller angle the situation is somewhat otherwise. This is due to the fact that the Rockefeller leases as taken by RKO contained provisions which were to grant the Rockefeller interests liquidating damages and so considered the amount of the Rockefeller investment in the Radio City theatres in the event of receivership or bankruptcy.

## ROXY'S REORG. PROBABLE BY APRIL 15

Although there is considerable outside talk as to the ultimate disposition which the bondholders may make in regards to reorganizing the Roxy Theatres Corp., the matter of reorganization is still open and no deal closed. Probability, however, is that a reorganization plan may be set by April 15. H. S. C. Rothafel, in association with Herbert Lubin and Hayden Stone, or A. C. Blumenthal, with whom it is stated N. L. Nathanson is associated, are two bidders mentioned as most likely. These two propositions are stated to be the most advantageous and considered by the bondholders' committee.

Loew's may be in on that Blumey connection, although official denial of such a connection has been made. Loew people being in on the Polt theatre deal with Blumey and Nathanson has given rise to a similar connection in the Roxy.

Whoever gets the spot would have to put up around \$900,000 cash to assume proper financial reorganization.

## Par Reties Sheldon

Hollywood, April 9. Paramount has renewed Lloyd Sheldon's producing contract. He leaves shortly for three months in Europe.

While away preparations will continue on Sheldon's first two productions for next season, 'Twenty Hours for Air' and 'R.U.R.'

## PATHE PROFIT 571G FOR '33, DOUBLES '32

At the annual meeting of the stockholders of Pathe Exchange, Inc., to be held April 24, profit for the year 1933 will be revealed as \$570,996, interest charges, taxes, amortization and depreciation. This is more than double the net earnings for 1932, which was \$275,756.

Funded debt during the past year was reduced \$184,000, leaving the outstanding total at \$2,065,500, balance of the original issue of \$6,000,000 in 1927.

Pathe's statement of assets lists 6% notes of RKO at \$1,696,550, with statement by Stuart W. Webb, president, to the effect that 'there was little your management could do with respect to the notes of the Radio-Keith-Orpheum Corp. owned by your company.' Webb adds, however, that it is a pleasure to be able to report that substantial recovery on this investment appears probable.

Bulk of Pathe's assets is the 4,900 shares owned in Du Pont Film Mfg. Co., carried on the books at \$4,000,000, on which the regular dividend since 1930 has been \$196,000. An extra dividend on this stock of \$441,000 was paid during 1933, however.

Pathe's ideal Films Outstanding progress has also been made in the manufacture by Pathe of an X-ray film for medical and scientific purposes, a field in which the annual sales volume exceeded \$100,000,000 in 1932. Pathe has been interested in this market only since 1932.

Groundwork that would enable Pathe to simplify its capital structure to relieve limitations on financing is also revealed. Plan contemplates future expansion and some way of adjusting the accumulated dividends on the 8% preferred and Class A preferred stock in order that stockholders of all classes may benefit from the future growth of the company.

Webb's report states that a plan of reorganization, equitable to all classes of stockholders, can be worked out sometime during the current year and that, with this in view, a registration application under the Securities Act of 1933 is now in course of preparation for filing with the Federal Trade Commission.

## SCRAP 300G OF FILM, 'OP. 13' TO COST 700G

Hollywood, April 9. Metro was forced to throw away in excess of \$300,000 when it stopped production on 'Operator 13,' in order to have a complete new story written.

Estimated now that the Marlon Davies picture will carry a negative net of around \$700,000.

## SETTLEMENT BID OF \$5,000,000

Reported That But \$1,000,000 Difference Figures to End Long-Standing Wrangle with Electric—Has Bearing on Entire Film Industry

### ERPI CHANGES?

Wilmington, April 9. Peace looms on the electrical end of show biz.

Warners and the A. T. & T. are verging towards a definite settlement. The three-year arbitration fight between these firms, and between Warners and Western Electric-Electrical Research Products, Inc. (Erpi) is about to be washed up. The price offered is \$5,000,000 by the electricians. Warners appear to be in the mood of accepting. Only opposition from certain inside legal forces of Warners is nibbling at a possible continuance of the arbitration thing.

The legal quirk is that maybe, if Warners holds off, it can get an extra added million or more from A. T. & T. All of which has important bearing on the film biz as a whole and indicates at least one thing. That's that the real powers in the A. T. & T. have about become weary of their constant entanglements in the film biz and the constant litigation and differences which have sparked throughout Erpi's and Western Electric's entrance and operation in the industry.

Tremendous changes may be expected, inside and outside show biz, on the electrical end and elsewhere as a result of the settlement. That's by way of conjecture. For some time, now, there has been talk that Charlie Bunn, one of the more important heads in Erpi, was about to depart. Additionally, talk for some time in executive circles mentions that John Otterson, head of Erpi, also might leave that company. Nothing official, however, has been forthcoming on the thing.

Harry W. Warner presently is abroad and the matter is in the hands of Major Abe Warner and his chief counsel, Abel Cary Thomas (Thomas & Friedman), general counsel of the firm.

## Divorcing KAO Administrative Setup from Rest of RKO Theatres

### 20TH SHUTS DOWN

Zanuck Treks Europe, After Naming Wm. Dover Casting Head

Hollywood, April 9.

With all production at 20th Century cleaned up, Darryl Zanuck left Saturday (7) for New York and Europe. Formal shutdown of 20th is May 1 but around 25 regular employees will stay on until the reopening Sept. 1.

William Dover, Zanuck's executive assistant, takes over casting in addition to present duties when company resumes.

### Hal Roach Siestas

Hollywood, April 9.

Hal Roach studio started another siesta Saturday (7) for three weeks. Studio had two weeks' shutdown in March.

Henry Ginsberg, general manager, is due back from Honolulu Thursday (12). He went there to meet Mr. Ginsberg, returning from the Orient.

## Warners as RKO's Theatre Partner Maybe; Would Make WB Kingpin in N.Y.; Meehan's KAO Pfd. Holdings

### David Selznick East

Hollywood, April 9.

David Selznick leaves for New York late this week. He is going to get a flash of his production, 'Viva Villa' at the Criterion, N.Y., and will also look the new crop of plays over.

Mrs. Selznick accompanies her husband.

## U. S. SUP. COURT AGAIN RULES VS. BLUMEY

Washington, April 9.

Prolonged efforts of Alfred C. Blumenthal of New York to obtain a share of profits from sale of Fox Film and Fox Theatres stock realized by Albert M. Greenfield failed today when the U. S. Supreme Court refused to review decision of the Circuit Court of Appeals denying the N. Y. theatre man's plea for an accounting of Greenfield's financial activities.

Without commenting on the Blumenthal plea, the court affirmed the lower court decision which reversed a finding by the Federal district court of eastern Pennsylvania which entered a decree in Blumenthal's favor to the extent of \$151,575.

Explaining that the action grew from an agreement between Greenfield and Blumenthal to 'divide any funds received by them for their services' in disposing of Fox stock to General Theatres Equipment, Blumenthal contended that he was due for more than the half of \$500,000 the two received as commission in the deal for \$15,000,000 and other considerations.

The case was intimately concerned (Continued on page 25)

There lies the probability of Warners being RKO's theatre partner without actually merging connections in any way. This would come about through W.B. purchasing the Keith-Albee-Orpheum preferred shares presently held by Mike Meehan. There has been discussion on the thing between the interested parties. A deal is stated to be pending.

Such a conclusion of this affair would make Warners the kingpin theatre organization in New York. It would be impossible for Loew to get in on the Meehan thing because in a dominant theatre position in the New York territory, the anti-trust laws would prevent a Loew purchase of the Meehan shares. Same goes for Fox because of Fox's interest in Skouras-Fox Met theatres.

So far as has been ascertained no deal is close. Furthermore, it is told that Meehan while maybe desiring to sell if he can get the value he places on his shares, may not make a deal unless it has RKO's okay. However, because such a deal would be beneficial to RKO, it is likely that if and when the matter should come up RKO would assent.

### Radio-WB Product

A Warner partnership in the Keith-Albee-Orpheum theatres would mean that RKO theatres generally and the KAO spots particularly would have an avenue of first class product in addition to their own Radio pictures which could be depended upon for call yearly. For Warners the advantages are reciprocal besides the prestige that would come to W.B. as the dominating theatre factor in New York, second to none.

The Meehan holdings are roughly estimated to be 26,000 shares of preferred stock of KAO. This amount is greater by 5,000 shares than RKO's 21,000. Meehan's investment in these shares is said to run above \$4,000,000.

However, as in all things, there is an obstacle paramount to others. That's the question as to whether RCA would not prefer to own Meehan's shares outright instead of letting same go to W.B.

Roughly estimating, the RCA investment is around \$17,000,000 in RKO. The ticklish question for RCA would be whether this \$17,000,000 of RKO and the KAO theatres could call on Warner product or whether, by sending out the big bite power in RKO, RCA's \$17,000,000 is sufficient unto itself.

Actually, from a stockholder angle, Meehan holds sway on KAO thing. Presently he is taking a deeper inlook into RKO theatres than ever. Step by step he makes recommendations. That split-up of theatre operation along corporate lines, to protect the KAO entity, was Meehan's idea.

Sometime ago the RCA people and Warners including certain RKO officials talked a possible merger of Warners and RKO, but that never got beyond the gab stage.

## Rapf's Next After Hula Vacash Is 'Wicked Woman'

Hollywood, April 9.

First Metro production to be handled by Harry Rapf when he returns from a three weeks' visit to Honolulu will be 'Wicked Woman,' to be directed by Charles Brabin. Story is by Anne Austen.

Rapf left for Honolulu Wednesday (4).

### GILLHAM TO COAST

Bob Gillham coastbound for the Paramount studio to confer on presentation plans for the coming season.

Bill Pine went out in advance but will probably return with Gillham.

# 14th Annual MPTOA Convention Under Way in L. A., 300-400 Present; No Acrimonies; to Reelect Same Prez

April 9.

With between 300 and 400 members and delegates in attendance, based on week end arrivals, and advance registration, 14th annual convention of the Motion Picture Theatre Owners of America assemblies here tomorrow (Tuesday) for three days of business confabs at the Ambassador hotel.

Special train, bearing upwards of 125 MPTOA exes and affiliates from all points of the U. S., arrived here this morning. Participants from the Pacific Northwest and Rocky Mountain points began arriving Saturday and Sunday, with final arrivals getting in on Monday morning trains.

Only business of the convention today (Mon), was the annual meeting of the board of directors to elect officers for the ensuing year. Although President Ed. L. Kuykendall has expressed a desire to be relieved as prey, early indications are that he will be urged to accept for another year.

Early reports received here from eastern and southern points indicate the election will be a harmonious one, with no opposition so far having developed for any of the elective officers.

Convention gets down to business at 10:30 Tuesday morning. Ben N. Bernstein, president of the Independent Theatre Owners of Southern California, as convention chairman, will call the first business session in order, following invocation by the Rev. Dr. Gustave Bruegel. Meeting will then be turned over to President Kuykendall, who will make a few opening remarks.

Mayor Frank L. Shaw, of Los Angeles will deliver an address of welcome on behalf of the city, to be followed by a similar address by Hon. Carlos Huntington, on behalf of Governor James Rolph. J. Reapostoli will be made by M. A. Lichtman, past president, on behalf of MPTOA.

Reports of the president, secretary Fred S. Meyer of Milwaukee, and of the convention committee will follow, after which the standing committees for the convention will be announced. Shortly before adjournment at noon there will be a brief talk on 'Modern Theatre Construction and Equipment,' by George Shutz.

Afternoon will be spent at the Warner-First National studio in Burbank, where luncheon will be followed by a tour of the plant and entertainment by WB-FN stars.

At night, Universal is throwing a big studio buffet dinner, followed by an old fashioned howl down dance and a program of entertainment.

Business sessions will resume Wednesday, with afternoon devoted to tours of the RKO and Fox studios. In the evening there will be a joint industry banquet, staged at the Metro-Goldwyn-Mayer studios, with all major producing lots participating.

Final business session scheduled for Thursday morning, at which time the newly elected officers will be installed. Thursday afternoon has the visitors splitting between the Paramount and Columbia studios, and in the evening the annual MPTOA banquet takes place at the Ambassador.

Prominent stars from all the studios will attend, as will also O. O. McIntyre, columnist, and other personalities.

## L. A. to N. Y.

Jean Dixon.  
Willis Kent.  
Philo Higley.  
Mr. and Mrs. Alan Dinehart.  
J. E. O'Brien.  
David O. Selznick.  
Louis Calhern.  
Mr. and Mrs. Edw. G. Robinson.  
Darryl Zanuck.  
Jo Swerling.  
Molly Picon.  
Mr. and Mrs. George Arliss.  
Alfredo Carpena.  
Dick Rodgers.  
Larry Hart.  
Mr. and Mrs. Archie Mayo.  
Bob Goldstein.

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

**Week April**  
Paramount—'Trumpet' (Par).  
Capitol—'Riptide' (MG). (3d week).  
Strand—'As The Earth Turns' (WB). (11).  
ialto—'She Made Her' (Par).  
Roxby—'Sing and Like' (RKO).  
ic Hall—'This Man is Mine' (RKO). (12).  
Rivoli—'Looking Trouble' (UA). (11).  
**Week April 20**  
Paramount—'Double Door' (Par).  
Capitol—'Tarzan His Mate' (MG).  
Strand—'A Modern Hero' (WB). (18).  
ialto—'Success At Price' (RKO).  
Roxby—'I'll Tell World' (U).  
Music Hall—'Stand Up and Cheer' (Fox). (19).  
Rivoli—'Looking For Trouble' (WA). (2d wk).  
**\$2 Pictures**  
'House of Rothschild' (UA). Astor (5th week).  
'Viva Villa' (Metro). Criterion (10).

## KUYKENDALL'S L. A. ADDRESS

Los Angeles, April 9.

Ed. Kuykendall's address to the MPTOA convention in Los Angeles tomorrow (Tuesday) is slated to cover many phases of the film industry, advancing at the same time more philosophies than there is miscellany in a country store.

In one part he calls the small town exhibitor the 'shock absorber' of the industry and in another he expresses the hope that indiscreet stars will at least be discreet enough to see to it that happenings that reflect discredit upon the entire industry do not get into the papers.

The Mississippi president of exhibitors urges in one breath that industry parties, whether distributors or theatre owners, must be run out when they resort to unfairness.

He is convinced that Hollywood is working as never before to turn out a product that will register at the box office, he observes.

Suggestive, advertising is doing untold harm to this industry, and in some instances it is about pictures that are not in anyway suggestive, is another of his observations, stating however that he can not refrain from speaking pictures as to the many little indecencies that are allowed to creep into pictures in increasing numbers of late. It is not so much the regular so-called sex pictures that do damage; it is the vulgar sayings and scenes that are injected into what the public has reason to believe is wholesome entertainment.

'We are gathered here in the beautiful city of Los Angeles, the very heart of the motion picture business, that you and I may discuss the industry from which we derive a livelihood,' he starts.

He closes with the recitation: 'When the one great Scorer comes to write your name, 'He writes not what you won or lost—'But how you played the game.'

## N. Y. to L. A.

Nat Levine.  
Marty Cohen.  
Irving Jacobs.  
Katherine Brown.

## Par Sales Confab June 18-20, None in the East

Sales convention of Paramount will be held at the Ambassador hotel, Los Angeles, June 18-20, George J. Schaefer, distribution head, presiding. In previous years Par had two meets, one on the east and west coasts; none east this year.

## NO ADMISH UP UNTIL AUTUMN

The plane of admission scales, which here and there during the past year have been creeping upwards, will make no marked advances until the new fall season. Picture men, wanting to boost b.o. prices now, are backward in doing that on any national scale with the summer coming on. Even in the good times, theatres drop prices from around May to September.

In a few cities such as Detroit and Minneapolis the operators are interested in chancing a boost at this time. All outlying houses in the Twin Cities have done away with 10c admissions and are charging a minimum of 15c. Double featuring has also been washed up out there.

Loew in some sections of Brooklyn is reported, sounding out opposition operators and will go up a dime or so this summer if the other theatres will increase correspondingly.

## MPTOA Convention Program

Los Angeles, April 9.

Although MPTOA convention officially winds up with the annual banquet Thursday night, visiting exhibitors and their families have been invited by Fox West Coast execs to participate in a golf tournament to be staged Friday morning (18) at Lakeside course. Hosts will be J. J. Sullivan and Reeves Espy, with prizes awarded for low gross, low net scores and a booty award.

Luncheon will be served at the course following the match play.

Most of the delegates will trek homeward Friday, quite a few going east via San Francisco and others via Salt Lake and Denver.

### Monday, April 9.

10 a.m. Registration of members, delegates and guests. Registration fee \$10, which includes identification badge serving as a pass to all convention meetings, studio parties, sightseeing trips, local picture houses and the annual banquet night of April 12.

4 p.m. Annual meeting of Board of Directors, with election of officers and transaction of other business.

### Tuesday, April 10.

9 a.m. Chartered busses leave Ambassador hotel for sightseeing trip to nearby beaches, for delegates, their families and friends.

10:30 a.m. Convention opens. Invocation by Rev. Dr. Gustave Bruegel. Call to order by Ben N. Bernstein, general chairman. Opening remarks by Ed. L. Kuykendall, MPTOA president.

10:45 a.m. Address of welcome by Mayor Frank L. Shaw of Los Angeles. Address of welcome on behalf of Gov. James Rolph, Jr., by Hon. Carlos Huntington.

11 a.m. Response on behalf of MPTOA by M. A. Lightman, past president.

11:15 a.m. President Kuykendall will introduce Mr. A. C. Conford, association first v. , who will temporarily preside.

11:30 a.m. Report of the president.

11:45 a.m. Report of Fred S. Meyers, secretary.

12:00 noon. Report of convention committees.

12:15 p.m. President Kuykendall resumes the chair and will announce standing committees of the convention.

12:30 p.m. Talk on 'Modern Theatre Construction and Equipment,' by George Shutz.

12:30 p.m. Adjournment of business session until 10:30 a.m. Wednesday.

1:00 p.m. Leave for Warner-First National studios, Burbank, for luncheon and entertainment, continuing most of afternoon.

7:30 p.m. Open forum for Universal City for buffet dinner, followed by a hoe down dance and entertainment.

### Wednesday, April 11

10:30 a.m. Convention business session resumes, President Kuykendall presiding.

10:35 a.m. The Theatre's Liability to Its Patrons, by Edward G. Levy, MPTOA general counsel, of New Haven, Conn.

## Slowly Creeping Bull Market; Several Amus. Stocks Hit New 1934 High; Some See Reaction

### Yesterday's Prices

Stock	High	Low	Last	Net
600 Col. P. ca.	20 1/2	20 1/4	20 1/4	- 1/4
100 Cons. Film	4 1/2	4 1/4	4 1/4	- 1/4
300 East. Kdk.	80 1/2	80 1/4	80 1/4	- 1/4
2,800 Fox A.	15 1/2	15 1/4	15 1/4	- 1/4
5,000 Gen. Elec.	22 1/2	22 1/4	22 1/4	- 1/4
3,200 Loew's	32 1/2	32 1/4	32 1/4	- 1/4
200 Par. cts.	5 1/2	5 1/4	5 1/4	- 1/4
4,800 R. C. A.	7 1/2	7 1/4	7 1/4	- 1/4
1,400 Radio pt.	2 1/2	2 1/4	2 1/4	- 1/4
900 RKO	2 1/2	2 1/4	2 1/4	- 1/4
2,700 Warner	7 1/2	7 1/4	7 1/4	- 1/4
1,800 Loew's BONDS	90 1/2	90 1/4	90 1/4	- 1/4
200 Par. P. Ly.	51	50 1/4	50 1/4	- 1/4
2,800 do cts.	50 1/2	50 1/4	50 1/4	- 1/4
2,100 Par. cts.	51	50 1/4	50 1/4	- 1/4
5,800 do cts.	51	50 1/4	50 1/4	- 1/4
5,800 Warner B.	61 1/2	61 1/4	61 1/4	- 1/4
100 Technicolor	1 1/2	1 1/4	1 1/4	- 1/4
200 Trans-Lux	2 1/2	2 1/4	2 1/4	- 1/4
400 Univ. Pts.	4 1/2	4 1/4	4 1/4	- 1/4

### 'The Ace' for Fox

Hollywood, April 9. Fox will make 'Ace' based on a German air play. Al Rockett will produce it.

Adaptation is being handled by Ferdinand Reyher and Frank Wead, who joined the Fox story department April 2.

### Albert Howell in L. A.

Hollywood, April 9. Albert Howell, p. of Bell & Howell camera works, is here from Chicago on company business.

Reported interested in setting up a laboratory in Hollywood.

market that scored eight consecutive days advance on Friday and then slipped off fractionally Saturday. The amusement group proved outstanding, what with five film company issues scoring new highs for year on big board and curb, seven amusement bonds and certificates of same going to new tops.

Radio Preferred B. which was pointed out here last week, finding good support and acting as though it was well held, scored new highs on three successive days starting Monday. Its high, so far for 1934 was 26 1/4, where it was up 3 1/4 points from previous Saturday. Profit-taking in small volume hit Radio latter part of week, but stock closed at 24 1/4, where it was up 1 1/4 points net. Columbia Pictures, certificates, on big board, and common same company on curb, Loew's preferred and Universal preferred were others to go to new highs.

Some were inclined to view week as that of a slowly creeping bull market, while others attached little significance to market's action, because so few of big leaders participated in forward move. However, (Continued on page 21)

## MPTOA Conventioneers

Los Angeles, April 9.

Early arrivals for the 14th annual convention of the Motion Picture Theatre Owners of America brought members, delegates and their families from various sections, Vanguard to reach the coast included:

Jack Miller, president Chicago Indie Exhibitors, Chicago; R. C. Bruder, Chicago theatre; R. C. Burris, Uptown; Misses Ann and Emily Remilas, Acadia; Mr. and Mrs. George G. Wood, daughter Shirley and cousin Beatrice Newmark; Mrs. L. Newmark, Jr. and Mrs. Walter Immernan, their mother, Balaban & Katz theatre; Harry Nelson, all from Chicago.

H. S. Leon, president Gulf States M. P. Theatre Owners Assn and manager, Chicago, New Orleans; P. H. Durkee, N. Y.; Mrs. W. Griffith, secretary Theatre Owners Assn North and South Carolina, Charlotte, N. C.; J. E. Simpson, Gastonia, N. C.; H. Massie, Canton, N. C.; M. A. Jackson, Alexandria City, Ala.; Mrs. W. T. Wood, Washington, D. C.; O. C. Lam, New York; and Mrs. Frank Borchart and wife, Door theatre, Sturgeon Bay, Wis.

Mr. and Mrs. Bert Fischer, Alama, Milwaukee; Mr. and Mrs. W. L. Ainsworth, Chicago; Mrs. Charles Wis.; Mr. and Mrs. Gutenberg and daughter; Grand, Milwaukee; Fred S. Meyer, secretary MPTOA, Milwaukee; Ed. Saxe, Chicago; Milwaukee; Mr. and Mrs. Ross Baldwin, and Marie Schroeder, Tosca, Wauwatosa, Wis.; Messrs. Trampe and Kvoll, Save Corp., Milwaukee, Wis.; Mr. and Mrs. Charles Baker, Mr. and Mrs. O. A. Engelbrecht, Mr. and Mrs. Roy Walker and two daughters, all from Lamona, Tex.; Mr. and Mrs. Charles Barron, Pratt, Kan.; C. Church, Mark Harrison, L. S. Ham, Morgan Walsh, George M. Mann, Mark Morris, Al. Goldberg, Ben Levin, all San Francisco.

Edward G. Kadane, Frederick, Okla.; Mr. and Mrs. A. E. Lichtman, Mr. and Mrs. Sidney B. Lust, Nathan McColl, Louis Zions, Washington, D. C.; Mr. and Mrs. Jules H. Michael, Buffalo; Mr. and Mrs. W. P. Moran, Mr. and Mrs. Phil Isler, Chicago; Mr. and Mrs. Charles G. Griffith, Oklahoma City, Okla.; Mr. and Mrs. Oscar Fishel, Cleveland, O.; Mr. and Mrs. Sol E. Gordon, Beaumont, Tex.; Mrs. William A. Collins, El Paso, Texas; Mr. and Mrs. Jack Patridge, Coling, Calif.; Stanley H. Swift, Cameron, Tex.; J. A. Verchot, Asheville, N. C.; and Mrs. C. W. Waynesboro, Va.; M. A. Lightman, Memphis; Fred Wehrenberg, St. Louis, Mo.; Mr. and Mrs. Stanley H. Rich, Montpelier, Idaho; Mr. and Mrs. H. J. Brown, Wood, Martin, Tenn.; W. P. Ruffin, Covington, Tenn.; Frank H. Durkee, Baltimore; James J. McGuinness, Boston; Hazel McCoy, Mary Kiper, Tulsa, Okla.

# CODE SPLITS REVIEW BD.

## Blue Eagle Ready for Active Motion Picture Code Enforcement

The Blue Eagle this week is baring its talons to the film industry for the first time. In the language of the Code Authority, precautions are being taken to guard against the film code being used as a racket or as a harborage on the NRA payroll for political henchmen.

A footproof network to punish also those who try to evade their share of NRA costs or who flagrantly violate code provisions will be completely spun before the end of this week. Codists are dispatching representatives to Washington on Wednesday (11) to work out all of these details in Johnsonian Hall. Simultaneously it was officially emphasized Monday (9) that the film industry, with the exception of about 3,000 exhibitors who didn't sign but nevertheless indirectly are enmeshed, is formally under the NRA until May, 1935. Reason for this, it was revealed, is to quiet those trade rumors that Washington is easing up on the NRA and that something may happen in June.

This week, it was also stated, is just witnessing the beginning of the Eagle's work in filmdom. This is what is scheduled to happen within the next four weeks:

(1) Grievance boards will absorb the work now being conducted by regular NRA compliance units.

(2) Filmdom will take over industrial relations now being handled by the government. This will necessitate probably the creation of at least 10 boards throughout the country. In addition to grievances and zoning bodies, adding about 70 more men to the NRA's officer army in pictures.

While the C.A. is hoping to operate on an NRA basis with about \$360,000 per year, the new duties and other complications cause codists to concede every likelihood that this total will probably soar.

None yesterday (Monday) would venture a prediction as to what 1934 will cost the industry. That was one of the reasons advanced for the C.A.'s cautious approach to the assessment table. If the present plan goes through it was reported then, the C.A. may have the right to secure a court judgment against any tax dodger, the same as any debtor who has a legitimate debt.

Paid employees of the NRA in filmdom must be made to understand that they are serving in semi-patriotic capacities. On this premise the C.A. is starting from scratch, revealing that \$35 and \$50 will be the salary range for secretaries of the boards throughout the country.

As the result of the low salaries the C.A. announced that it would probably be another week before most of the grievance and zoning boards will be in operation. Although a list of 26 has been approved by the C.A. its headquarters is awaiting written acceptance of all terms from each secretary.

No secretary can double in brass. If he or she is caught doing any outside work, whether paid for it or not, such party will be instantly dismissed.

The C.A. has also ruled that secretaries must be able to do their own manual work; that they cannot delegat physical duties to others and thus kite operation costs.

A general list of secretaries was withheld for publication Monday, it being admitted that until all delineations and acceptances have been recorded such list cannot be regarded as partially correct.

In the tentative list it was admitted at least 10% of the secretaries are in similar capacities with the Film Boards of Trade and that formal relinquishment of such jobs will be necessary before they can start work with the grievance and zoning boards.

How many of these will decline the NRA appointments was not known, although it was reported over the weekend that squawks from the field about low remuneration were many.

has been officially reported,

### Review Bd's Finale

Washington, April 9. Giving President William Elliott of IATSE 48 hours to present his side of the case, National Review Board today began writing report on film code squawks for the President, with indications internal dissension may be ironed out before findings are submitted. Job of summarizing evidence and making recommendations has been turned over to Charles Edward Russell, noted Socialist author. Signs of peace appeared when Chairman Clarence Darrow predicted report would be unanimous.

Document will not be published unless President so requests. Darrow announced predicting analysis will go deeply into various phases of code and contain specific recommendations that changes be shown on indie exhibs be reopened.

Darrow mentioned zoning, dating, and percentages as subjects requiring remedial action; would not indicate board stand on block booking. Other members were more conservative, indicating they will hold out for lukewarm report stressing the apparent need for revision, but emphasizing that only one side of case has been heard.

Board refused to permit Murray Haxton, New York indie board spokesman, to continue testifying today when acting Chairman W. O. Thompson said reviewers will not hear one side of an argument in absence of parties on other side of the fence.

## SPOKANE CENSORS OK 'NANA'; UA SUIT OFF

Spokane, April 9. Censor board has relented on 'Nana' and picture will open at the Granada April 29 for two weeks. After United Artists had filed a petition for injunction, the matter was settled out of court.

### Rosy's Extra 60 Days

Washington, April 9. Time for filing of Divisional Administrator Sol Rosenblatt's report and recommendations on suspended salary and raiding clauses of film code has been pushed back two months.

Gen. Hugh Johnson granted Rosy added time to complete analysis of stacks of questionnaires and other evidence. Ninety-day delay also was occasioned by illness of Donald K. Wallace, research advisor to Rosy, who has been seriously ill. Wallace had been in charge of tabulation of salary reports.

Film Boards immediately wash up in territories where secretaries swing over to the NRA which would mean, according to the present list of C.A. secretaries, that the FBT is now represented in little over 10 territories.

There is a stiff fight on in other major circles over what happens to FB secretaries who do not go on the NRA payroll. The resignation of a prominent strategist in the business is now being threatened unless some kind of a secret service system is maintained.

In this respect a prominent member of the Code Authority declared Monday.

'This is the dawn of a new day for industry. Neither labor nor small interests are going to countenance tactics that were in vogue during the past 10 years.'

## DARROW'S COMM. IN TWO FACTIONS

Three-to-Two on Film Pact — Means That Two Separate Sets of Recommendations on the Picture Pact May Be Sent the President — Charges Embrace Booking, Production, Distribution, Unions

### A. T. & T. ATTACK

Washington, Sharp disagreement between two factions of the NRA Advisory Review Board will be revealed in the report on alleged monopolistic and oppressive features of the NRA film code.

Open between Chairman Clarence Darrow, Samuel C. Henry and W. O. Thompson, on one hand, and John F. Sinclair and W. W. Neal, on the other, is reported to have been caused by prolonged examination of the picture pact, and outlook is two separate sets of recommendations will be sent to President Roosevelt at the end of the week.

Although denied by General Counsel Lowell Mason, demand has been made by the White House for submission of findings on film complaints by next Sunday (15). Early dissolution of review outfit is expected, and indications are job of protecting small business will be turned over to Federal Trade Commission.

The Darrow-Henry-Thompson faction rumored to feel kicks of indie exhibs have revealed a deplorable situation which must be corrected by drastic overhauling of pact. Sinclair and Neal are pictured as feeling recent squawks were old stuff and board should not act on one-sided presentation. Further dissension results from failure of Darrow to set up a staff which could serve in capacity of expert advisory board on technical problems.

Windup sessions took place Tuesday and Wednesday (3-4), with Abram F. Myers and Harry Brandt, indie leaders, summing up evidence and renewing charges against Divisional Administrator Sol A. Rosenblatt and major producers and introduction of new testimony on (Continued on page 20)

## Washington's C. A. Instructions

Film Code Authority is in receipt of the following instructions from Washington relative to code enforcement:

The administration is now going forward with court action in cases of code violations. All of the cases in the Compliance Division have been reviewed and those which are suitable for court action are in preparation for early trial in collaboration with the Department of Justice. We have, however, only a handful of cases suitable for trial, and the total number of cases that have reached the Compliance Division either through State Directors or through Code Authorities is very small.

Code Authorities can be of immediate assistance in obtaining compliance if they will promptly forward to the Compliance Division (for transmission to the Legal Division) all cases which they consider suitable for court action and if they will see to it that persons desiring to complain are acquainted with the procedure for complaining and are protected from fear of reprisal if they do complain. The

## Despite Producers' Opposition, Judge Lindsey Hears Code Wails

### L. A. Code Boards' Hiatus Until After MPTOA Meet

Hollywood, April 9. Los Angeles Zoning and Clearance Boards will not sit until after the MPTOA convention, possibly April 16, with George Hanes presiding.

Grievance Board session will be delayed several weeks as Jake Milstein, one member, is sick in hospital, and Howard Stubbins, other member, is in the east.

### ELKHART, IND., COMES TO WASHINGTON, D. C.

Washington, April 9.

Complaints that the Elkhart (Ind.) Amusement of Elkhart refused to respect orders of the Indianapolis Regional Labor Board were laid before the National Labor Board for action today in a controversy involving unionism and charges of code violation.

Maintaining that the issue involved consists of 'whether I am to run my theatre,' Al Manta, operator of the theatre, entered a denial that he had violated provisions of the Industrial Recovery Act and contended that he is the only operator 'for miles around' who is operating his house 'right.'

Charges that nine ushers were fired because they formed a union were presented by labor leaders, who said they would meet Manta 'more than half way' in efforts to reach a settlement. Discharged ushers were principally boys of high school age, according to testimony, and were replaced by 12 females.

Ruling of the Indianapolis board required Manta to reinstate the bounced boys and authorized payment of minimum wages of 25c an hour instead of the former 35c scale. Ushers were to have ceased picketing the theatre.

Manta testified if the boys were re-engaged he would be forced to 'change management,' explaining he was satisfied with his former workers until 'something happened to them and they became conscious they were ushers and we were the management.'

Efforts of Dr. L. C. Marshall, vice-chairman of the National Board, to bring disputing parties into a settlement were a failure and formal ruling, backing up the regional board, is expected.

Los Angeles, April 9.

Despite flat refusal of the producers' Association and individual major studios to acknowledge his authority to act, Judge Ben B. Lindsey, Labor Compliance Director, held two hearings last week studio labor complaints of code violations.

Proceeded under warrant of State NRA Authority George Creel, and asserted approval of Sol A. Rosenblatt, Lindsey heard cases involving some 1,500 persons, lumped into several major classifications to establish disputed NRA wage, hour and working condition principles.

Not one representative of major studios appeared at the conciliation sessions, although all had been cited to appear as respondents in one or more complaints.

Sessions were recessed over the weekend pending appearance of witnesses whose testimony was required to substantiate or repudiate mass of complaints which have been piling up in local NRA headquarters for three months.

Lindsey's authority is challenged by the Producers and by the Studio Labor Committee appointed by Rosenblatt to handle this type of case. Under urgency of Creel, Judge Lindsey, however, was ostensibly empowered to act pending the functioning of the committee composed of Pat Casey, Al Berres, Richard L'Estrange and Ed Smith.

Lindsey hearings are tentatively scheduled to reopen today (Monday). Results will be forwarded to Washington for final adjudication, with Lindsey making his findings by default of respondents to contest the charges at the conciliation table.

## ALL SHORTS PROGRAM STAMPEDES 6,000 KIDS

Ottawa, April 9. RKO Capitol was mobbed by 6,000 kids Saturday a. m. when manager Ray Tubman put on an all-cartoon show made up of Mickey Mouse, Silly Symphonies, Krazy Kat, Popeye and other shorts.

The Capitol was filled an hour before the performance was scheduled to start and a hurry-up call was sent to open the nearby Regent but even then 2,000 clamoring youngsters were still outside.

The shorts were received between the two theatres until a large proportion of the juvenile population of the Canadian capital was satisfied.

### Record C. A. Session

Code Authority made a record for length of session and accomplishment at its meeting last Friday (6). Continuing for eight hours it was able to iron out Greater New York field representation which all along has appeared futile. Three extra boards, however, amplify in an advisory capacity the regular grievance and zoning units for the picture capital.

Hollywood extras and other Coast problems on the labor score will be turned over by Judge Lindsey to the Studio Committee, according to the C. A. ruling.

### Mull Mascot Sked

Nat Levine and Marty Cohen are in New York discussing the Mascot program with distributors. They fly back to Hollywood tomorrow (10).

Mascot intends producing 12 action mellers, which Cohen is to handle. The first, 'Crimson Dawn,' starts April 20. 'Burn 'Em Up Barnes,' serial, begins May 10.





# REELS' IN COST, LOW GROSS

## Baltimore Peppy; Hepburn Sock \$18,000, 'Trouble' and Spitalny Same, Sturdy

Baltimore, April 9. Burg is still bustling with big. Looks currently to even better the Easter season in most spots. If weather holds, and spring rains are stayed, certain the exhibs will be hooding the fandango, through the loop by the end of the week.

Tall taking honors are being warred for by the vaudeilms, Hipp and Century. Latter has a sturdy enuff pic, 'Looking for Trouble', with a pair of lads top-bracketing who mean something at the wicket, but it's primarily the stage show, headed by Phil Spitalny's femme ork, that's going to back up the velvet this week. Hipp is just dogging the stage and is placing chief dependence on 'Spitfire'. Hepburn flick is rather as class stuff, with glossy chariots pulling up under the marquee, indicating draft of the type the Hipp seldom lures. A clinch for \$18,000, and that's sock-er.

Last week the combined return of legit to town at pop prices, W. & L.'s rotating stock at the Maryland, and the resident troupe at Ford's at \$5c, took a fall out of the pic arena.

**Estimates for This Week**  
Century (Loew-VA) (3,000; 25-35-40-55-65), 'Looking for Trouble' (UA) and vaude headed by Spitalny's wife. Will stand at a dazzling \$18,000, and possibly better. Last week, 'Gambling Lady' (WB) and 'Midway Nights' unit hit \$16,700, strong. Hippodrome (Rapport) (2,500; 25-35-40-55-65), 'Spitfire' (RKO) and vaude topped by Simms and Bailey. All the pic at the turnstiles, with critical notices all rave. In the bag for \$18,000, smash and start to \$8,000, but that's still sparkling.

New (Mechanic) (1,800; 25-30-40-50), 'Mandarin' (WB), picture franchise has been slowly aggregating an important draft from among the femmes, and it's counting here right from the start. Indications go to \$4,500. Last week, 'Bottoms Up' (Fox) stumbled near the finish line, and ended up just under \$4,200.

Stanley (WB) (3,450; 25-35-40-55-65), 'Harold Teen' (WB), opened Friday (6) and closes tonight (9). Not more than \$4,000 over the four-day stretch, off. Teen, strictly juve fare, not the sort of booking that deluxer's sophisticated following favors. House dark tomorrow, opening Wednesday with gala premiere for 'Wonder Bar' (WB), promises as plenty spark-pluggy, with Jolson personally, plus a flock of Warner execs. Last week, 'Riptide' (MG) showed for \$18,000, and last week that firm's operative occupancy of this swanker by according the blow-off \$19,000.

## Buck Jones Set to Do Seven U Westerns

Hollywood, April 9. Buck Jones will make a serial and six outdoor adventure features for Universal this season. The pictures will replace the Ken Maynard westerns which U released on the 1933-34 program. Jones will make the serial first, getting under way in May with Louis Friedlander directing and Henry McRae supervising. Script will be written by Ella O'Neill. Initial feature slated for production in September.

## New Col. Comedy Head

Hollywood, April 9. Jules White now is head of Columbia's comedy department, spot previously held by Zion Myers, who has switched to Radio. Hugh McCollum, secretary to Harry Cohn, has been given the financial and business management of the department.

## FITFUL NEW ORLEANS

'Trouble' Oke at \$7,000; Boles Big \$3,500

New Orleans, April 9. Pictures are attracting fitful patronage currently. Houses are thankful for any coin at all and, while returns won't be heavy, due to cheap product, the temples will achieve neat profit. Outlander, John Boles in 'I Believe in You', is doubling the Tudor's normal take.

**Estimates for the Week**  
Sanger (3,558; 40), 'Journal of Crime' (WB) Chatterton sliding here and \$6,000 will be all. Last week, 'Wonder Bar' (WB) got smacking \$13,100, over expectations. Loew's State (2,218; 40), 'Looking for Trouble' (UA). Doing better than expected. Will reach \$7,000. Last week, 'Riptide' (MG) knocked off sweet \$13,000.

Orpheum (3,400; 35), 'Earth Turns' (WB) just so-so and \$6,000 will be plenty. Last week, 'Spitfire' (RKO) got \$8,000, tapering off somewhat.

Tudor (700; 30), 'I Believe in You' (Fox). Boles a heavy cluck and this small house will touch cracking \$3,500. Last week, 'Search for Beauty' (WB) grateful for \$1,500. St. Charles, 'Massacre' (WB). Barthelme no rage now and \$2,000 will be appreciated. Last week, 'Palooka' (UA) banked over to nearly \$5,000.

## DURANTE WASH. P. A. GETS 22G FOR 'TROUBLE'

Washington, April 9. With two hold-overs and one revival, packing this week is falling into the laps of the two vaudeilms houses. Grosses all over town are good, continuing the after-Holy week at every when everybody threw in a pic.

Fox is putting everything behind Jimmy Durante in person. Schnozzle personal war blugged a through previous week when house had 'Scandals' and bally was continued with band to meet him at station and police escort. Result is nice house at every performance.

Good crowds, also, at the Earle, which is playing Ozzie Nelson on stage and 'Gambling Lady'. Swell flock of bally but kid and mat should shove week into good finish.

**Estimates for This Week**  
Fox (Loew) (3,434; 25-35-40-50), 'Looking for Trouble' (UA) and vaude, with Schnozzle Durante top billing, packing house. Week looks like nice \$22,000. Last week, 'Scandals' (Fox) and Thurston on stage made a perfect combo for kids and sophisticates. Big \$26,000 with feature.

Earle (WB) (2,424; 25-35-40-50), 'Gambling Lady' (WB) and vaude, Ozzie Nelson helping stage end and show is doing nice. Good \$20,000. Last week, 'Wonder Bar' (WB) aided by single personal of Jolson at premier stood up to big \$23,400.

'Wild Cargo' (RKO) (2d week). Looks like satisfactory \$8,000. Last week same pic did good, but not big, \$11,850.

Rialto (U) (1,853; 25-35-40-50), 'All Quiet on Western Front' (U). Revival doing ok \$4,000. Last week, 'Countdown of Monte Carlo' (U), better than average with \$4,500.

Palace (Loew) (2,363; 25-35-40-50), 'Riptide' (MG) (2d week). Should get by unmet exploit spread took in big \$20,000.

Met (WB) (1,583; 25-40), 'Wharf Angel' (Par). Still billing 60-minute short subjects with feature and cut price is working out o. k. Looks like satisfactory \$4,000.

Last week, 'No Greater Glory' (Col) had plenty of bally but kid and mat around and result was \$6,000, not enough to warrant hold-over.

Columbia (Loew) (1,213; 25-40), 'Sin of Norel' (WB) (Mat). Only fair at possible \$2,500. Last week, 'David Harum' (Fox) got big \$6,000 on repeat after big week up the street.

## FOX-HEARST SPLIT DIVULGES FIGURES

Hearst Setting Up Own Newsreel — Rentals on Reels at Lowest Ever — Five Services' Overhead Weekly Around \$110,000 — Fox and Hearst Will Both Be at \$30,000 Each

### NRA FOR REELS?

News is the cheapest commodity on the screen today, gross less than the average short, despite that it is the most popular of all material that goes through the projection machine since it is currently being booked into 98% of all U. S. theatres. Top news rentals have steadily declined over a period of years until now they are less than half what they were when sound was new.

As a result some of the more aggressive editors want a stop-gap. They are even considering appealing to the NRA to set and price cutting in their own ranks and to specify in the code, if possible, approximately \$75 as a minimum top rental for a first run reel, with \$10 as rock bottom for the last run.

Four and five years ago \$100 for a single reel was considered fair. But competition has substituted screen news gathering along Associated Press lines until now, it is generally stated, none of the reels is making any money to speak of and all are confronted with dire possibilities unless some sort of a standard for rentals is observed.

The plight of the newsreels and some of their problems came in for an airing, for some reason or other, with the Hearst-Fox divorce and the plans of the publisher to open his own shop on the same as he did in the international days.

While both Fox and Hearst persist in maintaining silence regarding the breach, newsreel circles declare that it is so and that evidence of it will be manifested within another few weeks when Edgar Harkick, the Hearst reel boss, sails for Europe to set up Hearst's own crew coverages.

When Hearst pulls out it's going to leave a big hole in the Fox reel bankroll, news reel executives declare, and the Fox people are going to find it difficult to explain to bankers that the divorce doesn't mean that the Fox reel overhead, on its own, will be half of what it was with the Hearst combination.

**Hearst Price**  
By the same token, Hearst knows, according to real analysts, that if's going to cost him quite a few more dollars than it did when Fox was doing most of the physical work.

The best answer reel people have for the split is that it's as much a matter of news pride with Hearst that is causing him to go back to his own shop.

For the industry as a whole the return of Hearst is not regarded as meaning much one way or the other because Hearst while with Fox had his own trademark and theatre accounts.

But to the newsreel field itself, the movement is regarded as highly significant. Hearst is already being counted upon in other news camps to stir up some of the healthiest competition the field has had in years; that instead of price cutting it will be his theory to aim for top position in news. As the result reel people see some brisk warfare. The reels that can't maintain the pace will be forced to drop out, it is prophesied by some of the field's warlike editors.

Just what it's going to cost Hearst is estimated to be plenty. They calculate roughly, although familiarly, that right now it costs the industry \$110,000 weekly to

## B'way's H.O.'s No Help to Par, Roxy Gang 35G; Stanwyck Ok 20G; 'Nymph' 28G; 'Patrol' 20G; 'Rip' 45G and 3d Wk.

Roxy (S. L. Rothafel) and his Gang are at the Paramount this week but not enough people seem to care much about it. With the town full of holdovers and everything in favor of the Par going somewhere, the house hasn't been able to get into gallop. Failing to get off to more than a trot Friday (6) and showing no signs of increasing this pace, the house will be lucky to beat \$38,000.

Stage show, with Roxy in at \$5,000, net, stands the Par at \$10,000. Indications are that the house will just about break on the week. Picture is 'You're Telling Me' (W. C. Fields). Roxy's week consists sharply with the \$45,000 scored the previous stanza by George Raft's personal with 'Melody in Spring'.

Nice weather Sunday attracted an appreciable percentage of business all around, hurting others as well as the Par, yet of the holdovers on the street, two are maintaining line strength.

These are 'Riptide' at the Capitol and 'Patrol' at the Rialto. Shearer picture looks to hover near \$45,000 after a tremendous \$70,000 the first seven days, while down at Arthur Meyer's small-seater Rialto RKO's desert picture with the all-male cast, shows all signs of having what it takes to get \$20,000.

On the first week it went over expectations, getting exactly \$22,738, a tidy sum. Stays a third week.

The holdover at the Music Hall, Frank Buck with his picture, 'Wild Cargo' proved good up to Saturday (7), then began slipping. After running its take to \$39,000 the first seven days, its holdover will be just about \$60,000, house getting out. Picture, with Buck as a bear, was held in the Hall in the thought that while it might fall off starting yesterday (Monday) it would have a good chance to counterbalance the slump during last four days of the past week with kids out of school. It worked out a little more dangerously than expected, but at \$60,000 there will be no loss.

Outlander of them all continues to be 'Rothschild' at the Astor, which is now selling seats eight weeks in advance and a run of 12, opposite the summer season. Playing capacity at every performance, house got \$23,500 on the third week and for the first five days of the current week ending Sunday night (8), there was \$15,800 in the till.

'Viva Villa' opens tonight (Tuesday) at the Criterion as 'Rothschild' Metro has the house on a sub-lease from Paramount for 10 weeks.

Strand is holding its own well with the new Stanwyck star, 'Gambling Lady'. Hopes are for a \$20,000 week.

'Constant Nymph' at the old Roxy is displacing better action than recent pictures here, and maybe \$28,000, while at the RKO Centre 'Spitfire', here for a full instead of a half week, suggests \$11,000, a little less than \$10,000 under \$10,000 for several weeks lately.

'I Believe in You' went into the Mayfair last night (Monday) on a preview, while tomorrow morning (Wednesday) the Rivoli gets 'Looking for Trouble' after a final (third) week of 'Catherine' at \$17,000.

'Lazy River', bought for the Mayfair from the Roxy, did better than average, \$9,500.

A Paramount booking, 'She Made Her Bed', is next for the Rialto.

**Estimates for This Week**  
Astor (1,012; \$11.10-\$15-\$22.20), 'Rothschild' (UA) (4th week). Last week, 'Rothschild' picture equaled takings for its second, \$23,500, with standing room sold at every performance. On the first five days of the current (4th week) gross is \$18,600, less than

\$1,000 under the take for the same period the previous week.

Capitol (5,400; 35-75-85-\$11.10), 'Riptide' (MG) (2d week) and stage show. Shearer draft, with Paul Whitman band on stage to aid, meant a monument of \$70,000 the first week and, holding up strong, looks to about \$45,000 currently. Mayfair (2,200; 35-55-65), 'Lazy River' (MG). Ended its week last night (Monday) at \$9,500, profit. House brought in 'I Believe in You' (Fox) on a preview last night.

Palace (2,700; 35-40-55-75), 'Good Dances' (Par) and vaude. Probably under \$11,000, with new vaude opposition up the street at the Casino possibly cutting in a little here. Last week 'Bottoms Up' (Fox), \$12,000.

Paramount (3,654; 35-55-75-99), 'You're Telling Me' (Par) and Roxy with his Gang on stage. Gang's \$10,000 (Par) and Roxy personally collects \$5,000 net, failing to turn the tide of public coin this week. Looks \$35,000 will be top. 1,000 looked for. This is getting close to \$45,000 previous week on 'Melody in Spring' (Par) and George Raft in person.

Radio City Music Hall (5,345; 40-60-35-99-\$1.55), 'Wild Cargo' (RKO) (2d week), and Frank Buck in person. Holdover providing a little bit of a scare with dropoff in middle of second week and no more than \$60,000 looked for. This is getting close to danger. First week was a fine \$89,000, scored in spite of three days of Lent and some bad weather but.

Rialto (2,000; 35-40-65), 'Lost Patrol' (RKO) (2d week). A man's picture strictly but getting all the men. After a mighty first week of \$28,800, picture is paced \$20,000 on the holdover and remains a third week.

Rivoli (2,200; 40-55-75-95), 'Catherine' (UA) (3d week). Did so well on its second week, \$25,600, that it was decided to hold a third which ends tonight (Tuesday) and will represent a gain in cash, \$10,000 or so. 'Looking for Trouble' (UA) opens tomorrow morning (Wednesday).

O Center (3,525; 25-40), 'Spitfire' (RKO). Hepburn picture in for a full week and off to a start that suggests \$11,000 or more, okay. Last week, 'One Night' (Col), \$12,000.

Roxy (6,200; 25-35-55-65), 'Constant Nymph' (Fox), and stage show. On strength of reviews doing better than average, perhaps \$28,000. Last week, 'Monte Christo' (U), \$22,500.

Strand (2,900; 35-55-75-95), 'Gambling Lady' (WB). Stage show, attracting sufficient coin to make it look like a good week, maybe \$20,000. Last six days of the Cagney picture, 'The Sign of the Cross' (WB), preceding, claimed \$17,300.

State (2,800; 35-55-75), 'Palooka' (UA) and vaude. Better than average in cash, \$17,000. Name up; probably over \$17,000, good. Last week, 'Moulin Rouge' (UA), over \$18,000.

## Tacoma Grosses

Tacoma, April 9. Duals at the Blue Mouse with split week at all first run theatres gives showgoers lots to choose from. Biz seems steady, but no rave anywhere. 'Nana' is expected to warrant holding into first half of next week. Big Sawnee campaign is getting attention.

**Estimates for This Week**  
Music Box (Hamrick) (1,400; 25-35), 'Harold Teen' (WB) for three days; 'Nana' to finish week, with likelihood to hold on longer, looks like a money maker. 'Nana' the reason. Last week 'Palooka' (UA) slow, \$2,900.

Roxy (J-VH) (1,300; 25-35), 'Oliver's Big Moment' (Fox) and 'Smoky' (Fox) split, latter for the four-day shift; anticipated to garner about \$3,500. Last week 'Riptide' (MG) while off biz at \$5,000, last week, \$2,500.

Long Last Father' (RKO), dual first half; 'Mandarin' (FN) last half, en route to expected \$2,000. Last week, 'Mandarin' (FN) last half, en route to expected \$2,000.

'Keep 'Em Rolling' (RKO) dual, first half; 'Bombay Mail' (U) dual, first half; 'Bitter Sweet' (U) dual last half, okay \$1,900.

gather, edit and distribute the news through Pathe, Universal, Fox-Hearst, Paramount and Universal. In the reappointment they do not see how Fox singly, if it retains its present outposts, can escape weekly under \$30,000, and they see the same as a minimum for Hearst. He attempts to crew the world spots for similar news protection.

## 'Riptide' in Two Boston Houses And Socko at \$19,000 in Each

April 9.  
With 'Riptide's' season's pop-price sensation, and 'Rothschild's' hot roadshow admish, 'Wonder Bar' came in for a third smack-o, tripling a tremendous biz concurrently, proving public will flock to b. o. shows. In addition, Barbara Stanwyck pulled like a house afire in 'Gambling Lady'.  
Nims Shearer's film busts all precedent by playing at two majors. 'Riptide', jammer for the State on a forced holdover, an unusual event in itself, and at the same time looked hotcha enough to throw into the Orpheum. Both spots are prospering as they haven't in two or three years.

### imates for This Week

Majestic (Shubert) (1,550; \$15.65 top) 'House of Rothschild' (UA) (2d week). Capacity first week at \$18,500, and looks like repeat for second. First roadshow hit in full while heartens of three producers, and plenty talk of wiring Colonial, biggest legit downtown, for sound.  
Keith's (RKO) (4,000; 25-35-40) 'Splinter' (Radio) (2d week). After very nice first at \$15,000, probably \$13,500 this stanza.

Boston (RKO) (4,000; 25-30-55) 'Ninth Guest' (UA) and 'Fifty Million Frenchmen' on stage; film off, and revue lacks pull. Met some months back played a unit with same title. Reached \$19,000 last week. 'I Like It That Way' (UA), and 'Sweet and Low' unit on stage, disappointing \$17,000.

Orpheum (Loew) (3,000; 30-40-50) 'Riptide' (MG), and vaude; rip-snorter biz, thanks to Shearer, soaring to \$19,000; best in moons. Last week, 'Christina' (MG), and vaude, better at \$18,000.

State (Loew) (3,000; 30-40-50) 'Riptide' (MG) (2d week). Smash at this house. On first week total went to \$19,000 for a three-week record, and sock biz day and night. Film forced to hold over, and second week should crack down on \$18,000, jubilee record.

Met (M&P) (4,330; 30-50-65) 'Wonder Bar' (WB), and stage-revue. Film packs all the b. o. punches, and fulfills all WB pledges. As a result, it comes as it hasn't since Mary Pickford's in-person, and looks like a bag of NRA dollars labeled \$3,000, halving the film and gooden for after a number of poor weeks. Last week, however, Roxy show on stage, and 'Melody in Spring' (Par) beat expectations by reaching \$18,000.

Paramount (M&P) (1,800; 35-45-55) 'You're Telling Me' (Par), and 'Heat Lightning' (WB), doing nicely, set for likely \$15,000, handsome last week. Barbara Stanwyck hailed 'em in 'Gambling Lady' (WB), pleasing plenty. Little help from 'Come On Partner' (WB), however, which was said. Warner pic can be credited for a magnificent \$10,500, best in long, long time.

Tremont (New Line) (1,800; 25-30-40) 'Narcotic', propaganda film on grind policy. Had brisk opening Saturday (7), after big ballyhoo by Floyd's orchestra. Meyers, with officials commending picture as authentic and educational. Spot has its best front in a year, attracting attention and big show. Last week, \$7,500, which would be nice profit.

## 'Cargo', 'Nana', Holdovers, Yes and No, Respectively: \$9,000, \$4,000 in Frisco

San Francisco, April 9.  
'Riptide' at the Warfield is racing to an exceptionally high gross, leaving all competition far behind. There are two holdovers in town. 'Nana' at the United Artists and 'Wild Cargo' at the Golden Gate. Latter very good, 'Nana' light.

Guy Lombardo's orchestra at the Orpheum drawing very good biz, but otherwise as past weeks—picture is weak.

Geary relighting April 17 with 'House of Rothschild' roadshowing at \$15.65 top. Incidentally, this is F&M's final week as producer at the Warfield. Fox-West has been booking over to Bert Levey. F&M will now concentrate on its Orph shows.

### Estimates for This Week

Fox (Leo) (5,000; 25-35) 'Mantahan Song' and 'Mystery Limer', split, with 10 vaude acts for usual bargain prices. Take fair, with no hot names in the films and \$5,000 about all. Last week big money with 'Social Register' (Col) and 'Wine, Women, (Chad), plus vaude, getting \$11,500.  
Golden Gate (RKO) (2,844; 25-30-40) 'Wild Cargo' (RKO) (2d week). Buck pic, \$4,000 after socko \$18,000 opening stanza.  
Orpheum (F&M) (2,400; 25-35-55) 'Ninth Guest' (U) and stage show with Guy Lombardo's band. Latter the draw and \$10,000 very big money. Last week Ted Lewis

## Alice White Passes Up Spot in U's Sea Saga

Hollywood, April 9.

After dallying with the proffered top femme spot in 'Loves of a Sailor' at Universal for a week, Alice White nixed the part as not suitable to the kina or new sundup she is carefully maneuvering. No substitution for the spot as yet.

Other cast additions to cast are Goodee Montgomery, John Warburton, Anderson Lawler, Lois January and Earl Eby. Kurt Neumann directs.

## SKYROCKETING B. O.'S DIZZIES BUFFALO

Buffalo, April 9.

SkYROCKETING grosses last and current week have Buffalo showmen rubbing their eyes. Grosses which have been in the dumps for several months have suddenly shot up since Easter and are still going strong.

Shea's Buffalo ran away ahead of expectations, due almost entirely to the Shearer feature, the picture always being sure draw here. 'Wonder Bar' at the Hipp doubled anticipated business, and is still holding up well for its second week. Great Lakes is now in its first week, and restoration of stage shows with increase in price scale.

Takings were up all quarters last week, and it looks like another good week currently. Heavy attractions are announced for the next few weeks.

### Estimates for This Week

Buffalo (Shea) (3,600; 30-40-55) 'Splinter' (RKO) and Olsen-Shutta. Commence on the picture about evenly divided with Ogon and Shutta getting major credit. Started off strong and holding up well for pace looks like \$20,000. Last week 'Riptide' (MG) much better unit than that at first expected, the feature being particularly well liked locally; ran up to \$25,000.

Hipp (Shea) (2,400; 25-40) 'Wonder Bar' (WB) (2d week). Off to a good pace and should go over \$8,000. Last week special exploitation and change of policy of the theatre from double to single price scale. Increased price scale brought takings up sharply with

Denham (Hilbom) (1,500; 25-40) 'Melody in Spring' (Par) Ran two days on end of last week also. Around \$6,000. Last week the Denham broke a record of some kind—running three pictures in one week on a triple split. Started with 'She Made Her Bed' (Par). It lasted as long as expected—three days. Followed by 'Bright Girls in a Boat' (Par), which was booked for four days but yanked after two. Then the film booked for the current week, 'Melody in Spring' (Par) put in on Sunday and not only finished that week in nice shape, but was held for this week. But even with the belated boost given by Sat. mat., everybody must have at the box office.

Denver (Huffman) (2,500; 25-35-50) 'Riptide' (MG). Hitting nice \$10,000. Last week 'Wonder Bar' (WB) ran day and date with the Aladdin, did \$9,000, two grand above average. An exploitation campaign wider in scope than usual trumped the trick. 'Melody in Spring', 'Fanny Little Bunnies', also ran at both houses and caused a lot of comment.

Orpheum (Huffman) (2,500; 25-35-50) 'Splinter' (RKO). Stage show, with Tom Jones, \$9,500 in sight. Last week 'Mystery of Mr. X' (MG) pulled in the mystery fans, and El Brendel on the stage pulled in the rest. House did stand-out business Friday and Saturday nights, every show Sunday, when five shows were given. Elz poor last week, but Easter week and with a film that does not appeal to the majority.

Paramount (Huffman) (2,000; 25-35-50) 'The Lost Patrol' (RKO). Set for \$2,500. Last week 'Ever Since Eve' (Fox) and 'Son of Kong' (RKO) did \$1,500—way below the average, even for this house. 'Ever Since Eve' did the week extremely poor and 'Kong's Son' couldn't take up the slack fast enough. 'Kong' started strong enough, apparently on the reputation of 'King Kong', but dropped fast later in its four-day stay.

### WALLACE SMITH AT COL

Hollywood, April 9.  
Wallace Smith has joined Columbia's writing staff to scorch his story, 'Captain Hats the Sea'.

S. K. Lauren is writing an original at the same studio in which Carole Lombard will be starred.

### Estimates for This Week

Fay's (2,200; 15-25-40) 'Three on a Honeymoon' (MG) and Charlie King tab. 'Tatations' plus the Great Lester. Swell bill, and off to a flying start; wouldn't surprise any one if gross reached \$7,500. Last week 'Jimmy the Kent' (MG) very high on Easter Week inflation and came through for a nice \$6,900.

## Philly Ho hum; 'Riptide' O. K. \$13,000 In 2d Wk; 'Showoff' and Tab Fair 16G

Philadelphia, April 9.

Average business with nothing particularly exciting is forecast for this week. Earle will probably lead the town for a second week, but figure won't be anything like Joe Penner's \$40,000 last week, which cracked the house record wide open. Current bill which includes Jack Pepper in Billy Rose's 'Crazy Quilt', revue and 'The Show Off' on the screen, won't get much over \$16,000 from present indications.

Fox has 'Murder in Trinidad', with the Pickens Sisters heading the stage show. Nothing hot in sight and \$15,000 will be big.

Gable's name, bringing some biz to the Stanley for 'Men in White' but it didn't start any too well Saturday so \$12,000 may be top. The Crime Doctor at the Stanton looks to be lucky if it hits \$5,500.

'Riptide' is holding over at the Boyd and ought to get an okay \$13,000, which is more than most of this theatre's pictures get in their first weeks. 'Looking for Trouble' is a weak slot for the Aldine and is likely to be pulled after one week. If it hits \$5,000 it will be lucky.

Some had weather hurt week's biz and offset the holiday help. However, there was more biz activity than has been noticeable in some time. Next to Penner's \$40,000 at the Earle was 'Riptide's' \$21,000 at the Boyd, with the Fox getting \$18,000. 'Bombers Up', which almost held over.

### Estimates for This Week

Idine (1,300; 40-55-65) 'Looking for Trouble' (UA). Looks like weakest sister this prosperous house has had in some time. Lucky to get \$5,000. Last week, 'Palooka' (UA) only \$4,000 in 2d week.

Arcadia (600; 25-40-50) 'Good Dame' (Par). Ought to get \$2,100. Last week, 'Floppo' (RKO) \$1,600.

Boyd (2,400; 40-55-65) 'Riptide' (MG). 2d week. Looks good for \$13,000 on strength of last week's Pearl (2,000; 40-55-65) 'The Show-Off' (MG) and 'Crazy Quilt' tab. Indicated \$16,000. Last week, 'Harold Teen' (WB) and Joe Penner got \$40,000.

Fox (2,000; 30-40-60) 'Murder in Trinidad' (Fox) and stage show. Only an ordinary \$15,000 indicated. Last week, 'Bombers Up' (WB) and stage show. Excellent \$18,000.

Karlton (1,000; 30-40-60) 'She Made Her Bed' (Par). Maybe \$2,300. Last week 'Man of Two Worlds' (RKO). Only \$2,300, despite newspaper attention star.

Keith's (2,000; 25-30-40) 'David Harum' (FOX) (2d week) and vaude. Rogers picture had over, first time for this house. Last week's \$8,000 tells why.

Stanley (3,700; 40-55-65) 'Men in White' (MG). Gable fans should help get \$12,000 here. Last week, 'Gambling Lady' (WB) \$11,000, not so forte for Easter week.

Stanton (1,700; 30-40-55) 'Crime Doctor' (RKO). Lucky to get \$5,500. Last week, 'Come on Marines' (Par). Sloppy \$7,000.

## RIPTIDE DOMINATES NEWARK AT \$18,000

Newark, April 7.

No question that 'Riptide' will bring top at Loew's this week at \$18,000. 'George White's Scandals' on the screen opened well at Proctor's and should be near \$17,000. The others all look profitable.

Terminal last week ran off with season's record by drawing \$6,400 with 'Lost Patrol'.

Estimates for This Week  
Brantford (WB) (2,968; 15-65) 'Layzy River' (MG), and 'Let's Be Ritzy' (U). Doesn't look sensational but ought to be fair around \$5,000. Last week 'Jimmy the Gent' (WB), and 'Countess of Monte Cristo' (U), good at \$11,000.

Capitol (WB) (1,200; 15-25-50) 'Mystery of Mr. X' (MG). House seems in a slump and while this ought to be liked, will hardly beat \$4,000. Last week, 'Layzy River' and 'Death Takes a Holiday' (Par), mild at \$4,100.

Little (Franklin) (299; 30-40) 'Bling Bling Bling' (MG) (UA). Likely to remain in the bad rut of \$500. Last week, 'Liebe Muss Verstanden Sein' (Ufa), and 'Madame Wunsch Keine Kinder' (Ufa), bad at \$400.

Loew's State (2,780; 15-75) (Continued on page 16)

## Price War in Lincoln, but Biz Brightens

Lincoln, April 9.

Money bags busting wide open last week. 'Riptide' is expected to get the patronage for the first half of the week this time, until Thursday when Blackstone and his Magic opens at the Orpheum, which is due to cut in all over town.

There's a price war on in a nice way and the cheaper houses led by the time gated Rialto threaten to go to a dime all around. The Sun and Colonial owned by LRC and the Livingstone Capital are all 15c topped, and in the same half-block. Nites, the Rialto with cheap indie product, two dualled changes a week, takes the trade. LRC offices are considering making their end of the street a dime. Result will probably pull trade from the de luxers and make

(Continued on page 16)

## Flying Start in Providence

## 'Cargo' and 'Glamour' \$10,000; 'Men in White' Good \$12,500; 'Honeymoon' \$7,500

Providence, April 9.

Full steam ahead! Biz is looking up. Fair entertainment, favorable weather, and biz is off to a flying start. On the whole, business seems to be pretty well distributed, although there are a couple of stands that have a slight edge.

Loew's State (3,200; 15-25-40) 'Men in White' (MG) and vaude. First good stage show this house has had in ages and picture doesn't need support for general appeal. On the whole, business seems to be pretty well distributed, although there are a couple of stands that have a slight edge.

Start at the Albee is even better than last week's 'Splinter', and should pace continue gross will soar over \$10,000. Loew's, too, is ahead of last week's Good Friday opening, and chances are that gross will not be far off from the swell figure piled up with 'Rip Tide' during Easter Week.

Fay's is not depending a great deal on the pix to put things over. Vaudeville is top for general appeal, there's no doubt house will have to depend upon highbrows to come through for the week. Second picture not enough to induce patron to take a second look like at 'Splinter'—and almost up-to—'Little Nites' (RKO). Last week, \$14,000.

Paramount (2,200; 15-25-40) 'Death Takes a Holiday' (Par) and 'She Made Her Bed' (Par). Although Billie Holiday for general appeal, there's no doubt house will have to depend upon highbrows to come through for the week. Second picture not enough to induce patron to take a second look like at 'Splinter'—and almost up-to—'Little Nites' (RKO). Last week, \$14,000.

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## Comedy, Classics Pushing Class Struggle Out of Moscow's Films

BY ZAKHARY McLOVE

Moscow, March 20.  
Soviet Film Industry is slowly, but surely, climbing out from the ordinary and narrow thematic of reflecting class struggle and socialist reconstruction. Taking advantage of the changed entertaining policy ushered in recently by the authorities, it is now making a bid towards lighter film fare.

Several recent productions are certainly quite distinct, both in character and quality from those characterized during the last four years of the "Pyatiletki"—the Five Year Plan.

Two new films, "The Marlonettes" and "Lieutenant Kije," now current draw alike the attention of the public and critics.

"Marlonettes" is a comedy directed by Protosonoff, one of the oldest and best Soviet film producers, and is regarded as the best among the available series of entertaining films. Besides originality, it possesses first-rate humor, freshness, vitality and actual entertainment value.

"Jim" opens and closes with a puppet show. Audience is introduced to the principal characters in puppet form, camera then going to the pair of hands controlling the strings and afterwards to the hands of an international financier, who is 'pulling the strings' which move these same characters in real life.

"Lieutenant Kije" is the other successful film of the season. Scenario of this film is based on an historical anecdote of the days of the Russian emperor Paul the first, masterfully told by the Soviet writer, J. Tynjanov and directed by the youngest Soviet director, Inezimzer.

Russian classics are also beginning to find recognition in Soviet cinemas. Already a number of the classic Russian novels, old classics, have been interpreted on the screen, and met with great success. More are coming.

"Youdoshka Golovitev" is the title of the newest film now popular here. Film has been patterned from the w.k. romance of the Russian satirist, Saltykov-Tchedrin, "Messrs. Golovitev."

"Grozha" ("Thunder Storm"), is another film recently released by Sovkino, which has captured considerable interest and was favorably received by the press. It is taken from a play by Ostrovsky, a Russian classical dramatist. "Love of Catharina," the principal figure in the film, and her tragic end, is masterfully played by V. Massalitinova. Directed by Vladimir Petroff.

## COCHRAN HEADS ALL PAR'S BIZ IN ORIENT

Tom Cochran has been named by Paramount to take complete charge of the Orient for the company. His headquarters remains in Tokyo. He was previously in charge of Japan alone.

Hay Novak, former chief of China, was replaced there by J. E. Perkins. Novak is in New York on orders of the home office and may be sent to some other post.

## Amkino's New Prez

M. Gordiev has been named president of Amkino, starting immediately. He replaces Miss A. Kuznetsov, who has held the position for the past year, and who now returns to Moscow to enter film biz there. She will remain in New York about six weeks breaking Gordiev in before sailing.

Gordiev, although he only arrived from Moscow last week, was in the United States previously, as v.p. of Amtorg. Gordiev is reporting house, and in charge of Amtorg's Chicago office for three years.

## U'S FRENCH PIC IN U. S.

Herbert Brengstein and Irving Jacobs have closed for American distribution rights of "La Maternelle," French picture made by Universal in Paris. Duo expect to roadshow it in the U. S. on a two-day basis.

Jacobs closed the deal in New York and is with a print for the coast Saturday (7).

## RKO's Film Expansion Plans for France

Paris, April 9.

expand French trade prestige and revenue, RKO within the next fortnight will concentrate on the inauguration of a special distribution and exhibition campaign of Radio films in France by shipping over a series of all-American talkers for special trade showings. These will have superimposed titles.

Phil Reisman on his recent sojourn here worked out the plan.

For the French campaign, the local RKO office has been instructed to employ special exploitation help.

## PCT Pays 15% Div.

M. Ostrer Warns

On Over-Building

London, March 31.

provincial Cinematograph Theatres, Ltd. held its annual general meeting Saturday (28). Mark Ostrer, chairman, announced the net profit for the year ending Jan. 31, 1934 was \$250,000 less than for the previous year. Directors, however, recommended a dividend of 15% on the ordinary shares, same as for the past half dozen years.

Subsidiary companies, Associated Picture Houses, Ltd. and Albany Ward Theatres, Ltd. also declared their usual dividends—10% and 8% respectively.

Ostrer uttered a serious warning in regard to over-building of picture houses. Gaumont-British, parent company of P. C. T., is interested in the construction of several new picture theatres.

## S. AFRICA BIZ DULL AS PRINCE LEAVES

Capetown, March 10.

Prince George has left Capetown to continue his tour of South Africa, and all show biz has dropped with an awful thud. Holiday season is over and up-country people have left for their homes.

Not enough money for theatres from 'own folks, since Capetown is badly overseeded. Public also has developed the habit of waiting for pictures to come to the lower-iced nabes and is avoiding the expensive first run showcases.

## New Theatres

Sir Lewis Richardson, Port Elizabeth commercial magnate, is building a big cinema in that town in opposition to Schlesinger's.

Metro will supply the pictures.

## George Weeks Has B-G Output West of Rockies

Hollywood, April 9.

George Weeks has obtained distribution rights on British Gaumont pictures for the entire coast territory, including all states west of the Rockies.

He has 18 productions ready for release on a two- or three-month basis in the territory, and will also obtain new releases as they come through from British Gaumont Distributing Corp. of America. Weeks will establish exchanges in L.A. and San Francisco and plans to open in the northwest later.

## Zeiss Pays 2%

Berlin, March 31.

General meeting of Zeiss-Ikon A. G., Dresden, will be called on April 10 to okay the balance sheet for 1932-33 which, pays a 2% dividend on a net profit of 406,600 marks (last year 438,872), including 138,712 marks (\$128,244) carried forward.

Outside of the general decline, camera business suffered by other firm's competition with unusually cheap types.

## Java Censorship

The Hague, April 9.

Film legislation in Java (Dutch East Indies) is going to be altered and censorship laws will be changed.

Up to now so-called 'narrow film,' that is films with narrower gauge than normal, could not be shown in public because they could not be viewed by Board of Censors, which had no projection outfit in which it could use the narrow gauge reels. With new legislation this drawback will be surmounted, although not explained how.

## PARIS EMPIRE BACK TO PICS

Paris, March 31.

Seals which were the legal authorities. Empire music hall, which ran when the scandal broke, have finally been removed, and Pathe announces that it will open the theatre as a film house. That will be company's third on a single block.

Two years ago the Empire was a vaudeville house.

Film with which Pathe will reopen house is not yet announced. Francis A. Mangan (now in New York) tried to get the house for a combination stage and film show when the Stavisk affair blew up, but was turned down.

## FRENCH OKAY GERMAN PICTURES IN ALSACE

Berlin, March 31.

Decree issued by the French government, following the advice of the Chambre Syndicate and numerous trade representatives from Alsace-Lorraine, abolishes all special restrictions against German films in that part of France.

The contingent regulation, according to which foreign language films may be shown only in 15 houses outside of Paris, will no longer be applied to German language films with superimposed French titles for release in Alsace-Lorraine. Every exhibitor can determine the contingent of German films he wishes to release, under the condition that he shows at least 10% purely French product.

Another important alleviation for German distributors is the fact that special censorship for Alsace-Lorraine has also been abolished, so that any German film passed by the French censor in the ordinary way is free for practically unlimited performance in Alsace-Lorraine.

## Education Vs. Finance In Canadian Censorship

April 9.

Ontario Educational Association called upon the Government to transfer film censorship from jurisdiction of the Treasurer's Dept. to the Dept. of Education on the plea that film control would then be under the thumb of educational authorities who know what's best for public morals.

No action has been promised by the Government and probably film censoring will continue to be listed as a revenue producer for the public treasury rather than a moral factor.

## ASTAIRE'S 'RINGSTRASSE'

The play, 'Ringstrasse,' by Adler Laszla, has been purchased for RKO.

Fred Astaire, returning shortly from England, will go into it.

## Jed Kiley Joins Col

Hollywood, April 9.

Jed Kiley, Paris newspaperman and formerly at Universal, is on Columbia writing staff.

He is writing an original under the title 'Criminal Within.'

## Anti-American Cry in Paris Again; 16 U. S. Pictures Now in First Run Boulevard Houses

March

The old anti-American boogie is being raised again. Last week at the meeting of the Chambre Syndicale of the French film industry the proposal was made to ban importation of American films for six months. Meanwhile, films already in the country could be distributed and shown, but the holiday would permit the French producers to catch up with the U. S. competition.

No action was taken on the proposition, and it was not even inscribed on the minutes of the meeting. Charles Delac, president of the Chambre Syndicale, denied to VARIETY that any action was contemplated. News that the matter was discussed, however, comes from a thoroughly reliable source. American interests are not taking it too seriously and are biding their time. This sort of thing has been talked of before in a more serious way, and has always been stayed off.

## Reason Why

A glance at the first run houses in Paris, however, shows why the weakened French industry is getting shivery.

Named trade lists 32 leading houses as 'cinemas d'Exclusivites' and 'cinemas Specialises,' and of these exactly half are now showing American films. Three others are showing local made sponsored and distributed by American companies. Nine other American films, not listed there, are showing currently.

Every one of the 16 pictures is in its original English. In the balance of Comedia's list, classed as Cinemas Divers, but which still contains a few leading houses as well as the bulk of the nabes, the American films are in the minority, and most of them that do appear are dubbed. This gives the other side of the picture, for the real money, of course, is in the distribution on the outskirts of Paris and in the provinces, and the American industry is still behind in this.

Notable among the American films getting neighborhood distribution this week is 'King Kong,' (Radio) of which 30 prints are out, and 'She Done Him Wrong' (Par), dubbed and called 'Lady Lou.' Both of these are good for heavy grosses in the popular quarters of the town and in the sticks.

All three parts of 'Les Miserables' (Pathe) are being shown in half a dozen houses of the Pathe chain this week.

## 'Eskimo' Bi

Among the leading American films in the first run houses now are 'Eskimo' (MG), which is still going full clip at the Madeleine and 'Good Good for a Long Run,' (The Invisible Man) (U) which is playing simultaneously at the Agriculture, Bonaparte and Cine Opera of the Querey chain, to good business; 'Footlight Parade,' (WB) which is a smash in a dual bill at George Hirsch's Apollo with 'Ever in My Heart' (WB), but which may not stay long because Hirsch, handling a big seater, prefers to change quickly rather than permit a slight drop in gross.

'Henry VIII' (UA) has moved from the Cameo to the Artistic, another minor Boulevard house, and is still going strong. 'I'm No Angel' (Par) has taken root at the Cameo, having come down to the Boulevards from the Champs Elysees, where it played at the Elysee-Gaumont. 'Roman Scandale' (UA) is doing fair trade at the Lord Byron, where Eddie Cantor has a regular faithful following.

## Artists' Its

'Lady for a Day' (Col) and 'Only Yesterday' (U), classed here as highly artistic products of Hollywood, are having long runs at the Studio Caumartin and Studio des Acacias respectively, and former seems likely to make a bid for the endurance record set by 'Back Street' at the same house.

'What No Deer' (MGM)—first non-Fox film shown at the theatre—Edouard VII, is getting a big hand and is being carried over. 'Duck Soup' (Par.) at Studio 28 is its closest rival in the laugh category.

Biggest American hit of the week is at a newsworthy theatre run by the Auto, sporting newspaper, which is using four Disney 'Silly Symphonies' and Mickey films on one bill. Easter holiday leaves the kids free to come and police are needed to keep the crowds in order on the sidewalk outside, waiting for places. Another newsreel across the street grabbed couple of more available Mickey's to catch the overflow, taking advantage of the Auto's publicity.

## Ireland's Quota Bill to Limit Brit. Pictures

London, March 31.

Serious blow to the British Film Industry is the pending introduction in the Irish Free State of a Control of Imports Bill, meaning that shortly English films imported into the Free State will come under the quota law.

Further means that if English film companies register in the Irish Free State they will have to be incorporated in such a way that 51% of the subscribed capital is held in the name or names of Free State nationals.

Bill is being promoted by the Government to tighten up the 'Economic War' between Britain and the Irish Free State, and will mean that no goods imported from Great Britain or from the United States the allocation of the Executive Council will be 90% of the importations to the 'United States and only 10% to Great Britain.

Significance of such a move is all the more serious when it is considered that the population of the Irish Free State is 3,000,000, which is three-quarters of the entire Irish population. It also covers an area of 26 counties to six in Northern Ireland, meaning it is four-fifths of the whole of Ireland.

## CHINESE FILMER'S FOUR JUNGLE PICS

Shanghai, March 12.

Luen Hua Film Company, Shanghai, has completed arrangements for the production of four or five jungle pictures in British Malaya.

First picture, 'Menace of Wild Animals of Humanity,' will be shot entirely in one of the forests in the Unfederated Malay State of Johore, near the city Batu Pahat. Second will be 'When the World Was Young,' and third, 'Beauty Spots of Malaya.'

Four Chinese motion picture stars will be imported from Shanghai to take the leads in these pictures. Local talent will also be used.

## G-B's \$500,000 Pic

London, March 31.

After four months, the filming of 'Jew Suss' by Gaumont-British at Shepherds Bush studios has been completed at a cost of \$500,000.

There are more than two dozen well-known players in the cast.

## 'Frankenstein,' Cartoon Nixed by Reich Film Bd.

Berlin, April 9.

Banning of pictures here continues apace. Latest is 'Frankenstein' (U), which has already shown in a number of ace houses. Government has decided it doesn't like the subject matter and has withdrawn the license for it.

'Pirate Ship,' a Fox-Territory cartoon, has also been thumbed, called 'in bad taste.'









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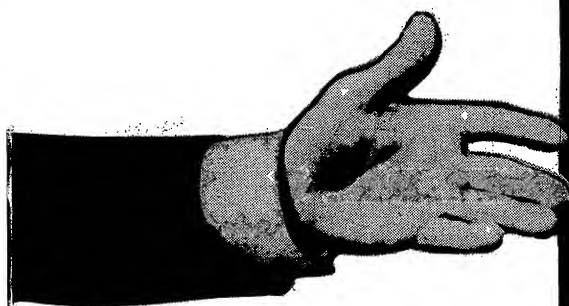
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## Strong B. O. Pace During Recent Weeks Augurs Much for the Fall

A big fall is looked for by theatre operators and distributors following spring business that is encouraging and above expectations. Operators observe that when spring grosses are good, the fall is always better. Experience has been when the first quarter is poor the fall isn't so good.

The turn out of the year saw the beginning of the climb, with January grosses nationally, taking in the shotguns as well as the de-luxers and the good territories as well as the bad sections, showing an increase of around 7½ per cent over January, 1933.

February wasn't as good when compared to that month a year ago, level of grosses slipping to under 5%. This was caused largely by severe weather.

According to operators, in many sections of the country during that month people couldn't get out to go to theatres. It is also noted by students of the grossing graph that with the bad snowstorms all over the country local broadcasting stations warned people that it was dangerous to use their cars or to be on the streets too much. This may have been great for radio, with people kept indoors, but was pretty damaging to theatre box offices.

March came back with a bang, the average of grosses throughout the United States going more than 10% over business of March, 1933. In some spots, with greatly improved conditions, the increase in business during March, as against a year ago, ran to as high as 50%. Such a large rise, however, calls for clarification.

In March, 1933, business was at its lowest ebb ever, due to the banking moratorium, unemployment, and general unrest. Thus a comparison of this year's March business may seem to bring out increases that are too high, especially in spots such as Detroit, for example, where the banking stricture caused business to dive abnormally.

On the other hand, Lent covered all of March this year, where it didn't start until around the middle of March last spring.

An interesting observation, based on day-by-day figures, is the fact that Holy Week this year, traditionally the worst week of all, brought higher grosses than the corresponding week last year which wasn't Holy Week. Cooler weather also helped on Lent this spring.

Without any disturbing economic influences, operators view the outlook for the summer and fall, notably latter, as very promising.

Birmingham, April 9. The 10% amusement tax in Mississippi during March shows one of the largest increases since its inception two years ago.

A total of \$21,334 was collected during March as compared to \$4,705 the same month last year.

### Protest Miss. Tax

Jackson, April 9. Mississippi's 10% amusement tax recently re-enacted by the Legislature is to be the target of exhibitors who claim there is no justifiable reason why theatres should pay 10% when grocery stores, drug stores and other places pay only 2%.

At the convention of the MPTO at Memphis last week exhibitors from Arkansas, Tennessee and Mississippi agreed to assist in raising funds to fight the Mississippi tax. Arkansas and Tennessee men said that if the tax were not defeated or reduced in some way that neighboring states would probably follow in Mississippi's steps and levy a similar tax.

### 'THIN MAN' AWAY

Hollywood, April 9. After several postponements, Metro starts today (9) 'Thin Man' with W. S. Van Dyke directing.

Edward Ellis has been picked for the title part.

### TITLE CHANGES

Fox has set 'Nine Million Women' as release title for 'Too Many Women.'

## B'way, P'tland, with 'Bar,' Doing Best Biz in Years

Portland, April 9. 'Wonder Bar' (WB) and 'Riptide' (MGM) monopolized the burlesque at the Parker theatres, and 'Riptide' looks good for a third week. 'Harold Teen' (WB) proved short-winded at the Music Box b.o., holding the line for the first two days and then fell off heavily during the balance of the week.

Some stage opposition at the Pantages with 'Jazzmania' doing a fair biz at 15c and 25c. Pic doesn't register.

'Scandals' at Paramount would have done considerably more pulling, except for the strong promotion given 'Wonder Bar.'

#### Estimates for This Week

Broadway (Parker) (2,000; 25-40) 'Wonder Bar' (WB) (2d week). Rage of the village. Gave the house the biggest week in past few years. Takes a strong pull to lead for a second week at the Broadway. Will bring another large piece of change into the b.o. at \$7,000. Last week, \$11,700.

United Artists (Parker) (1,000-25-40) 'Riptide' (MGM) (2d week). Proved another winner for the week. Received rave notices and will do \$5,500. Last week \$3,300.

Paramount (F-WC) (3,000; 25-40) 'Your Telling Me' (Par) and 'Trinidad' (Fox), dual, average at about \$5,500. Last week, 'Scandals' (Fox) clicked for \$6,100.

Music Box (Hamrick) (1,400; 25-35) 'Spitfire' (RKO) has a good campaign back of it and Hepburn is strong in this burg. Will do a nice \$7,000. Last week, 'Harold Teen' (WB) started off good, but slowed down considerably to \$3,100. 'Pantages' (S&M) (1,800; 15-25) 'Sensation Hunters' (M) and vaude, getting \$2,200. Last week, 'World Goes Mad' (M) and 'Vaude' was above par. Vaude did the work, \$2,100, good.

Oriental (Hamrick) (2,500; 25-35) 'Gallant Lady' (UA) perhaps \$2,000. Last week, 'Eight Girls' (Par) and 'Lost Patrol' combo, \$1,900.

## Brooklyn 100 Years Old; Parade, Banquet, No B. O. Assistance

Brooklyn, April 9. The 100th anniversary of the founding of the city of Brooklyn has been celebrated by the citizens of this area. There have been big demonstrations all over town. Mayor F. H. La Guardia moved City Hall over to Brooklyn for several days and that was a show in itself. Even the Board of Estimate held a meeting in Brooklyn's Boro Hall. Saturday afternoon many ignored the film house to occupy the city's greatest event since the founding of the city. Saturday night found the big shots at the centenary dinner in the St. George Hotel—the governor, mayor, and other state officials speaking to several thousand guests.

Result was that picture house got set back except for exploitation value of parade and banquet. Fine weather on Sunday drove celebrants to Coney's boardwalk. Paramount has 'You're Telling Me,' which George Raft is coping stage honors. Picture got mild notices and will probably produce very mild \$20,000. Strand holding over 'Wonder Bar.'

#### Estimates for This Week

Paramount (Par) (4,000; 25-35-50-65) 'You're Telling Me' (Par) and stage show featuring George Raft and Whitey, and the Midway Bailey. Just a mild week at \$20,000. Last week, 'Melody in Spring' (Par), \$20,000.

Fox (4,000; 25-35-50) 'Two Alone' and stage show featuring the Landis Trio and Whitey, and the Midway Bailey. Just a mild week at \$20,000. Last week, 'Hold That Girl' (Fox), same.

Albee (RKO) (3,500; 25-35-50) 'Lost Patrol' (Radio) and vaude featuring Clark and McMillough. Looks like \$18,500, mild. Last week, 'Bottoms Up' (Fox), \$16,000.

Loew's Metropolitan (Loew) (2,400; 25-35-50) 'Palooka' (UA) and vaude with Singin' Sam getting stage-billing. Picture is life saver. Will grab off only \$17,000. Last week, 'Riptide' (MGM) did \$18,000, tolerable.

Strand (WB) (2,000; 25-35-50) 'Wonder Bar' (WB). Second week should bring in \$9,000. Last week the Jolson flicker did good \$13,300.

## NEWARK

(Continued from page 10)

'tide' (MG), and vode. This Shearer girl sweeping everything along and should easily beat \$18,000. Should atone for the disappointment last week by Garbo who, although okay, did only \$15,000 in 'Queen Christina' (MG).

Newark (Adams-Par) (2,248; 15-99) 'Melody in Spring' (Par), and vode. Making a lot of fuss over Beverly West on the stage and should rate possible \$13,000. Last week, 'Good Dame' (Par), with 'Earl Carroll's Vanities' on the stage, good at \$16,000.

Proctor's (RKO) (2,300; 25-35-40-55-60-75-85) 'George White's Scandals' (Fox), and vode. Great opening but doubtful if it will pull through at same rate against 'Riptide.' Good at \$17,000. Last week, 'Spitfire' (RKO), good but not great at \$15,000.

Terminal (Skouras) (1,900; 15-25-40) 'Ezzie and Ned Night' (Col), and 'David Harum' (Fox). Both second runs but they mean something and might scale \$5,000. Last week, 'Singin' in the Rain' (RKO), 'Lost Patrol' (RKO), grand at \$6,400.

## DETROIT VERY HEY-HEY AT B.O.

The depression seems to be over at last for this burg. All houses down town did this week and one picture looks like it will get three weeks on first run. 'Riptide' at the United Artists looks like it will be the first to play that long in five weeks.

Michigan is following up a big Easter week with 'Wonder Bar,' and opened big. Fox, among the de-luxers, is in the van this week, but not far enough to take it on the chin, showing 'Bottoms Up.' The Downtown has 'Coming Out Party,' while the Fisher has 'Jimmy the Gent' and the State deals again with 'Ninth Street' and repeat of 'She Done Him Wrong.'

Last week the Michigan went for six shows a day with Mary Pickford in person and set a new b. o. record with \$32,700 for the week. Miss Pickford got about \$13,000 of it as her share. The Fox stepped along with 'This Man Is Mine' and 'Fifi D'Orsay' and Benny Rubin got a price for a nice, enough \$26,000. The United Artists playing 'Riptide' went for a breath taking \$20,000 and a sure three-week run at this house. The Downtown with a second showing of 'Scandals' was okay at \$7,000, while the Fisher was so-so with 'Search for Beauty' and of mild radio show on stage. The State also had a mild 'Search for Beauty' run for a mild \$3,000.

#### Estimates for This Week

Michigan (Par) (4,945; 15-25-35-40-55) 'Wonder Bar' (WB) and stage show. Riding for a good \$28,000. Last week 'Mr. X' (MG) and Mary Pickford in person \$38,000. Fox (4,000; 15-25-35-40-55) 'Bottoms Up' (Fox) and stage show. Down a little to \$24,000, but okay. Last week 'This Man Is Mine' (RKO) and stage show good \$26,000.

United Artists (Par) (2,018; 15-25-35-40-55) 'Riptide' (MG) (2nd week). Holding up stoutly, \$14,000. Last week this one opened up to an immense \$20,000 and plenty of profit.

Downtown (RKO) (2,665; 15-25-30-35-40) 'Coming Out Party' (RKO). May be \$5,000, mild. Last week 'Scandals' (Fox) in second week, nice \$7,000.

Fisher (Par) (2,750; 15-25-35-40) 'Jimmy the Gent' (WB). Poor \$4,000 indicated, a surprise for Cagney. Last week 'Search for Beauty' (Par) and stage show mild \$7,500.

### CHESTERFIELD'S FINALE

Hollywood, April 9. Only two pictures, 'City Park' and 'Green Eyes,' a mystery, remain to be produced on Chesterfield's schedule of nine for the year. Richard Thorpe directs both.

Invincible, Chesterfield's companion company, has three more to do. Next is 'Fifteen Wives,' which Frank Street directs.

Sally Blane postponed her trip to England to do the lead in 'City Park,' George R. Batcheller production for Chesterfield, at Universal studios.

Richard Thorpe is directing 'Park,' with Henry B. Walthall, Edmund Breese, Hal Hamilton, Gwen Lee, Johnny Harrison and Matty Kemp in the cast.

### Script 'Incidental Woman'

Hollywood, April 9. Walter Wise and Arthur Hyman are teamed on the script of 'Incidental Woman,' Metro picture, by Constance Lindsay Skinner.

## KOL RADIO CARNIVAL UPS ORPHEUM, \$4,800

'Riptide' (MG) opened nicely at the Fifth Avenue Wednesday, two days ahead of usual opening day, and seems headed to build. Will stay nine weeks. 'Spitfire' (RKO) and 'Wonder Bar' (FN) to follow for two weeks' run.

Music Box has Hepburn in 'Spitfire' at the Music Box, so there is femme angle, a b.o. here pitted against Shearer at the Fifth Avenue. 'Spitfire' sure to stay two and possibly three weeks in this medium-sized house.

Estimates for This Week  
Blue oase (Hamrick) (1,000; 25-35) 'Harold Teen' (WB) expected to range near \$2,500, slow. Last week, 'Palooka' (U), \$2,900, good.  
Consuelo (Evergreen) (1,600; 15-25) 'Convention City' (RKO), and 'Fugitive Lovers' (MG), dual, four days; 'Design for Living' (Par), and 'Showoff' (MG), dual, four days, around week. Should Ladies Behave' (MG), and 'House on 56th St.' (WB), dual first half, 'Sons of Desert' (MG), and 'Lady Killer' (WB), dual last half, for grand total \$3,200.

Fifth Avenue (Evergreen) (2,400; 25-40) 'Riptide' (MG). Dandy barrow of advertising. Dandy Norma Shearer. Pix to stay at least nine days, bringing house back to reg change date; for nine days, anticipated to strike spicing, \$12,000. Last week, 'George White's Scandals' (Fox), \$5,900, fair.

Liberty (J-W) (1,900; 15-25-35) 'It Happened One Night' (Col), now in seventh week, \$6,000, good. Last week, same film \$6,900.

Music Box (Hamrick) (950; 25-35) 'Spitfire' (RKO). Great opening. Set for \$6,500, and 'Jive and Love' (MG), 'Gambling Lady' (WB), \$4,000, good.

Orpheum (Oldknow) (2,700; 25-35) 'Registered Nurse' (MG), and 'Throne on a Horseman' (Fox), dual, with KOL 'Carnival Hour' daily during week days, afternoon, helping reach \$4,800. Last week, 'Blood and Guts' (MG), and 'Journal of a Crime' (FN), dual, okay, \$4,800.

Paramount (Evergreen) (3,100; 25-35) 'Come On Marines' (Par) and stage show. Last week, 'Cat and the Fiddle' (MGM), \$7,500, big.

## Musicals in Omaha; 'White' Sweet \$8,200, 'Wonder Bar' Oke 5G

Omaha, April 9. Musicals are the thing this week as the ace attractions at the four big houses. Extravaganzas along with the other fare give week of Omaha a big business and should keep the grosses up to a cheery pitch.

Rivalry of last week between the Paramount and the Brandeis is continued with the Par and 'Scandals' leading the way at a nice \$3,200. 'Wonder Bar' will have to take second place because of limited capacity, but will prove tops for the Brandeis at just under \$5,000.

Originally planned by Par to show 'Scandals' on a single feature program, but a last-minute switch brought a double bill to keep the new double feature policy continuous. This leaves all theatre row standing pat on twin features except the Brandeis which uses a single plan intermittently in the case of heavies such as 'Spitfire,' 'Wonder Bar' and 'Wild Cargo.'

#### Estimates for This Week

Paramount (Blank) (2,765; 25-40) 'George White's Scandals' (Fox) and 'Throne on a Horseman' (MG) double billed give this house something near the film magnetism it needs. Looks \$3,200, nice. Last week 'Riptide' (MG) and 'Throne on a Horseman' (MG) strong all week with an exceptional closing, showing building power of the Shearer film. Got \$3,000, okay.

Brandeis (Singer) (1,200; 20-25-35) 'Wonder Bar' (WB). The only attraction to ride the week out in single harness, and will pour out entertainment to plenty of customers. Should do \$5,000, hey, hey. Last week 'Spitfire' (Radio) was also the only single harness entry and did itself proud at \$4,750.

Orpheum (Blank) (2,975; 25-40) 'I Like It That Way' (U) dualed with 'Let's Be Ritzy' (U). Average fare for this house and should combine for about \$7,000. Last week 'Throne on a Horseman' and 'Fugitive Lovers' (MG), dual, as much as was expected, though nothing extra. Passable, \$6,500.

World (Blank) (2,100; 25-35) 'Mystery of Mr. X' (MG), and 'Countess of Monte Cristo' (U). Double program of the calibre which just suits this house. Should be even with previous week, \$5,000, not bad. Last week 'Palooka' (UA) and 'Orient Express' (Fox) were strong fare for this house, but found competition in a stifling mood. Totaled \$4,000, fair enough.

## 'Riptide,' 'Spitfire' Minne's Socks, \$12,000 and \$8,000

Minneapolis, April 9. The strongest galaxy of attractions for any single week in many a moon makes loop competish torrid currently. Chief among the week-end attractions are 'Riptide,' which shove the Minnesota and Orpheum squarely into the center of the ox-office limelight.

Then there's the State with the one-act show 'Town at Fanchon-Marco unit, 'Laugh It Off,' plus 'Coming Out Party.' And last, but not least, 'Henry VIII,' a hold-over, but is still doing all the business that the World theatre's limited seating capacity will permit.

'Riptide' seems fully capable of bringing the 4,200-seat Minnesota back into the box-office lead for the first time in some weeks. It has quite a jump on its principal opposition. Both Shearer and Hepburn are ace cards here, but the former probably has an edge.

Estimates for This Week  
inesota (Publix) (4,200; 25-35-40) 'Riptide' (MG). Best this house has boasted in month, the week-end, through industry and league figures. May exceed \$12,000. Last week, 'Spring' (Par), \$6,500, light.

Orpheum (Inger) (2,890; 25-35-40) 'Spitfire' (RKO). In crowd point to a \$8,000, good. Last week, 'Meanest Gal' (RKO) and 'New Yorkers' tab on stage, \$14,000, with stage show responsible for the business.

State (Publix) (2,200; 25-35-55) 'Party' (Par) and F. & M. unit, 'Laugh It Off.' Only stage show in town, aside from stock burlesque, 'Laugh It Off.' Last week, 'Scandals' (Fox), \$3,500, poor.

World (Stettes) (350; 25-35-50-75) 'Henry Eighth' (UA). Second week, stage show, and most shows. Should reach \$3,000, very big. First week, \$2,200.

Uptown (Publix) (1,200; 25-35) 'Night Night' (Col). In crowd point to a \$2,000, big. Last week, 'Six of Kind' (Par) and 'Going Hollywood' (MG), split, \$2,200, fair.

Lyric (Publix) (1,900; 20-25) 'Fugitive Lovers' (MG). Around \$3,000, good. Last week, 'Frontier Marshal' (Fox), \$3,100, big.

Grand (Publix) (1,200; 15-25) 'Heaven' (MG), first run, and 'All of Me' (Par), second run. Last week, 'Roman Scandals' (UA) and 'Sleepers East' (Fox), split, \$2,000, good.

Adams (Publix) (900; 15-25) 'Eight Girls' (Par), 'Suzanne' (Fox) and 'Eskimo' (MG), second and third runs, split. Probably \$800, fair. Last week, 'Last Roundup' (Par) and 'Suzanne' (Fox), second runs, split, and 'Orient Express' (Fox), first run, \$1,200, okay.

## LINCOLN

(Continued from page 10)

'em look like a tomb. The State is finding the sledding steep right now.

Capital (Livingston) (850; 10-15) 'Midnight' (U) and 'Lazy River' (MG) doing a double bill will put this house in at an even \$1,000. All right. Last week 'Let's Be Ritzy' (Par) and 'Crash Course' (WB) dualed picked up all the way to net \$1,100.

Colonial (LTC) (750; 10-15) 'Love Birds' (U) typical fare for this week. Last week, 'Devil Tiger' (Fox) failing to hold after big plugging was subbed last half by 'Jimmy the Gent' (WB) and got by nicely \$1,050.

Lincoln (LTC) (600; 10-15-25) 'All of Me' (Par) sold as a four-unit show and relying on strength of shorts should do about \$2,600. Plenty of shorts, \$2,500.

Orpheum (LTC) (1,200; 10-15-25) 'It Happened One Night' (Col) did the work of wonders building every day from a sock opening counting up to \$4,100, which is many, many shekels and lots of profit at \$2,500.

Blackstone and his magic with pic, probably 'Success at Any Price' (UA) will boost top to 40c, and should run the week to a nice \$3G. Last week, 'The Man in the Moon' (RKO), and 'This Side of Heaven' (MG) with Georgia Minstrels took \$2,700.

Believed in You' (Fox) average fare, and average take \$800. Last week 'Catherine the Great' (UA) was a 6cc-ave \$500.

Saturday (1,900; 10-25-40) 'Riptide' (MG) in this Shearer town is worth a good \$3,200. Last week 'Wonder Bar' was spanked to death by other attractions. Opened little better than fair according to expectations and wound up with \$3,200.



By Epes W Sargent

## For Durante

George Rotsky gets big ballyhoo  
out of 'George White's Scandals'  
(Continued on page 24)

**"HAILED AS  
THE LAST WORD IN  
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AND STRONGEST MUSICAL  
PRODUCTION TO DATE"**

**Motion Picture Daily**

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**"SKINS" MILLER**

**and STEPIN FETCHIT**

**Produced by WINFIELD SHEEHAN**

**Associate Producer and Collaborator  
on Story and Dialogue. LEW BROWN**



**Director: Hamilton MacFadden. Lyrics: Lew Brown.**  
**Music: Lew Brown and Jay Gorney. Dances staged**  
**by Sammy Lee. Dialogue: Ralph Spence. Story**  
**idea suggested by Will Rogers and Philip Klein.**



## Code Splits Review Bd.

(Continued from page 7)

labor matters, sound equipment situation and lesser issues.

Weak rebellion of monopoly chiefs was presented for C.A. in an unsigned and undressed statement submitted in a Warner Brothers' envelope to Mason. Reputedly prepared by Harold S. Barford, statement was accepted in evidence, envelope being pinned to it for use in case authorship of written response is challenged.

**Rosy Aloof**

Still holding aloof, Rosenblatt stuck closely in his office through last week's sessions, avidly reading the transcript of testimony acquired through roundabout means as result of Reviewers' refusal to supply NRA code boss with record of evidence. Rosy patted up opportunity to answer Myers and other indie kicks and to put in a good word for both the pact and the administrative body.

Opinion that indie exhibs should have majority of posts on Code Authority was voiced by Gov. Floyd B. Olson of Minnesota, friend of Allied of the Northwest, who indirectly assailed Rosenblatt's connection with major producers, and suggested that all C.A. members be Government appointees receiving Federal salaries.

Noting that the entertainment business is definitely affected with the public interest, Gov. Olson condemned unfair trade practices because they prevent the public from seeing good pictures at reasonable prices and cause unreasonable delays in exhibition. The Minnesota executive emphasized that distribution is controlled by agencies dominated by producers, and that exhibs are powerless to correct unfortunate situations.

Minnesota governor particularly hit at unreasonable clearances, with remark that time interval between first-runs and subsequent showings in Minneapolis has been extended from 60 to 120 days.

"They argue that they have a considerable investment, which is true, and that that investment must be protected, which anyone can understand," Gov. Olson observed.

"If the Code Authority, which is entirely dominated by producing interests, carries on in the same manner in its public capacity as the members have in their private matters, it ultimately will compel the outlying theatres to show films at the same prices after down town theatres at the same price," Gov. Olson declared. "A constant effort has been made to bring the trade downtown."

**Gov. Olson's Dilemma**

Protests to Gen. Hugh S. Johnson carried no weight, Gov. Olson said, charging that "no man likes to be regulated by his competitors and those who hold his business destinies in the hollow of their hands."

Asked by W. O. Thompson if he felt 15,000 indies are entitled to majority of CA posts, the Governor answered in the affirmative and added that the public should have adequate representation. "Code jobs should be under the direction of people hired by the Government," he said. "I would prefer that a mediator be someone other than a former employer or representative of my competitor." Last crack was generally interpreted as a slap at Rosenblatt, although the Governor explained, "It isn't a matter of integrity, it's a matter of viewpoint."

Charging that producer agreements result in use of unfair means of competition, in the public and constitute anti-trust law violations, the Governor said, "Since the law is so immediate, I suspect the practices are now legalized as far as Federal prosecution is concerned. Such a code would enable them to perfect the monopoly they've been building up all these years."

Complaints against film boards of trade were filed by Al Steffes, president of Northwest Alliance, and former national president of indie outfit, who said exhibition field is entirely controlled by Fox, Paramount and Loew's.

Explaining that original purpose of boards of trade was to create good-will, Steffes contended that agencies have turned out to be sort of kangaroo court, where producers agree on trade practices and force indies to agree to their regulations. Steffes told of a meeting of the Minneapolis board in 1930 which led to filing of suit against all majors. Note: "If division manager of Paramount is killed, the schedule of clearances, he related, which provided that houses

with 25c admission scale must wait 45 days after first-run showing; 50c, wait 75 days; 15c, wait 90 days, and 10c, wait six months.

Distributors told him first that if indie houses charged the same admission as Par they could play day-and-date, he said; subsequently they insisted such an arrangement could not be made.

Present clearances are little worse than the 1930 schedule, he said, adding that clearance board provided in code has not begun operating in his territory. Boards, however, have power to tell us we have to wait 10 years and charge \$11.60, Steffes added. If code is held constitutional, suits against majors will be unsuccessful, he predicted.

Charging that indie producers are "paralyzed and strangled" by the telephone monopoly, Robbins asked board to recommend that film industry be placed under rigid Government supervision. Advocated amendment to pending communications bill which would give new radio-telephone-telegraph board power to regulate piz. Also urged government action to divorce public utilities from private enterprises competing with private business.

**For Govt. Film Control**

"If the government provisions of the code are enforced, our market will be gone," Robbins charged, shouting that "the telephone monopoly absolutely owns, controls and dictates every policy of the motion picture business." Telephone company dominates or owns six of eight major producers and consequently has a death grip on the film C.A., Robbins said.

"We don't have Government control of the motion pictures," Robbins shrieked. They could at least take the anti-trust laws off the shelf and dust them off and use them again."

Criticism of two-men-in-a-booth provision came from Murray Harston, representing independent motion picture operators union of New York. Said that Rosy went back on promises and wrote in provision after having pledged it would be discarded.

Board showed unprecedented interest in the other side of the case during Harston's appearance, wanting to know why he failed to inform I.A.T.S.E. that the matter would be taken up for discussion, and finally shutting off New Yorker until Federation representatives were on hand to answer his charges.

IATSE came in for bitter criticism Thursday (4), when A. Burt Carlisle of Minneapolis and Harry Brandt, condemned code provisions giving Federation of Labor domination of employees and withholding recognition of independent workers' organizations.

Charge that Federation local 306 is a "racketeering" union was filed by Brandt, who accused unionists of using intimidation tactics to force independent exhibitors to do business and said code perpetuates such tactics. Code does not permit collective bargaining by representatives of employees' choice, Carlisle contended, since it forces workers to become affiliated with International Alliance.

Refusing when he attempted to obtain union card, Carlisle testified I.A. leaders said no new members have been accepted for 15 years, but that temporary permit would be granted providing he agreed to pay all dues and assessments without right to vote.

Refused to submit samples of license agreements, Barford in his written statement maintained that competition in film industry is as intensive as in any other field and defended booking practices hit by indies.

**Barford's Side**

With remark that function of distributors is to "find the best customers possible for their product and to receive or contract for the best film rentals," C.A. voice said distribs care nothing whether customer owns one or 500 houses, but that producers with theatre affiliations obviously will prefer its own theatres as distributors for its own selfish interests will deal with exhibitor offering best return.

"Producers spend hundreds of thousands of dollars in the production of individual pictures which are leased to exhibitors for minute fractions of their cost," Barford emphasized. "It must be obvious that this tremendous investment can be prejudiced or destroyed by the manner in which it is handled."

It would be foolish to suppose that a distributor would give a better price and better terms for its product to a competing distributor who was interested in the operation of theatres than to an exhibitor who was not a distributor. Competition in no industry is keener than the competition between producers and distributors of motion pictures. Distributors sell their product to circuits of theatres as well as to individual theatres regardless of whether or not circuits are connected with producers of motion pictures. The same general form of contract is used with all customers. In dealing with large circuits, however, the regular form of contract used by distributors necessarily requires some elaboration to apply the terms thereof to a large number of theatres differently situated, each theatre having a definite position and usually a definite film rental.

Asked what substitute he could suggest to replace block-booking, Steffes said "the owner should have the right to select the product from all people in the business." Suggestion that indies enter production field was renewed by John F. Sinclair, but Steffes turned thumbs down on the idea because "it would be like trying to get the farmers into a compact organization. To get 15,000 theatre owners together would be too absurd because they're all too many. We would have 15,000 different opinions."

Idea that Government should force separation of production and exhibition was put forward by Allied leader, who said that "because a producer makes a mistake is no reason why I should pay for it." Steffes noted that indies could not go into production because of difficulty in obtaining license for use of sound equipment. Said "these chain bankruptcies are due to greed which led to oversaturation of key cities."

**Indie Producers**

First complaint about sound equipment monopoly came from Alfred Weiss, operator of Metropolitan Studios and former associate of Goldwyn, who charged that indie producers cannot market films either here or abroad because of license agreements on sound recording and reproducing devices. Sound monopoly has killed indie producers, he said, testifying that 10 years ago there were 18 to 20 and now there are only three or four.

Weiss also related unsuccessful venture in sound equipment manufacturing business, charging Western Electric forced him out of business by threatening patent infringement suits which never were pressed, but which scared off his customers.

Asked by Sinclair "What do you expect us to do?" Weiss admitted "That's very hard to answer." Member W. O. Thompson suggested indie force legal tests of patent validity, to which Weiss was extremely cool.

Sharpened attack on sound monopoly came from Robert Robbins, who gave impassioned speech on economic doctrines in general and was cautioned frequently by board members to stick to his point and cut out campaign addresses.

"A large circuit of theatres will pay as high, if not a higher, film rental for pictures than individual theatres. We're not for the high film rental," Robbins said. "If we could have money would not be forthcoming to producers and the producer could not assume the risk of investing large sums in production."

Pointed request for code revision was made by Brandt in final argument, which involved new complaints as well as review of previous evidence.

Work that this code be repealed, that impartial administrator be placed in charge when it is reopened, and that a new Code Authority be appointed, Brandt said.

**Brandt's Attitude**

Specifying points to which indies object, Brandt said, "If Will Hays himself had written the code it could not have been phrased more adequately in favor of his light. If Hays had written it he would have self-pollarded some clauses which have aroused this tremendous wave of protest."

Slamming Charlie O'Reilly again, Brandt said that appointments to grievance boards have foreclosed the privilege of going to any tribunal. Charged Rosy two weeks ago went to New York to consult with attorneys for majors and Hays outfit to decide his stand on complaints.

"Why are none of the Code Au-

thority here to justify the fact that the code is not a closed institution, that the code is on the level?" Brandt queried. "What are they afraid of? Where is the candy vendor? Why isn't he here pleading the case for the independents?"

Given only a few minutes to make his presentation, Myers dealt almost exclusively with arbitration provisions, insisting indies are entirely willing to mediate any difference, and although "we have pleaded for it," privilege has been denied.

"We've done our damndest to get a fair code," Allied leader insisted.

Termining machinery for arbitration of producer differences "fine and fair," Myers condemned means for settling distributor-exhibitor controversies with declaration that "there never was a more glaring example of a packed court than that. There is no disposition to be fair and no fairness in the set-up."

Complaining that C.A. includes seven sellers and three buyers, Myers noted that most representatives of independents on various boards are representative of either Columbia, United Artists or Universal, which play with Hays organization, and said zoning boards "can put any theatre out of business." Charged set-up is identical with that attacked in Youngs case, "one is a Chinaman, the other seven sellers and three buyers." "Grievance boards utterly impotent to grant relief," Myers said these agencies have "great power to punish." Emphasized that any board could "close his doors and seal them more effectively than any padlock injunction ever issued under the prohibition act" in penalizing exhibs who violate contracts.

Indications that Reviewers will dodge block-booking issue were seen in last-minute interrogation by Chairman Darrow who kept asking Myers if he could cite any law requiring producers to sell to all comers. Allied chief finally admitted they are under no obligation to sell, but said if they choose to sell, then they must observe the rules of the market the same as all others.

## Church After Films

(Continued from page 1)

gages are held against these theatre properties, and if so by whom. Reports will cover perhaps as many as 15,000 theatres, with the conference prepared to cut loose with the compiled ammunition at a meeting April 10 or 11 at the Catholic University in Washington with 10 members of the committee, headed by Archbishop McNichols, attending.

This conference is composed of Archbishops and Bishops. The church is determined to do something about pictures which it deems objectionable.

An important meeting is scheduled in Cincinnati the second week in May, at which it is understood bankers and prominent commercial men will also be present, after which representatives may go on to Washington.

The first rumble of agitation by the church against flimdom was heard two years ago and has been repeated ever since. The dignitaries of the church have consistently, and still do, deny that the latest move indicates that the recent victory of the film men over the Patman bill in Washington was not all it appeared on the surface. "Liberal Attitude"

Church men insist: that their attitude towards the screen has been liberal, and in some instances prelates have written the picture companies stating they would be glad to recommend from the pulpit attendance at the pictures to be named by the film firms if the occasional black sheep story were withheld from production.

While realizing that only around 20 pictures a year of the approximately 500 made by the majors could be used by any dubious classification, the church is prone to compare these 20 with a case of scarlet fever. The attitude is that an objectionable film must be isolated "for the good of the community at large."

On the industry side of the fence it is reported that three of the big concerns are now toying the mark, others are being convinced, and that but two firms are currently careless of regulations.

It is not known how the church intends to launch its campaign, but it is preparing an organized, offensive seems clear.

## Ousting Charges On Coast IATSE Still Up in Air

Hollywood, April 9.

Impeachment charges against officials of Local 37, International Alliance of Theatrical Stage Employees, will be carried to the floor of the annual convention of the IATSE at Louisville in June unless International President William C. Elliott takes definite steps on the charges soon.

Formal letter calling for impeachment of the leaders of the local because of their forcing through an illegal strike order last summer was sent via registered mail on March 15 by James E. Shaw, member of No. 37. Shaw received return signature of Elliott for receipt of the letter, but to date has received no reply or even acknowledgment of the communication.

The group of members dissatisfied with the strike and its outcome who are lined up with Shaw point out that Local 37 has only 100 paid-up members in the organization as against 1,700 who were in the union prior to last summer's strike.

They contend that, because of the strike call by leaders of the various IATSE studio locals, a violation of by-laws of the locals and regulations of the International offices, the International Brotherhood of Electrical Workers and United Brotherhood of Carpenters and Joiners unions have acquired IATSE stage electricians and carpenters from Local 37, with resultant loss to the latter of 3,600 members.

**Maybe Elliott Quits**

If the studio strike reverberations are taken to the floor of IA convention in June, Elliott will be asked why he did not step in and rescind the strike order of the studio locals' leaders, and if the latter still attempted to carry through with the walkout, to have canceled the IA charter of the locals involved.

Delegates to the convention will also be asked to investigate the sanity of Elliott since the strike is step in and assist in clarifying the studio situation which has developed since the walkout, where IA men have been forced to join other unions in order to obtain work in the studios.

Regardless of action which might be taken by Local 37 in declining to send delegates back to the IA convention, the proponents for the investigation have already raised funds to send a representative to Louisville to tell the entire story of the strike in the studios to the assembled delegates.

## Sez Harry Sherman

Harry Sherman blames agitators within his own union, New York operators, Local 306, for charges that he has had dealings with Salvatore Spitali, Lindbergh case intermediary, or other racketeers.

On Saturday (7) before the Senate Labor committee, he denied such accusations and pointed the finger of blame for such agitation at Nathaniel Doragoff and other members of the local of which he's president. Sherman states that the troublemakers in his own ranks are adherents of Sam Kaplan, former head of 306, who was thrown out by the I.A.T.S.E.

## BOB M'GOWAN JOINS MG

Hollywood, April 9.

Having recently completed more than 12 consecutive years at Hal Roach studios as director of the Our Gang comedies, Robert McGowan moves over to Metro to direct Shaw and Lee in the team's first two-reeler.

Jack Cummings will produce.

## 'HOUSEWIFE' FOR DVORAK

Hollywood, April 9.

Ann Dvorak has been set into title role for 'Housewife' opposite George Brent at Warners, with production scheduled to start Wednesday (11) under Alfred E. Green's direction.

Ruth Donnelly and Hobart Cavanaugh also in.

**By Cecelia Ager**

54 ±

# STOCK EXCHANGE

High.	Low.	Sales.	Issue and rate	High.	Low.	Last.	New chgs
7½	2½	1,800	American Steel	6	4	4	0
1%	1%	1,200	Consol. Film	4½	4½	4	0
31	23	14,000	Columbia P. vco.	21	27½	30	0
17½	10¼	2,900	Consol. Film pfd. (60%)	10½	15½	16	0
93%	70	2,900	Eastman Kodak (3)	89½	87½	89½	0
17½	12½	6,000	Rox. Class A	16½	15	15½	0
17½	10¾	70,000	G. E. Genl.	22½	21½	22	0
34½	26½	132,100	Loew (1)	34½	31½	33½	0
80	72	300	Parnet	69½	67	68	0
6½	2½	1,400	Madison Sq. Garden	4½	4½	4	0
25	20	100	Dell-D-M pref. (S.B.)	24	24½	24½	0
6½	1½	110,000	Paramount	5	5½	5	0
4½	1½	6,100	Pathe Exchange	3½	3½	3	0
10½	10½	12,500	RKO	10	10	10	0
9½	9½	71,600	Radio Corp.	8½	7½	7	0
38	35	48,200	Radio, pfd.	26½	28	28	0
38	34	14,400	RIO	37	37	37	0
38	34	167½	Witt Union pref.	28½	32	34	0
24½	19	76,000	Westinghouse	24	24	24	0
24½	18½	400	Do pfd.	24	25½	24	0
47½	35½	13,900	Westinghouse	30½	37½	39½	0

\* New high this year.

30	40	400	Columbia Pict.	30	43	40	0
11½	1	1,700	Technicolor	8	8	8	0
9½	1	1,100	Trans Lux (10c.)	9	9	9	0
13	3½	\$184,000	Gen. Theo., Eq.	10½	9½	10	0
67	61	3,000	Kellogg's, 40	67	61½	67	0
97	90	150,000	Leav 61	97	90	90	0
94	85	8,600	Pathé Tr. 37	92	90½	93	0
94	80	126,000	Par-Broadway 5½%, 51	88	83½	86	0
94	80	193,000	Par-Family 6½-8½	94	89	90	0
90½	23½	62,000	Par-Fam-Lasty 6½, 47, cfs.	90½	49	40½	0
90½	23½	100,000	Par-Pub 3½, 50	90½	49	40½	0
90½	23	102,000	Par-Pub 3½, 50	90½	49½	50	0
90½	23	102,000	Werner Iron, Gs, 30	90½	57½	62	0

\* New high this year.

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# THIS MAN IS MINE

with

**CONSTANCE CUMMINGS**

**RALPH BELLAMY**

**KAY JOHNSON**

**Charles Starrett**

**Sidney Blackmer**

**Vivian Tobin**

**Louis Mason**

Directed by **JOHN CROMWELL**  
A Pandro S. Berman Production  
**MERIAN C. COOPER**, Executive Producer

**OPENS AT  
RADIO CITY  
THURSDAY!**

A fine picture that hits  
hard at the heart of  
every woman for what  
woman, in the never-  
ending battle, hasn't  
said "Hands Off!  
**THIS MAN IS MINE!**"





# SPITFIRE

**KATHARINE HEPBURN** more than justifies the Academy award as the screen's finest actress. Playing thruout the country to exceptional business, in many cities equalling "Little Women" figures...top money everywhere and box-office reviews in every paper.

# WILD CARGO

**FRANK BUCK** is back alive and so is business! Held over in Radio City, San Francisco and Washington and turning the whole country into one big howling holiday this week. The circus comes but once a year...get the money, showmen!

# LOST PATROL

**FOUR STAR** review in N.Y. Daily News...rave reviews in all papers. Wrecking records at Arthur Mayer's Rialto Theatre where it is Broadway's sensation of the hour and continuing indefinitely. Opened Friday (4/6) Albee, Brooklyn and cops called out at noon to handle crowds.



**THREE BIG ONES RIGHT  
NOW FROM RKO-RADIO!**

# CALENDAR OF CURRENT RELEASES

## Harold Auten

Office: 321 W. 44th St., N. Y.

**Sensitive study of psychological difficulties.** Elisabeth Berg-Paul Czinzer. 93 mins. Rel. Feb. 6. Rev. Feb. 6.  
**Adventures of a girl who wants to be a star in Paris.** Jacquelin France, Roger Theville. Dir. Fodor Osep. 82 mins. Rel. Dec. 22. Rev. Nov. 14.  
**A story of adolescence.** Robert Lynen. Dir. Julien Duvivier. 96 mins. Rel. Sept. 1. Rev. Dec. 20 and May 30.  
**Commander Dymott's thrilling adventures with savage hunters.** Dymott. Dir. Commander George Dymott. 97 mins. Rev. Aug. 8.

## Chesterfield

1640 Broadway, New York, N. Y.

**Men and a Girl.** Sally Blane, Henry B. Walthall. Dir. Richard Thorpe. Rel. May 1.  
**A prize fighter and his affairs with women.** Lois Wilson. Skeets Gallagher, Warren Hymer. Dir. Frank Strayer. 66 mins. Rel. Nov. 1. Rev. Jan. 9.  
**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.  
**A hectic love-adventure.** Betty Compton, Marian Marsh. Dir. Rich. Thorpe. 71 mins. Rev. March 6.  
**Mystery with a college background.** Shirley Grey, Charles Starrett, J. Farrell McDonald. Rel. Dec. 27. Rev. March 13.  
**The newspaper business in a small town.** Chas. Grapewin, Emma Dunn. Dir. Rich. Thorpe. 67 mins. Rel. Feb. 5. Rev. March 20.  
**Musical romance.** Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 27.  
**Dramatic romance.** Sally Blane, Charles Starrett. Dir. Richard Thorpe. 73 mins. Rel. March 13.  
**Stolen Sweets.** Dir. Frank Strayer. 63 mins.

## First Division

Office: R.K.O. Bldg., New York, N. Y.

**Releases Also Allied, Chesterfield and Monogram**  
**Beggars in Ermi.** Lionel Atwill, Betty Furness. Dir. Phil Rosen. 70 mins. Broken Dreams. A father's devotion to his young son. Randolph Scott, Martha Sleeper, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 22. Rev. Nov. 14.  
**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.  
**A million dollars of ailing and dying wealth falls in with two hoboes and enjoys life for a time.** Frank Craven, Sally Blane, Ray Walker. Dir. Wm. Nigh. 70 mins. Rel. May 1.  
**Young doctor, flitted by the woman he loves, ruins his career, until daughter, who falls in love with him, years later.** Dir. Jan. 22. Dir. Frank Strayer.  
**Dance, Girl, Dance.** Musical of backstage life. A small-time vaudeville becomes a night club star. Evelyn Knapp, Gloria Shea, Alan Dinehart, Eddie Nugent, Ada May, Mac Bunch. Dir. Frank Strayer. 69 mins. Rel. Nov. 15.

**Em Alive.** Jungle super thriller. 56 mins. Rel. Feb. 1.  
**Forgotten.** Film collection of uncensored war film, taken from government archives of 1914-1918. Rel. April 1.  
**French production of a de Maupassant story.** Dubbed in English. A village paragon who lost his virtue. 55 mins. Rel. Dec. 26. 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.

**House of Mystery.** An archeologist returns to America from the Far East, with a curse on his head and his stolen wealth. Verna Hillie, Ed Lowry. Dir. Wm. Nigh. 61 mins. Rel. May 20.

**I Have Lived.** A Broadway stage star is faced with blackmailers on the eve of marriage to wealth and love. Anita Page, Alvin Vincent, Alan Dinehart. Dir. R. M. M. 70 mins. Rel. Jan. 15.

**In the Money.** A goofy family, suddenly broke, pin their hopes on a Shakespearean-minded prize fighting champion. Skeets Gallagher, Lois Wilson, Warren Hymer, George E. Stone, Ray Walker. Rel. Jan. 15.

**Lavender Valley.** Western horse opera. Lane Chandler. Rel. May 1.  
**Manhattan Love Song.** Screen adaptation of the Cornhill Woolrich story, in musical comedy romance drama form. Dixie Lee, Robert Armstrong, Dir. Leonard Fields. Rel. May 30.

**Man of Sentiment.** Playhouse drama of a poor girl against his wealthy family's wishes. Marian Marsh, William Bakewell, Owen Moore. Dir. Richard Thorpe. 68 mins. Rel. Nov. 1.

**Murder on the Campus.** Mystery with college background. Shirley Grey, Charles Starrett, J. Farrell McDonald. 69 mins. Rel. Feb. 6. Dir. Richard Thorpe.

**Mystery Limer.** Noah Beery, Astrid Allwyn. Dir. Wm. Nigh. Rel. Dec. 19.  
**Notorious But Nice.** Driven from the man she loves, a girl finds solace in a loveless romance with a man of the underworld. Marian Marsh, Betty Compton, Donald Dillaway, Rochelle Hudson, Dir. Richard Thorpe. 74 mins. Rel. Oct. 15.

**Quitter.** The father with the wanderlust returns home long enough to straighten out his unruly and doting grown-up sons. Barbara Weeks, Billy Bakewell, Charles Grapewin, Emma Dunn, Glen Boles. Dir. Richard Thorpe. Rel. March 12.

**Rainbow Over Broadway.** Musical romance of an ex-musical comedy star in a Broadway night club. Joan Marsh, Grace Hayes, Frank Albertson, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

**Road to Ruin.** A young girl finds shame through ignorance and neglect of modern parents. Film on modern youth. Helen Foster, Paul Page, Nell O'Day, Glen Boles. Dir. Mrs. Wallace Reid and Melville Shigen. 55 mins. Rel. Feb. 17. Rev. Jan. 23.

**Sixteen Fathoms Deep.** Sponge diver thriller. Sally O'Neill, Creighton Chaney. Dir. Armand Schaefer. 60 mins. Rel. Nov. 17.

**Stolen Sweets.** High pressure insurance salesman falls for heiress and wins her via determined, rapid line of chatter route. Charles Starrett, Sally Blane, Johnny Harron, Jameson Thomas. Dir. Richard Thorpe. 73 mins. Rel. May 1.

**Sweetheart of Sigma Chi.** College musical comedy romance. Based on the famous campus song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Fito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 16.

**Texas Tornado.** (Kent.) Texas Ranger cleans up the rustlers. Lane Chandler. Dir. Frank Strayer. Rel. March 6.  
**Throne of the Gods.** Travel in the Himalayas. 55 mins. Rel. Dec. 27.  
**Twin Husbands.** Crook comedy drama. John Miljan, Shirley Grey, Monroe Owsley. Dir. Frank Strayer. 69 mins. Rel. May 15.

**Woman's Man.** Hollywood inside story. John Halliday, Marguerite de la Motte, Wm. Powell, Mary Astor, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 30. Rev. Dec. 27.

**Dark Hazard.** Edward G. Robinson as a whiplash racer. Genevieve Tobin, Glenda Farrell. Dir. Al Green. 65 mins. Rel. Jan. 27. Rev. Mar. 13.

**Fashions of the Story.** A girl's stalker set against an invish background. Wm. Powell, Betty Davis, Verree Teasdale. 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 E. Stone, Ruth Donnelly, Lavinia Hope. Dir. Michael Curtiz. 62 mins. Rel. Nov. 11. Rev. Nov. 1.

**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. 64 mins. Rel. Nov. 15. Rev. Nov. 22.

**Journal of a Crime.** Drama by the French playwright Jacques Deval, and depicts the effect of a murder on a woman of fine instincts and delicate sensibilities who kills an unscrupulous rival. Ruth Chatterton, Adolphe Menjou, Claire Dodd, Wm. Powell. 64 mins. Rel. March 10.

**Mandaly.** Adventure in the Indies. Kay Francis, Lyle Talbot, Ricardo Cortez. Dir. Michael Curtiz. 65 mins. Rel. Feb. 10. Rev. Feb. 20.

These tabulations are compiled from information supplied by the various production companies and checked up as soon as possible after release. Listing 1. Titles whose 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 showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship since pictures are showings 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 accuracy, 'Variety' will appreciate the co-operation of managers who may note discrepancies.

## Exploitation

(Continued from page 17)

picture at Capitol currently by tagging every copy of Liberty Magazine containing the picture with a notice that picture is showing this week at his theatre. Tie-up is with 'Private Life Rudy Vallee' running in Liberty, with men of stars featured in pic. Nothing as big locally in twenty years.

## Liked the Idea

Harry Black, of the Hlatto, Glens Falls, N. Y., liked the idea of the 'Palooka'-Sten adjective advertising campaign, but he had a better idea for the former. Didn't seem to be any good reason for making up a good stunt on that account so he adapted the idea to a set of one-column ads for 'Love Birds', using press book cuts and merely setting the adjectives in stout caps above the cuts, with the announcement of the picture below.

Most of the cuts were dead pan pictures of the two stars and the cuts covered the adjectives, 'Riotous' being used to top a cut of the pair in a pose which was about as suggestive of marital life as a funeral hearse. The two were hung back of a traffic light on a Philadelphia side street on a Sunday afternoon. 'Alluring' showed Miss Pitts with her head in her hands and a look of gloom on her face, and the others were similar misfits. Probably not as much of a local punch as were associated with the other methods, but it was a new back of the idea for the customers to chuckle over, and it's likely the stunt sold.

Probably not as much of a local punch as were associated with the other methods, but it was a new back of the idea for the customers to chuckle over, and it's likely the stunt sold.

Ability to adapt is far more important than merely using a ready-made idea, and it was for which it was originally constructed.

## Welcome for Shearer

Los Angeles. One sheet also parchment, mounted in a three-sheet board, is spotted in front of Loew's State, where 'Rip Tide' is current, on which passersby are asked to inscribe their names, as a tribute to Norma Shearer's return to the screen.

Parchments, as soon as filled with signs, are replaced, with intention being to present the entire lot to the actress at the conclusion of 'Rip Tide' run here.

## Cops Cash

Joe Rosenfeld, new city manager for the Elks, interests and boss of the Paramount, finally broke into the gold cash on his efforts at creating unusual fronts. After rating two honorable mentions for his campaigns on 'The Night Angel' and 'Moulin Rouge', Rosenfeld received a check from Metro in the sum of \$100, first prize for his exploitation contest on 'Fugitive Lovers'.

## Edwin Carle Metros

Hollywood, April 9.  
 Edwin Carle, novelist, has started at Metro writing an original, 'Hell Hole.' Carle has just authored a new novel, 'Mojo.'  
 Irving Rapper is back on the Metro staff, collaborating with Frank Davis on 'Forsaking All Others,' comedy by Frank Cavett and Edward Roberts.

**Massacre.** Drama of the modern Indian and his conflicts with the white man. Richard Barthelmess, Ann Dvorak. Dir. Allen Croftland. 70 mins. Rel. Jan. 13. Rev. Jan. 23.

**Registered Nurse.** Drama of the romantic side of a nurse's life in a metropolitan hospital. Bebe Daniels, Lyle Talbot, John Halliday. Dir. Robert Florey. 73 mins. Rel. April 7.

**Side Streets.** Love drama based on an original story by Ann Garlick and Ethel Hill. Alaine MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis. Dir. Alfred E. Green. 64 mins. Rel. May 19.

**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 Theima Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 2.

**Twenty Million Sweethearts.** Musical romance taking place behind scenes of a broadcasting studio. Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, the Four Mills Brothers, Ted Floto and Band. Dir. Ray Enright. Rel. May 26.

**Very Honorable Guy.** A comedy from the story by Damon Runyon about a guy who always kept his promises. Joe E. Brown, Alice White, Robert Barrat, Alan Dinehart, Irene Franklin. Dir. Lloyd Bacon. 62 mins. Rel. May 26.

**Wonder Bar.** Dramatic musical spectacle laid amid the gay revelries of a fashionable Parisian night club. Kay Francis, Dick Powell, Dolores Del Rio, Al Jolson, Ricardo Cortez, Hal LeRoy, Guy Kibbee, Hugh Herbert, Ruth Donnelly, Fifi D'Orsay. Dir. Lloyd Bacon. 84 mins. Rev. March 6.

**World Changes.** The epic drama of a family through four generations. Paul Muni, Alaine MacMahon, Mary Astor, Donald Cook, Margaret Lindsay, Guy Kibbee, Patricia Ellis. Dir. Mervyn LeRoy. 95 mins. Rel. Nov. 28. Rev. Oct. 31.

**Studio:** Fox Mills, Hollywood, Cal. **Fox** Office: 444 West 68th St., New York, N. Y.

**As Husbands Go.** 'When Ladies Meet' with the sexes reversed. Warner Baxter, Helen Vinson, Warner Oland. Dir. Hamilton MacFadden. 65 mins. Rel. Dec. 23. Rev. Jan. 20.

**Barkeley Square.** A comedy stage play of the same title. Turn back the years '25 of play. Leslie Howard, Heather Angel. Dir. Frank Lloyd. 87 mins. (roadshow time). Rel. Nov. 3. Rev. Sept. 19.

**Bottoms Up.** Breaking into Hollywood with a scintillating pedigree. Spencer Tracy, Loretta Young, Ricardo Cortez, John Boles. Dir. David Butler. 65 mins. Rel. March 30. Rev. March 27.

**Carolina.** From Paul Green's stage play of last season. Janet Gaynor, Lionel Barrymore, Robt. Young, Henrietta Crosman. Dir. Henry King. 82 mins. Rel. Feb. 20.

**Charlie Chan's Greatest Case.** Another adventure of the Chinese sleuth. Warner Oland, Heather Angel. Dir. Hamilton MacFadden. Rel. Sept. 15. Rev. Oct. 10.

**Coming Out Early.** Original done by the Lasky unit. Frances Dee, Gene Markey, 16 mins. Rel. March 10.

**David Harum.** The old York State House trader. Will Rogers, Louise Dresser, Evelyn Keyes, 16 mins. Rel. March 10.

**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. Rev. Feb. 13.

**Ever Since Eve.** Country boy likes New York. George O'Brien. 64 mins. Rel. Feb. 9. Rev. April 2.

**Frontier Marshal.** The familiar theme of the unknown cleaner-up. Wayne, Dir. Lew. Seiler. 66 mins. Rel. Jan. 19. Rev. Feb. 6.

**Heir to the Hoof.** From an old stage hit by the late Paul Armstrong. Dir. Mal. Bl. 70 mins. Rel. Jan. 16.

**Hold That Girl.** Original story. James Dunn, Claire Trevor. Dir. Hamilton MacFadden. 65 mins. Rel. Feb. 16. Rev. March 27.

**Hoopla.** Talker version of 'The Barker', stage play made as a silent. Clara Bow, Weston, 64 mins. Rel. Dec. 16.

**I Am Suzanne.** Novelty story with puppet sequences. Lilian Harvey, Gene Raymond, Piccoli Marionettes, Tale Puppeteers. Dir. R. V. Lee. 99 mins. Rel. Jan. 30.

**I Believed in You.** Original story. Rosemary Ames, Victor Jory, John Boles. Dir. Irving Cummings. Rel. Feb. 23.

**I Was a Spy.** (British). Based on the story by Marthe MacKenna. Herbert Marshall, Madeline Carroll, Conrad Veidt. Dir. Victor Saville. 83 mins. Rel. Jan. 16.

**Jimmy and Sally.** James Dunn, Claire Trevor. Dir. Jas. Tinling. Rel. 74. Rev. Dec. 19.

**Mad Game.** The Spencer Tracy, Claire Trevor. Dir. Irving Cummings. 75 mins. Rel. Oct. 27. Rev. Nov. 13.

**Mr. Skitch.** From the story 'Green Dice.' Will Rogers, Zaou Pitts, Rochelle Hudson, Harry Green, Eugene Palette. Dir. Jas. Cruze. Rel. Dec. 23. Rev. Dec. 27.

**My Lips Betray.** Lilian Harvey's second U. S. release, but the first made from the play by John Balderson. Lilian Harvey, John Boles, E. Brendel. Dir. John Blystone. 70 mins. Rel. Nov. 10. Rev. Nov. 27.

**Olsen's Night Out.** Ed Brendel's first feature. Barbara Weeks, Walter Catlett. Dir. Mal. Bl. 70 mins. Rel. Nov. 17. Rev. Jan. 2.

**Orient Express.** Mystery on a railroad train. Heather Angel, Norman Foster. Dir. Paul Martin. Rel. Jan. 12. Rev. March 6.

**Power and the Glory.** The Jesse Lasky's 'narrative' story. A man's career. Alice Fay, Jimmy Durante. Dir. Geo. White, Harry Lachman. 80 mins. Rel. March 22. Rev. March 20.

**Scandal.** Staged by George White on the lines of his revue. Rudy Vallee, Alice Fay, Jimmy Durante. Dir. Geo. White, Harry Lachman. 80 mins. Rel. March 22. Rev. March 20.

**Sleepers East.** From the novel by Fredk. Nebel. Wynne Gibson, Preston Foster. Dir. Kenneth MacKenna. 69 mins. Rel. Jan. 20.

**Smoky.** From the novel by Will James. Victor Jory, Irene Bentley, Francis Ford. Dir. Fred. N. Co. 66 mins. Rel. Dec. 8. Rev. Jan. 9.

**Walls of Gold.** From Kathleen Norris' novel. Sally Ellis, Norman Foster. Dir. Kenneth MacKenna. Rel. Oct. 13.

**Worst Woman in Paris.** The Lasky production for Fox. Title is explained in the program. Helen Chandler. Dir. Monta Bell. 76 mins. Rel. Oct. 20. Rev. Nov. 23.

## Freuler Associates

Office: R.K.O. Bldg., New York, N. Y.

**Kiss of Araby.** Original. Sahara story of British army and Riff, with love interest. Maria Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. April 21.

**Love Playhouse.** A woman's struggle against the lure of youth for the man she loved. Allen Fringie, Theodor von Elitz, Gertrude Messinger, Phyllis Barry. Dir. Vin Moore. 73 mins. Rel. Jan. 27.

**Marriage on Approval.** Novel. The conflict between the old generation and the young in the realm of love and matrimony. Barbara Kent, Donald Dillaway. Dir. Howard Elgin. Rel. Nov. 20.

**War of the Range.** Tom Tyler western. P. McGowan. 60 mins. Rel. Sept. 22. Rev. Dec. 12.

**When Man Fights Man.** (Monarch). Tom Tyler does a modern Robin Hood with Goldie May. Dir. J. P. McGowan. 55 mins. Rev. Dec. 27.

## Gaumont-British

Office: 226 West 42nd St., New York, N. Y.

(ITISH MADE)

**Channel Crossing.** Drama. Matheson Lang, Constance Cummings. Dir. Milton Rosenfeld. 88 mins. Rev. Oct. 13.

**Falling for You.** Comedy drama. Jack Hulbert, Cleoly Courtneidge, and Jack Hulbert. 71 mins. Rev. Aug. 4.

**Ghoul, The Thriller.** Boris Karloff. Dir. T. H. Hunter. 73 mins. Rel. Jan. 1. Rev. Jan. 20.

**Orders in Orders.** Comedy of American making film in British army. James Gleason, Charlotte Greenwood, Dir. Walter Forde. 70 mins. Rev. Aug. 18.

## Majestic

Office: RKO Bldg., Radio City, New York, N. Y.

**Charming Deceiver.** The (British made.) Romantic drama of Cinderella type. Constance Cummings and Frank Lawton. Dir. Monty Banks. Rel. Dec. 8.

**Curtain Light.** 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. Rev. Feb. 13.

**Morning After.** The. A merry mix-up of international spy systems. Ben Lynde, Mary Brian, Dir. Allan Dwan. Rel. Jan. 1.

**Sin of Nora Moran.** The Woman is framed to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 19.

**Unknown Blonde.** From the novel "Collusion." The divorce racket. Edward Arnold, Helen Jerome Eddy. Dir. Hobart Henley. Rel. March.

**You Made Me Love You.** (British made). Farce comedy of the taming of a spiffy. Thelma Todd and Stanley Lupino. Dir. Monty Banks. Rel. Nov. 24.

**Studios:** Culver City, Calif.

### Metro

1540 Broadway, New York, N. Y.

**Bombshell.** Jean Harlow as a harassed picture star with Lee Tracy and publicity man. Franchot Tone, Frank Morgan, Ted Healy, Una Merkel. Dir. Victor Fleming. 145 mins. Rel. Oct. 13.

**Cat and the Fiddle.** From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles E. Whittaker, and Jeanette MacDonald. Dir. William C. Howard. Rel. Feb. 16. Rev. Feb. 20.

**ief The.** Ed Wynn as a simperton of the gay 'thirties. Dorothy Mackall, William (Stage) Boyd, Edna Ellinger, C. Henry Gordon. Dir. Charles Reisner. 68 mins. Rel. Nov. 1. Rev. Nov. 2.

**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 Reckoning.** Based on Morris Lavin's story, "Hall of Justice." Richard Dix, Madeline, Una Merkel, Conway Tearle. Dir. Charles Brabin. 70 mins. Rel. Oct. 27. Rev. Nov. 7.

**Inner at Eight.** From the stage play. All star cast headed by Marie Dressler and John Barrymore. Dir. Geo. Cukor. Roadshow length 110 mins. Rel. Nov. 1. Rev. Nov. 2.

**Ekimo.** Love and hate in the ice-lands. Native cast. Dir. W. S. Van Dyke. Roadshow length, 120 mins. Rel. Jan. 13. Rev. Nov. 21.

**ive Lovers.** Robert Montgomery and Madge Evans as the lovers in a play about a globe action taking place on a transcontinental bus. No Pendleton, C. Henry Gordon, Ruth Selwyn. Dir. H. Boieslavsky. 84 mins. Rel. Jan. 5. Rev. Jan. 16.

**Going Hollywood.** Marion Davies chases a radio crooner to the studio. Marion Davies, Bing Crosby. Dir. Raoul Walsh. 75 mins. Rel. Dec. 22. Rev. Dec. 26.

**Her Sweetheart Christopher Bean.** The Broadway play by Rene Fausch and Sidney Howard. Marie Dressler, Lionel Barrymore, Helen Mack. Dir. Sam Wood. 80 mins. Rel. Nov. 24. Rev. Nov. 28.

**Hollywood Party.** All star musical film. Rel. April 13.

**Laughing Boy.** Ramon Novarro in the title role. Based on the Pulitzer Prize winning novel by Oliver L. Ruge. Lupe Velez. Dir. W. S. Van Dyke. Rel. April 20.

**Lazy River.** Story of the shrimp fisheries among the Cajuns in the Louisiana bayou country. Jean Parker, Robert Young, C. Henry Gordon. Dir. George Seltz. 77 mins. Rel. March 16.

**Meet the Barbers.** A radio characterisation to the screen. Jimmy Durante, Zasu Pitts, Edna May Oliver, Ted Healy and his stooges. Dir. Walter Lang. 70 mins. Rel. Oct. 20. Rev. Oct. 31.

**Men in White.** Picturization of the successful Broadway stage play of hospital life. John Gable, Myrna Loy, Jean Harlow. Dir. R. Boieslavsky. No release set.

**Mystery of Mr. X.** Based on the Crime Club novel by Philip MacDonald. Robert Montgomery, Elizabeth Allan, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 23.

**ight Flight.** Air story of a South American flight from the novel by Saint-Exupery. John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Robt. Montgomery, Myrna Loy. Dir. David O. Selznick. 89 mins. Rel. Oct. 10. Rev. Oct. 15.

**Id Hannibal.** May Robson as a Wall Street manipulator. Lewis Stone, Jean Parker. Dir. C. Reisner. Rel. Jan. 26.

**Operator 13.** Based on the last novel of the late Robert W. Chambers. Marion Davies, Gary Cooper. Dir. Richard Boieslavsky. No release set.

**Prizefighter and the Lady.** Based on heavyweight contender, and Myrna Loy in the title roles. Primo Carnera, Jack Dempsey, Walter Huston. Dir. W. S. Van Dyke. 80 mins. Rel. Nov. 10. Rev. Nov. 14.

**Queen Christina.** Greta Garbo as the seventeenth century queen who was brought up as a boy. Lewis Stone, Jan Keith, Elizabeth Young. Dir. Rouben Mamoulian. 90 mins. Rel. Feb. 3. Rev. Jan. 2.

**ip Tide (Opposing Forces Within Woman).** An American girl marries into English nobility and suffers disappointment and disillusionment. Norma Shearer, Robert Montgomery, Richard Dix, Pat Campbell. Dir. Edmund Goulding. Rel. March 23. Rev. April 3.

**ie McKee.** Based on the novel by Vina Delmar. Joan Crawford, Franchot Tone. Dir. Clarence Brown. No release set.

**Should Ladies Love?** A radio characterisation. "The Vinegar Tree." Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 89 mins. Rel. Dec. 1. Rev. Dec. 19.

**Showoff.** The old stage play of a conceited man who makes good. Spencer Tracy, Madge Evans. Dir. Chas. Reisner. 75 mins. Rel. March 9. Rev. March 20.

**Sons of the Desert (Hal Roach).** Laurel and Hardy attend a fraternal convention. Dir. Wm. A. Selter. 65 mins. Rel. Dec. 29. Rev. Jan. 9.

**Tarzan and His Ma.** Tarzan's adventures and the characters created by Edgar Rice Burroughs. Johnnie Waisanen, Maureen O'Sullivan, Neil Hamilton. Dir. Cedric Gibbons. Rel. March 30.

**This Side of Heaven.** Domestic drama from a novel. Lionel Barrymore, Fay Bainter, Edna May Oliver, Tom Brown. Dir. Wm. K. Howard. 78 mins. Rel. Feb. 1. Rev. Feb. 10.

**Turn Back the Clock.** Story of a man who relives his past. Lee Tracy, Mae Clark, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 25. Rev. Aug. 28.

**iva Villa.** Wallace Berry portrays the famous Mexican character, Pancho Villa. Stuart Erwin, Fay Wray, Leo Carrillo. Dir. Jack Conway. Rel. April 6.

**Women in His Life.** The criminal lawyer, deserted by his wife, sends to the chair the man who stole her. Otto Kruger, Una Merkel, Ben Lyons. Dir. Geo. B. Seltz. 74 mins. Rel. Dec. 3. Rev. Jan. 30.

**You Can't Buy Everything.** Story of a domineering old woman. May Robson, Jean Parker, Lewis Stone. Dir. C. H. Reisner. 72 mins. Rel. Jan. 26. Rev. Feb. 6.

**Studio:** 6048 Sunset Blvd., Hollywood, Cal.

### Monogram

Office: R. K. O. Building, Rockefeller Center, N.Y.C.

**Beggars in Ermine.** Lionel Atwell, Betty Furness. Dir. Phil Rosen.

**Broken Dreams.** From Olga Printzula's story, "Two Little Arms." Martha Sleeper, Randolph Scott, Buster Phelps, Barry Mercer. Dir. Robert Vignola. 68 mins. Rel. Nov. 1. Rev. Nov. 2.

**He Couldn't Take It.** Story by Dore Scharg. Inside story of process serving racket. Ray Walker, Virginia Cherrill, George E. Stone, Dorothy Strasser, Paul Porcasi. Dir. William Hill. Rel. Dec. 15. Rev. March 27.

**Lucky Texan.** The Western story of a man accused of the murder of his pal John Wayne. Dir. Paul Malvern. 68 mins. Rel. Jan. 22. Rev. Feb. 13.

**Mystery Liner.** Noah Beery, Astor Allyn. Dir. William Nigh. Rel. Dec. 13. Rev. Nov. 28.

**Widow of Death.** Western story about water rights, with some big flood stuff. John Wayne. Dir. R. N. Bradbury. 68 mins. Rel. Oct. 10. Rev. Dec. 12.

**Sagebrush Trail.** The Lone Star western. John Wayne, Nancy Shubert. Dir. Armand Schaefer. 68 mins. Rel. Feb. 15. Rev. Jan. 6.

**ixteen Fathom.** Dore Scharg's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. 65 mins. Rel. Jan. 1. Rev. Jan. 22.

**Sweetheart of Sigma Chi.** College musical. Mary Carlisle, Buster Crabbe. Dir. Ed. M. Cress. Rel. Nov. 1. Rev. Nov. 2.

**West of the Divide.** Lone Star western. John Wayne, Virginia Brown Faire. Dir. R. N. Bradbury.

**Woman's Man.** Followed inside story. John Halliday, Wallace Ford, Marguerite de la Motte. Dir. Edward Luddy.

**5551 Marathon St.** Hollywood, Cal.

### Paramount

Office: 1601 Broadway, New York, N.Y.

**lice in Wonderland.** The Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 27.

**All of Me.** From the stage play, "Chrissals." Fredric March, Miriam Hopkins. Geo. Raft. Dir. Jas. Flood. 70 mins. Rel. Jan. 26. Rev. Feb. 4.

**Boleto.** Story of a gigolo who started in Hoboken. Geo. Raft, Carole Lombard, Sally Rand. Dir. Wesley Ruggles. 83 mins. Rel. Dec. 23. Rev. Feb. 20.

**Come-On, Marines.** Marines, corps, rescues a shipwrecked girls' seminary. Richard Arlen, Ida Lupino, Roscoe Karns. Dir. Henry Hathaway. 64 mins. Rel. March 23. Rev. March 27.

**ie Song.** Donat's first Hollywood production. Mother love of nut for a founding in Spanish convent. Evelyn Venable, Sir Guy Standing, Louise Dresser. Dir. Mitchell Leisen. 78 mins. Rel. Nov. 10. Rev. Nov. 21.

**Death Takes a Holiday.** Death takes a holiday to learn of life. From the stage play. Fredric March, Evelyn Venable. Dir. Mitchell Leisen. 79 mins. Rel. March 30. Rev. Feb. 27.

**Design for Living.** Adapted from Noel Coward's play. Fredric March, Gary Cooper, Miriam, Ed. E. Horton. Dir. Ernst Lubitsch. 90 mins. Rel. Dec. 27. Rev. Nov. 28.

**ouble Door.** Thriller story of a dominant old maid. Mary Morris, Evelyn Venable, Kent Taylor. Dir. Chas. Vidor. Rel. May 4.

**Duck Soup.** Marx Brothers' nonsensicality. Raquel Torres, Margaret Dumont. Dir. Leo McCarey. 69 mins. Rel. Nov. 27. Rev. Nov. 28.

**Eight Girls in a Boat.** Love in a girl's school. Douglas Montgomery, Kay Johnson. Dir. Rick. Rel. Jan. 26. Rev. Jan. 28.

**Four Frightened People.** Mixed quartet in the jungle. Jaquette Colbert, Herbert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mille. Rel. Jan. 16. Rev. Jan. 30.

**Girl Without a Room.** Americans in Paris. Chas. Farrell, Chas. Ruggles, Marguerite Churchill, Gregory Ratoff, Walter Wolf. Dir. Ralph Murphy. 72 mins. Rel. Dec. 8. Rev. Dec. 12.

**Golden Harvest.** Story of the middlewestern farms and Chicago wheat pit. Richard Dix, Jeanette Tobin. Dir. Ralph Murphy. 71 mins. Rel. Oct. 22. Rev. Nov. 7.

**Good Game.** Walter Huston on a carnival lot. Sylvia Sydney. Marlon March. 68 mins. Rel. Oct. 15. Rev. March 20.

**Heel and High Water.** Waterfront story with a U. S. Navy background. Rich. Arlen, Judith Allen, Chas. Grapewin, Sir Guy Standing. Dir. Grover Jones and Wm. Stevens McNeill. Rel. Oct. 27. Rev. Dec. 4.

**His Double Life.** Light comedy. Lillian Gish, Roland Young. Dir. Arthur Hopkins. 63 mins. Rel. Jan. 12. Rev. Dec. 19.

**I'm No Angel.** Mae West original. Mae West in tights as a lion tamer. Cary Grant, Edw. Arnold, Ralph Raabe. Dir. Wesley Ruggles. 87 mins. Rel. Dec. 13. Rev. Oct. 15.

**Last Roundup.** The Western with a Zane Grey title and a new story. Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Dir. Henry Hathaway. Rel. Jan. 26.

**Lenore.** The story, with Jackie Cooper as the hero. From a Will James story. Dir. Paul Sloan. 68 mins. Rel. Dec. 1. Rev. Dec. 6.

**Melody in Spring.** Radio singer at home and abroad. Lanny Ross, Chas. Ruggles, Mary Boland. Dir. Norman McLeod. 75 mins. Rel. April 20.

**Miss Fane's Baby Is Stolen.** Farical play. Dorothea Wicke, Alice Brady. Dir. Alex. Hall. 67 mins. Rel. Jan. 12. Rev. Jan. 23.

**Murder at the Ventises.** From the Earl Carroll stage production. Murder Club. Chas. Farrell, Chas. Ruggles, Jack Oakie, Kitty Carlisle. Dir. Mitchell Leisen. Rel. April 20.

**Ne More Women.** Flag and Quirt as deep sea divers. Edmund Lowe, Victor McLaglen, Sally Blane. Dir. Al Rogell. 73 mins. Rel. Feb. 23. Rev. Feb. 27.

**Search for Beauty.** The pseudo-pictorial training yarn to display winners in Par's International beauty contest. Buster Crabbe, Ida Lupino, Toby Wing, Jas. Gleason. Dir. Eric Kenton. 77 mins. Rel. Feb. 2. Rev. Feb. 6.

**She Made Her Bed.** Show lot story about a brutal animal trainer. Ich. Arlen, Sally Eilers, Robt. Armstrong. Rel. March 9.

**Sitting Pretty.** Backstage story smartened up. Jack Oakie, Jack Haley. Dir. George Cukor. 75 mins. Rel. Nov. 24. Rev. Nov. 28.

**Six of a Kind.** The humors of a share-expenses trip. Chas. Ruggles, Mary Boland, W. C. Fields, Geo. Burns, Grace Allen, Allison Skipworth. Dir. Leo. Rel. March 23. Rev. March 27.

**Take a Chance.** Roland & Brice production of the stage musical. Jas. Dunn, Cliff Edwards, June Knight, Lillian Roth. Dir. Lawrence Schwab. 80 mins. Rel. Oct. 27. Rev. Nov. 33.

**Thirty Days in Paris.** About courtship going at being a princess. Sylvia Sydney, Cary Grant. Dir. Marion Goring. Rel. May 15.

**Thundering Herd.** The upper class western with the usual ingredients. Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Ray Hatton. 68 mins. Rel. Nov. 24. Rev. Nov. 28.

**Title and Gus.** Keeper of a Chinese resort and her brother, an Alaskan bad man come back home to claim their inheritance, a battered ferry boat. W. C. Fields and Allison Skipworth handle the comedy with plenty of O. P. Opportunity. Dir. Francis Martin. 67 mins. Rel. Oct. 13. Rev. Nov. 14.

**Trumpet Blows.** The George Raft becomes an amateur bull fighter. Geo. Raft, Adolphe Menjou, Frances Drake. Dir. Stephen Roberts. Rel. April 13.

**Way to Love.** The Chevalier, incognito, finds romance with a French carnival troupe. Ann Dvorak, Ed. Everett Horton, Minna Gombell. Dir. Norman Taurog. 83 mins. Rel. Oct. 20. Rev. Nov. 14.

**We're Not Dressing.** Comedy of shipwrecked royalty. Bing Crosby, Carole Lombard, Richard Dix, Helen, Ethel Merman, Leon Errol. Dir. Norman Taurog. Rel. April 27.

**White Woman.** Tropical story with a brutal 'k'ing of an island colony. Chas. Laughton, Carole Lombard, Chas. Bickford. Dir. Stuart W.iker. 68 mins. Rel. Nov. 2. Rev. Nov. 4.

**You're Telling Me.** Fields as a small town garage man. W. C. Fields, Loan Marsh, Buster Crabbe, Adrienne Ames. Dir. Eric Kenton. Rel. April 6.

### Principal

Office: 1270 Sixth Ave., New York, N.Y.

**Jaws of Justice.** Kanan, the dog, in a melodrama of the Northwest Mounted Police, with Richard Torry and Russ Sullivan. 64 mins. Rel. Dec. 15.

**Periculous Kanan.** In the thrilling mystery-melodrama of the sheep-raising country. Ruth Sullivan and Robert Manning. 65 mins. Rel. Feb. 1.

**Fighting to Live.** Captain, the dog, and Lady, his mate, in a story based on their life. Mary Shilling and Gaylord Fendleton. 60 mins. Rel. May.

**Studios:** Hollywood, Calif.

**R.K.O. Radio** Office: R.K.O. Bldg., Radio City, N.Y.C.

**Age of Ages.** A pacifist goes to war and becomes a great aviator with a lust for killing. Richard Dix, Elizabeth Allan, Ralph Bellamy. 78 mins. Dir. J. Walter Ruben. Rel. Oct. 20. Rev. Nov. 7.

**After Tonight.** A beautiful Russian spy falls in love with an Austrian spy but they place duty to their countries above love. Constance Bennett, George Roland. Dir. George Archainbaud. 72 mins. Rel. Nov. 10. Rev. Nov. 7.

**Aggie Appleby.** Maker of Men. A woman reforms two of the men in her life, marking a gentleman of the powdery and a rowdy of the gentlemen. Mary Gibson, Robert Young, William Gargan, Zasu Pitts. Dir. Mark Sandrich. 72 mins. Rel. Nov. 23. Rev. Oct. 24.

**Allen Corn.** Talented young musician realizes after a series of disappointing love affairs that love and a career won't mix and chooses career. Ann Harding, John Boles, Margaret Hamilton, Arnold Korff. Dir. Edward H. Griffith. Rel. May 25.

**Ann Vickers.** From the Sinclair Lewis novel. Irene Dunst, Walter Huston, Conrad Nagel. Dir. John Cromwell. 76 mins. Rel. Dec. 15. Rev. Dec. 15.

**Blind Adventure.** Adventure during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. 63 mins. Released Aug. 13. Rev. Nov. 7.

**Chance at Heaven.** The rich city girl who dazes the country boy and marries him. John Barrymore, Ida Lupino, to his small town sweetheart. Joe McCrea, Ginger Rogers, Marion Nixon. Dir. William Selter. 72 mins. Released Oct. 27. Rev. Dec. 27.

**Crime Doctor.** A famous detective, jealous of his wife who no longer loves him, plans the perfect crime. Otto Kruger, Karen Morley, Nils Asther, Judith Wood. Dir. John Robertson. Rel. April 27.

**Deluge.** The odd story of the world after a second deluge. Peggy Shannon, Lila Horne, John H. McKemmer, Matt Moore. Dir. Felix E. Felst. Rel. Sept. 15. Rel. Oct. 10.

**Finishing School.** A young boarding school girl becomes involved with a young doctor. Ginger Rogers, Frances Dee, Bruce Cabot, Billie Burke. Dir. Wanda Tuchock. Released Aug. 13. Rev. Nov. 7.

**Flying Down to Rio.** Musical extravaganza which takes place in the air above Rio de Janeiro. Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire, Raoul Roulien. Dir. Thornton Freeland. 89 mins. Rel. Dec. 20.

**Goodbye Love.** A butler and his master both become involved with gold diggers. Charlie Ruggles, Verree Teasdale, Mayo Methot, Sidney Blackmer, Phyllis Barry. Dir. H. Bruce Humphreys. 66 mins. Rel. Nov. 23.

**Keep 'em Rolling.** One man's life-time devotion to his loyal army horse. Walter Huston, Frances Dee, Robert Shayne, Frank Conroy. Dir. George Archainbaud. Rel. March 2.

**Hips.** The story of a girl who shows. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Lee, Thelma Todd, George Meeker, Phyllis Barry. Dir. Mark Sandrich. Rel. Feb. 2. Rev. Feb. 27.

**If I Were Free.** A modern romance of two people, disappointed in marriage, who find love in the arms of a girl. Irene Dunst, Clive Brook, Nils Asther, Henry Stephenson. Dir. Elliott Nugent. 66 mins. Rel. Dec. 1. Rev. Jan. 3.

**Little Women.** Talker version of the "Loulas" Abbott story. Katherine Hepburn, George Cukor, Paul Lukas, Frances Dee, Jean Parker, Edna Mae Oliver. Dir. Geo. Cukor. 117 mins. Rel. Nov. 24. Rev. Nov. 21.

**Long Lost Father.** Story in a London mite club. John Barrymore, Helen Chandler. Dir. Ernest B. Schoedsack. 62 mins. Rel. Jan. 19. Rev. Feb. 27.

**Lost Patrol.** The detachment of British soldiers lost on the Mesopotamian desert are attacked by unseen Arabs with dramatic results. Boris Karloff, Victor McLaglen, Wallace Ford, Reginald Denry, Allen Hale. Dir. John Ford. Rel. Feb. 15. Rev. April 3.

**Man of Two Worlds.** An Ekimo, his illusions shattered by a glimpse of London civilization, returns to his own people and is brought back to reality by his infant son. Francis Lederer, Elissa Landi, Henry Stephenson. (Continued on page 27)

## Artistic b.o.

(Continued from page 2)

plays the casts rehearse four weeks without pay, why should not picture casts be willing to rehearse for two weeks, say, at half pay? For their own sake, she means, as well as for the good of the picture.

For the actors, two weeks' rehearsal before shooting assures getting a better performance, permits them to get into their characterizations, enables them to feel the mood, to grasp the continuity of the story, to feel at home in their roles, and thus to do the kind of work that makes Miss Westray, for the producers, rehearsal means fewer retakes, fewer delays, fewer changes—economy. Rehearsals, half pay—since two weeks more of salary for pictures that employ a hundred actors swells too heavily its cost—means Miss Westray, at least for pictures that have any literary pretensions.

She recalls that the cost of 'The House of Rothschild' put on a complete performance, scene by scene, for its producers before it stepped into the cameras. Miss Westray, then knew what they had, what was weak, what was okay, beforehand. She attributes the smoothness of the result in great measure to its adequate preparation.

Miss Westray's made three pictures with Warner Bros. and she feels that "the blooming, blasted camera freezes you—it's like having your picture taken all the time, and you know what an idiot you are when you're having your picture taken." She will make pictures for the theatre Guild permit, but she'll make them quietly, as somebody in a picture, not as somebody carrying a picture. She doesn't want the weight of a picture on her shoulders, she prefers to be borne up by them. A picture, too much prominence in a picture and they watch you. Should the picture not be box office, then it's you who are slipping. "Slipping!" she exclaims; "hell—you've slipped!"

## Blumey Suit

(Continued from page 5)

with Harley L. Clarke's mysterious operations which the Senate Stock Market Investigating Committee several months ago encountered difficulty in unraveling.

Blumenthal maintained that Greenfield received more than \$200,000 and that he was entitled to an added sum, alleging that Greenfield received another \$250,000 from G. T. E. which never was admitted, and further "was believed to have received still other sums."

The trial judge interpreted the agreement between Blumenthal and Greenfield as not requiring the division of the \$250,000, but held that a lump sum of \$300,000 received from Fox should have been split. This decision was reversed when the Circuit Court held that Greenfield, whose testimony was thrown out in the District Court, was a credible witness and characterized Greenfield's Fox account as Blumenthal's brief, as "men of high honor and rugged honesty," regardless of the lower court's refusal to accept the testimony. The disputed \$300,000 resulted from Fox's exercising of options to participate to the extent of 10% in any underwriting of Fox film stocks by G. T. E., which was revealed to the Senate committee early in December. Fox gave Greenfield a 10% share in this option, Blumenthal contended, and the latter ultimately received \$300,000 when Fox sold the option back to Harley Clarke for \$3,000,000 in 1930. The issue involves the nature of this amount, Greenfield claiming it represented indirectly a gift given when Fox was worried about option, and Greenfield purchased the 10% interest to reduce the firm's magnitude's commitment.

Blumenthal contended that Fox had no commitment under the option agreement, was attempting to get an option on the picture that Greenfield was attempting to aid Fox, and that Greenfield had parted with no consideration for the interest given him.

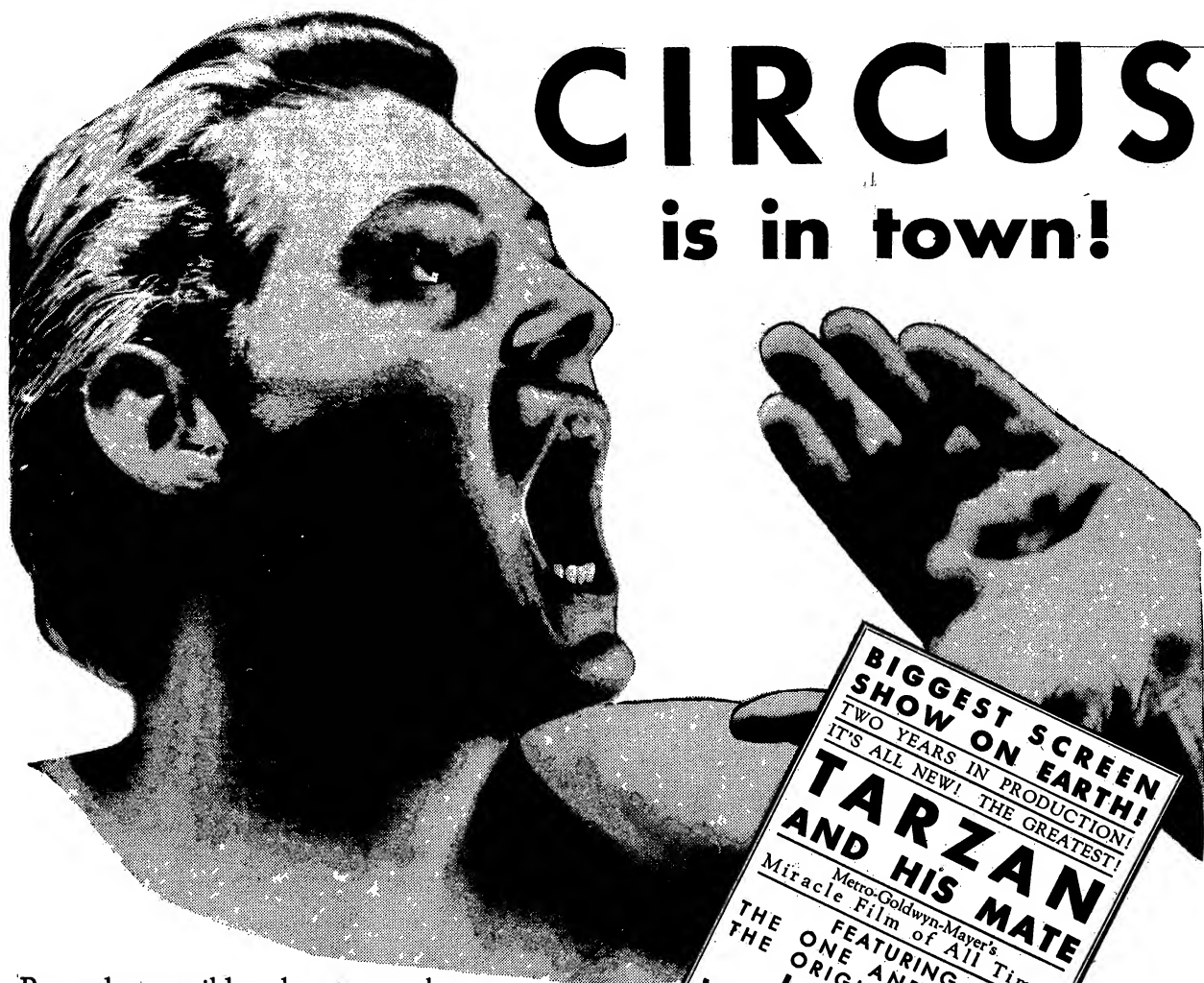
## Two Par Writers Quit

Hollywood, April 9. Vincent Lawrence, finishing his collaboration with Sylvia Thaberg on "Honor Bright," is off the Paramount writing unit.

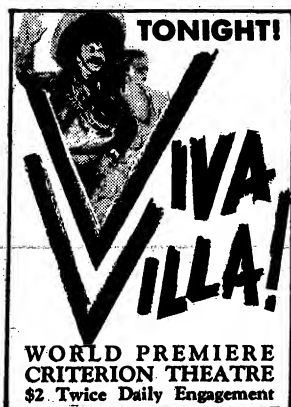
Lynn Riggs has left the lot completing a treatment of "Andrew's Harvest," for Al Lewis production.



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with Johnny Weissmuller, Maureen O'Sullivan, Neil Hamilton, Paul Cavanaugh. Based Upon the Characters Created by Edgar Rice Burroughs. Screen play by J.K. McGuinness. Adaptation by Leon Gordon. A Metro-Goldwyn-Mayer Picture. Directed by Cedric Gibbons.



**LEO MARCHES ON!**

## CALENDAR OF CURRENT RELEASES

(Continued from page 25)

Walter Byron, Steffi Duna, J. Farrell MacDonald, Sarah J. Walter. Rel. Feb. 9. Rev. Jan. 16.

**onest Gal In Town.** Farce comedy love in the beauty parlor. Zasu Pitts. El Brendel, Pert Kelton, James Gleason. Dir. Rich. Schayer. 61 mins. Rel. Jan. 12. Rev. Feb. 20.

**Idishman Jack.** Annapolis story. ruce Cabot, Frank Albertson, Arthur Lake, Betty Furness. Dir. Christy Cabanne. 70 mins. Rel. Sept. 29. Rev. Nov. 21.

**Of Human Bondage.** A poignant story of a man who faces life as a partial cripple. Leslie Howard, Petre Davis, Dennis Dennis, Reginald Sheffield, Alan Hale. Dir. John Cromwell. Rel. June 1.

**Rafter Romance.** A story of Greenwich Village. Ginger Rogers Norman Foster. Geo. Sidney Laura Hope Crews. Robert Benchley. Dir. Wm. Selter. 75 mins. Rel. Jan. 16.

**ight to Romance.** The famous woman beauty specialist decides to go on a spree and becomes involved in a series of exciting adventures. Ann Harding, Nils Asther, Sam Maritza, Irving Pichel. Dir. Alfred Santell. 61 mins. Rel. Nov. 17. Rev. Jan. 16.

**ing and Like It.** Gangster backs a Broadway show and makes sure of good reviews by furnishing special "escorts" for each reviewer. Zasu Pitts, Pert Kelton, Edward Everett Horton, Nat Pendleton, Ned Sparks. Dir. William Selter. Rel. April 20.

**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 Mack, Frank Reicher, John Marston. Directed by Ernest B. Schoedsack. 68 mins. Rel. Jan. 2.

**Itire.** A powerful story which deals with a beautiful mountain "witch" whose naïveté, temperament and personality combine wickedness and immaturity. Katharine Hepburn, Robert Young, Ralph Bellamy, Martha Stacey, Sidney Toler, Louise Mason, Sara Haden. Dir. John Cromwell. Rel. March 30. Rev. March 30.

**Stingaree.** Notorious Australian bandit of the "Robin Hood" type with a flair for the ethereal things of life. Irene Dunne, Richard Dix, Conway Tearle, Mary Boland. Dir. William Wellman. Rel. May 25.

**Strictly Dynamite.** A poet becomes a 'gag' writer for a famous radio comic. Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon. Dir. Elliott Nugent. Rel. May 15.

**Success Story?** The ruthless rise to power and wealth of a boy of the New York teletext district. Douglas Fairbanks Jr., Colleen Moore, Genevieve Tobin, Frank Morgan. Dir. J. Walter Ruben. Rel. March 16.

**is Man is Mine.** To preserve her marriage a young wife virtually hurls her husband into the arms of his first love. Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson. Dir. John Cromwell. Rel. April 13.

**Alone.** An orphan girl and a young boy, who escaped from a reformatory fall in love and try to escape the inhuman flames which keep them enslaved on the island farm. Jean Arthur, Zasu Pitts, Tom Brown, Arthur Byron, Nydia Westman, Beulah Bondi, William Robertson, Emerson Treacy. Dir. Elliott Nugent. Rel. Jan. 6, 1934.

**Where Sinners Meet.** An eloping couple have broken-down in their car and spend the night at a roadside where the host, a philosopher, shows them the error of their way. Clive Brook, Diana Wynyard, Reginald Owen, Billie Burke, Alan Mowbray, Gilbert Emery. Dir. J. Walter Ruben. Rel. May 15.

**Wild Cargo.** Frank Buck's expedition into the Asiatic jungles to capture wild animals. Frank Buck. Dir. Armand Denis. Rel. April 6.

## United Artists

Offices: 725 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. 19. Rev. Dec. 19.

**Blood Money.** A ball bond racket with a love angle. Geo. Bancroft, Frances Dee. Dir. Rowland Brown. 68 mins. Rel. Nov. 17. Rev. Nov. 21.

**roadway Through a Keyhole.** Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. 90 mins. Rel. Oct. 15. Rev. Dec. 19.

**Catherine the Great.** The story of Russia's greatest ruler. Douglas Fairbanks Jr., Elizabeth Bergner, Flora Robson, Gri Thones. Dir. Paul Catiner. 93 mins. Rel. April 13. Rev. Feb. 20.

**Gallant Lady.** A beautiful woman who waits in silence in order to be near her child. Dir. Gregor La Cava. Ann Harding, Clive 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. Rel. Oct. 15. Rev. Oct. 17.

**ouse of Rothschild.** The (20th Cent.). Strong drama of the great financial house. George Arliss, Boris Karloff, Loretta Young. Dir. Alfred Weikert. 94 mins. Rel. April 6. Rev. March 20.

**Looking for Trouble.** Thrills in the lives of telephone hushmen, with a couple of love stories on top. Spencer Tracy, Jack Oakie, Constance Cummings, Arline Judge. Dir. Wm. Wellman. 77 mins. Rel. March 9.

**Moulin Rouge.** A talented wife proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio Carminati. 80 mins. Rel. Jan. 15. Rev. Feb. 13.

**Nana.** Adapted from the Zola novel with Sam Goldwyn's new star, Anna Sten. Phillips Holmes, Mae Clark, Lionel Atwill, Rich. Bennett. Dir. Dorothy Arzner. 67 mins. Rel. Dec. 19. Rev. Dec. 19.

**Palooka.** The son of a prizefighter follows in his father's footsteps. Dir. Benjamin Stoloff. Jimmie Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 26. Rev. March 6.

**Roman Scandals.** A town singleton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. 91 mins. Rel. Dec. 29.

**Sorrell & Son.** An epic of the love between father and son. H. B. Warner, Peter Penrose, Hugh Williams, Winifred Shotter. Dir. Jack Raymond. Rel. April 20.

Studio: Universal City, Los Angeles, Calif.

## Universal

Offices: 720 Fifth Ave., New York, N. Y.

**Beloved.** Musical. John Boles. Gloria Stuart. W. Schertzinger. Rel. Jan. 29. Rev. Jan. 20.

**Bombay Mail.** Edmund Lowe Production. Dir. Ed. Martin. Rel. Jan. 9.

**Jack Cat.** The Mystery. Karloff, Bela Lugosi, David Manners. Dir. Edgar Wallace. Rel. April 30.

**Candlelight.** Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 18. Rev. Jan. 9.

**Counselor.** Law. Drama. John Barrymore. Daniels. Wm. Wyler. Rel. Dec. 15. Rev. Dec. 15.

**Countess of Monte Cristo.** Drama. Fay Wray, Paul Lukas, Paul Page, Carmel Myers, Reginald Owen. Dir. March 18. Rev. April 2.

**Cross Country Cruise.** Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Ed. Gurney. 78 mins. Rel. Jan. 25. Rev. Jan. 25.

**Devil's Payday.** The Drama. Nils Asther, Gloria Stuart. Dir. Max Marcin. Rel. June 4.

**Crosby Case.** The Drama. Wynne Gibson, Onslow Stevens, William Collier. Rel. March 6. Rev. April 3.

**Embarrassing Moments.** Comedy-drama. Chester Morris, Marion Nixon. Dir. Ed. Lammiman. Rel. May 14.

**Glamour.** Comedy-drama. Constance Cummings, Paul Lukas. William Wyler. Rel. April 9.

**Gun Justice.** Western. Ken Maynard. Dir. Alan James. Rel. April 16.

**Half a Sinner.** Drama. Lillian Hellman, Joe E. Brown. Rel. May 7.

**Honor of the Range.** Western. Ken Maynard. Dir. Alan James. Rel. April 16.

**Her First Mate.** Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 6.

**Horse Play.** Comedy. Summerville-Devina. Dir. Ed Sedgwick. Rel. Nov. 27. Rev. March 13.

**I Like It That Way.** Musical. Rodger Pryor. Ioria Stuart. Dir. Harry Lachman. Rel. Feb. 12.

**I'll Tell the World.** Comedy. Lee Tracy, Gloria Stuart, Roger Pryor. Rel. April 16.

**Invisible Man.** Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

**King for a Night.** Comedy-drama. Chester Morris, Alice White, Helen Twelvetrees. Dir. Kurt Neumann. 78 mins. Rel. Oct. 30. Rev. Dec. 12.

**Ladies Must Move.** Broadway. June Knight, Neil Hamilton. Sally O'Neil, Paul E. Kelly. 60 mins. Rel. Sept. 25. Rev. Dec. 5.

**Let's Be Ritzy.** Comedy-drama. Lew Ayres, Patricia Ellis, Frank McHugh, Isabelle Jewell, Hedda Hopper. Dir. Edward Ludwig. Rel. March 26.

**Little Man, What Now?** Drama. Margaret Sullivan, Douglass Montgomery. Dir. Frank Borzage. Rel. May 21.

**Love Birds.** Comedy. Slim Summerville, Zasu Pitts. Dir. Wm. Selter.

**Love, Honor and Oh, Baby.** Comedy. Slim Summerville, Zasu Pitts, Lucille Gleason, Verne Teasdale, Donald Meek. Dir. Eddie Buzzell. 63 mins. Rel. Oct. 16. Rev. Oct. 31.

**Madame Spy.** Drama. Fay Wray, Nils Asther. Ir. Karl Freund. 70 mins. Rel. Jan. 8. Rev. Feb. 13.

**Midnight.** Drama. Sidney Fox, Henry Hull, O. P. Heggie. Chester Erskine. Rel. Jan. 23. Rev. March 13.

**Myrt and Marge.** Musical. Myrtle Vale, Donna Damerell, Eddie Foy, Jr., Ted Healy, Grace Hayes, J. Farrell MacDonald. Dir. Al Boasberg. 68 mins. Rel. Dec. 11. Rev. Jan. 23.

**Only Yesterday.** Dramatic love story. Margaret Sullivan. Rel. Nov. 6. Rev. Nov. 14.

**Saturday's Millions.** Football story. Robt. Young, Lella Hyams, Johnny Mack Brown. Dir. Edw. Sedgwick. 76 mins. Rel. Oct. 8. Rev. Oct. 17.

**Strawberry Road.** The story of a wild horse and his conquest. Ken Maynard, Ruth Hall. Dir. Alan James. Rel. Oct. 26. Rev. Dec. 12.

**Poor Rich.** The Comedy. Edna May Alver, Edward Everett Horton. Dir. Ed. Sedgwick. Rel. Feb. 26.

**Uncertain Lady.** Comedy-drama. Genevieve Tobin, Edward E. Horton. Dir. Karl Freund. Rel. April 23.

**Wheel of Destiny.** Western. Ken Maynard. Alan James. Rel. April 3.

Studies Burbank, Calif. Warner Brothers, New York, N. Y.

**As the Earth Turns.** Epic in the romance of American life and a revelation of the character of the New England farmer taken from the story of Gladys Hasty Carroll. Jean Mull, Donald Woods, Dorothy Peterson. Rel. April 16. Rev. April 16.

**College Coach.** A football story with a new twist. Dick Powell, Ann Dvorak, Pat O'Brien and Lyle Talbot. Dir. William A. Wellman. 71 mins. Rel. Nov. 4. Rev. Nov. 14.

**Disraeli.** Political drama of England. George Arliss, Joan Bennett. Dir. Alfred Green. 88 mins. Re-rel. Dec. 16.

**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.

**Ever 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.

**Footlight Parade.** Gaby 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. 16.

**From Headquarters.** A crime drama with a hard-boiled cop and a right in head. George Raft, Margaret Lindsay and Eugene Pallette. Dir. William Dieterle. 83 mins. Rel. Dec. 2. Rev. Nov. 21.

**Gambling Lady.** Based on the drama by Doris Malloy of a gambling lady who such a story she willing to sacrifice her love to save her husband from a hard charge. Barbara Stanwyck, Joel McCrea, Pat O'Brien, Claire Dodd. Dir. Archie Mayo. 66 mins. Rel. March 31.

**Harold Teen.** Hilarious comedy romance which brings to life on the screen the characters of C. S. Lewis's comic strip. Henry LeRoy, Rochelle Hudson, Pat O'Brien, Guy Kibbee, Guy Murray Roth. 66 mins. Rel. April 7.

**Heat Lightning.** Thrilling romance of desert love and hate, based on the Broadway stage hit by Leon Abrams and George Abbott. Alene MacMahon, Ann Dvorak, Lyle Talbot, Preston Foster. Dir. Mervyn LeRoy. 68 mins. Rel. March 8. Rev. March 15.

**Hi, Nellie.** Comedy-drama of a newspaper 'love' columnist. Paul Muni, Glenda Farrell, Kathryn Bergava. Dir. Mervyn LeRoy. Rel. Jan. 20. Rev. Feb. 6.

**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. 6.

**I've Got Your Number.** Roudy, rollicking story of the telephone trouble hunter. George Raft, Guy Kibbee, Pat O'Brien. Dir. Ray Enright. 67 mins. Rel. Feb. 4. Rev. Feb. 6.

**Jimmy the Gent.** Hilarious comedy romance based on the story by Laird Doyle and Ray Nazarro, which reveals a new kind of racket, that of "wintery" men. George Raft, Margaret Lindsay, Anne Jenkins. Dir. Michael Curtiz. 67 mins. Rel. March 17. Rev. March 27.

**Kennel Murder Case.** A drama depicting the unusual solution of an unusual murder. William Powell, Mary Astor, Helen Vinson, Ralph Morgan and 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. 5. Rev. Jan. 2.

**Merry Widow.** A musical comedy with the Reno divorce mill in action. Margaret Lindsay, Donald Woods, Guy Kibbee, Glenda Farrell, Hugh Herbert and Frank McHugh. Dir. H. Bruce Humberstone. 64 mins. Rel. May 12.

**Modern Hero.** A. Based on the novel by Louis Bromfield, opening with the gay romance of circus life and carrying the hero through tremendous financial battles to a captain of industry. Richard Barthelmess, Jean Muir, Marjorie Rambeau, Verree Teasdale. Dir. G. W. Pabst. Rel. April 11.

**Smart.** Comedy of the wife who wanted to commute between husbands. Joan Blondell, Warren William, Edward E. Horton, Frank McHugh and Claire Dodd. Dir. Robert Florey. 64 mins. Rel. May 26.

**Upperworld.** Drama by Ben Hecht dealing with a millionaire's adventures with a girl. George Raft, Warren William, Mary Astor, Ginger Rogers, Dickie Moore. Dir. Roy Del Ruth. Rel. April 28.

## Miscellaneous Releases

**Before Morning.** (Greenblatt.) From a stage play. Police official cleverly traps a murderer. Leo Carrillo, Lora Baxter. Dir. Arthur Hoerl. 66 mins. Rel. Nov. 21.

**Big Race.** The (Greenblatt.) Race track story. Boots Mallory, John Darrow. Dir. Fred Newmeyer. 62 mins. Rev. March 6.

**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.** (Heiber.) Edgar Wallace mystery story, British made. British cast. 74 mins. Rel. Dec. 27.

**Dawn to Dawn.** (Duword.) Rural story in a foreign setting. 25 mins. Rev. Jan. 9.

**Enlighten Your Daughter.** (Exploitation.) Warning to parents. Remade from a silent. 75 mins. Rel. Jan. 15. Rev. Feb. 20.

**Film Parade.** The. (State rights.) Old clips and new material assembled by J. Stuart Blackton. 52 mins. Rel. Dec. 27.

**Gigoloettes of Paris.** (Equitable.) Gold digger story in Parisian locale. Madge Bellamy, Natalie Moorhead. Dir. Albion Marshall. 59 mins. Rel. Oct. 17.

**Her Forgotten Past.** (Mayfair.) Society girl marries her chauffeur then wedes a lawyer. Believing her 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. Rel. Nov. 14.

**Hired Wife.** (Pinnacle.) Man hires bride to get a fortune and falls in love with her. Greta Nissen, Weldon Heyburn. Dir. Geo. Melford. 60 mins. Rev. March 13.

**Love Past Thirty.** (Monarch.) Beauty parlor rejuvenation for a faded fiancée. Allen Fries, Theodor von Eltz, Phyllis Barry. Dir. Vin. Moore. 60 mins. Rel. March 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.

**Neighbor Wives.** (Syndicate.) Domestic murder problem. Dorothy MacKall, Tom Moore. Dir. Francis Natteford. 56 mins. Rel. Oct. 17.

**Public Stenographer.** Title tells the story. Lola Lane, Wm. Collier, Jr. Dir. Lew Collins. Rel. Jan. 30.

**Secret Sinners.** (Mayfair.) Chorus girls and a song writer. Sue Carroll, Ick Sudduth. Dir. Wallace Todd. 54 mins. Rel. Dec. 29. Rev. Dec. 27.

**Ship of Wrecked Men.** (Showmen.) Crew of refugees fight over a girl rescued in mid-ocean. Leon Wayoff, Gertrude Astor. Dir. Lew Collins. 60 mins. Rev. Nov. 21.

**Trapeze.** (Protex.) Anna Sten's first German picture, dubbed in English. 60 mins. Rel. Feb. 20.

**What's Your Racket.** (Showmen.) Familiar gangster frameup. Regis Toomey, Noel Francis. Dir. Fred Gulio. 60 mins. Rel. Jan. 1. Rev. March 6.

**White Face.** (Heiber.) British made crime story on an Edgar Wallace basis. All-British cast. 65 mins. Rev. Dec. 5.

**Wine, Women and Song.** (Chadwick.) Lillian Tashman's last picture. Backstage story. Lillian Tashman, Lily Cody. Dir. Leon D'Ussau. 64 mins. Rev. March 7.

(Continued on page 29)

## Studio Placements

Hollywood, April 9.

Charles Grapevine, 'Treasure Island,' Metro; 'Caravan,' Fox.

Una Merkle, 'Merry Widow,' Metro.

Ben Alexander, Creighton Chaney, Edwin Stanley, Helen Vinson, 'Virgie Winters,' RKO.

Erin O'Brien Moore, Corey, 'Family Man,' RKO.

Jack Norton, RKO.

Irene Franklin, Marjorie Gatenby, Betty Farrington, Hazel Forbes, 'Down to Their Last Yacht,' RKO.

Barbara Fritchie, Jackie Searle, Tom Herbert, 'Murder on the Blackboard,' RKO.

Paul Cavanaugh, Stars, Par.

Dorothy Burgess, Moon, Col.

Pat Harmon, 'Ire Patrol,' Col.

Gwen Lee, Matty Kemp, Wilson Benge, Lela McKee, 'City Park,' Chesterfield.

Dot Farley, Helen Collins, IGI Parrish, 'Down to the Last Yacht,' RKO.

Kathward Maxwell, Dorothy Bastian, 'Virgie Winters,' RKO.

Zasu Pitts, Slim Summerville, 'Afterward,' RKO.

Jan Woolf, 'Barretts of Wimpole Street,' Metro.

Porter Hall, 'Thin Man,' Metro.

Anne Caldwell, writing orig and screen play, 'Aquasquad,' Fox.

Fay Wray, 'Black Moon,' Col.

Evelyn Knapp, 'Fire Patrol,' Col.

Eugene Pallette, 'Gypsy Melody,' Fox.

Clifton Warburton, George Sidney, 'Manhattan Melodrama,' MG.

Robert Z. Leonard, directs 'Green Hat,' MG.

John H. Nash, 'Hell Cat,' Col.

Stanley Fields, 'Thank Stars,' Par.

Libby Taylor, 'Ain't No Sin,' Par.

Dorothy Christy, 'Kiss and Make Up,' Par.

John Kelly, 'Many Happy Turns,' Par.

Wallis Clark, Howard Hickman, 'Virgie Winters,' RKO.

Billy Gilbert, 'Cockeyed Cavaliers,' RKO.

Ferdinand Voegeles, 'Murder on the Blackboard,' RKO.

Zelda Sears, Eve Green, treating 'My Brother's Wife,' MG.

Josephine Whittell, 'Life of Virgie Winters,' RKO.

Richard Tucker, 'Merry Andrew,' Fox.

Talbot Jennings, adapting 'Marie Antoinette,' MG.

John S. O'Sullivan, 'Treasure Hunt,' Goldwyn.

Fredrick MacMurray, 'One Way Ticket,' Par.

John Chandler, Alice Joyce Moore, 'Great American Harem,' RKO.

Julia Graham, 'Many Happy Returns,' Par.

Brian Marlowe, 'Window Parlor,' RKO.

Ronald Belgard, collaborating with Richard Wallace, 'Captain Hates the Sea,' WB.

Harold Warner, 'Grand Canary,' Fox.

Arthur Caesar, Marion Dix, 'Afterward,' RKO.

Cora Sue Collins, 'Ick Moon,' Col.

Grant Mitchell, 'Arabella,' RKO.

Baby Le Roy, 'Old Fashioned Way,' Par.

Frank Partos, collaborating with 'The Master's Voice,' Par.

Finley Peter Dunne, Jr., collaborating with Alice D. G. Miller, 'The Guilty Girl,' Par.

Horace Jackson, 'Woman,' Par.

Bartlett Cormack, adapting 'Shoe the Wild Mar,' Par.

Juliette Compton, 'Grand Canary,' Fox.

Alan Birmingham, 'Virgie Winters,' RKO.

Ned Sparks, 'Marie Gallant,' Fox.

Jacques Lory, 'World Moves On,' Fox.

Katherine Alexander, 'Barretts of Wimpole Street,' MG.

Yola Ayril, 'French Boy,' RKO.

Marcia Remy, 'Affairs of a Gentleman,' U.

John Harrison, 'City Parks,' Teled.

Earl Foxe, 'William Augustin,' 'Little Man What Now?,' U.

Vince Barnett, Matt McHugh, 'Loves Me Not,' Par.

Margaret Edith, 'Barretts of Wimpole Street,' MG.

Niles Welsh, 'Hey, Sailor,' WB.

Shirley Ross, Russell Hopton, Bert Shroder, Desmond Roberts, 'One Hundred Percent Pure,' MG.

Edward Everett Horton, 'Merry Widow,' MG.

Ralph Spence, scripting 'Student Teacher,' RKO.

Charles Logue, writing story, Ben Flivar.

Carroll Graham, adapting his orig 'Border Town,' WB.

Dorothy Tree, 'Hey, Sailor,' WB.

Sarah Padden, Monroe Owsley, 'Little Man What Now?,' U.

Etheldred Leopold, 'Du Barry,' WB.

Phil Regan, Johnny Dames, WB.

Bobby Watson, two-reeler, Col.

Sterling Holloway, 'Down to Their Last Yacht,' RKO, and 'Merry Widow,' MG.

"I POSITIVELY REFUSE TO SING!"



So Bing sings only Six out of the 11 swell numbers in "WE'RE NOT DRESSING"! The numbers are:

"May I?", "Good Night, Lovely Little Lady", "She Reminds Me Of You", "Love Thy Neighbor", "Once In A Blue Moon", "I Positively Refuse To Sing".



Ethel Merman introduces "A New Spanish Custom" to Leon Errol • "I Positively Refuse To Sing" • "The Last Roundup!"

## "WE'RE NOT DRESSING" with BING CROSBY

Carole Lombard • George Burns & Gracie Allen • Ethel Merman & Leon Errol

A PARAMOUNT PICTURE

Directed by Norman Taurog





## CALENDAR OF CURRENT RELEASES

(Continued from page 27)

## Foreign Language Films

Because of the slow movement of foreign films, this list covers one year of releases. (Most of these available with English titles.)

Berlin-Alexanderplatz (Ger.) (Capital). Strong crime drama. H. Ehrlich. George. Maria Bard. Dir. Phil Jutz. 90 mins. Rel. May 1. Rev. May 1.

Bettelstudent, Der. (General). (Ger.) Operetta. Dir. Viktor Janson. 80 mins. Rel. Oct. 16.

Blonde Christi, Die (Ger.) (Bavaria). Musical. Franz Seltz. 75 mins. Rel. Feb. 15.

roken Shoes (Rugs) (Amkino). Child relation to politics. Anti-Hitler. Dir. Margaria Barakaya. 80 mins. Rel. March 15. Rev. April 3.

Chalutzim (Hebrew) (Acme). First talker made in Palestine. Dir. Alexander Ford. 70 mins. Rel. March 15.

Ciudad de Carton, La (Sp) (Fox). Drama of marital relations. Antonio Moreno, Catalina Riano. Dir. Louis King. 70 mins. Rel. Feb. 15.

Crown of Thorns (Ger.) (Dubbed Eng.). Biblical drama. Dir. Robert Wiene. 70 mins. Rel. March 15.

Cur Y La Espada, La (Sp) (Fox). Historical romance. Jose Mojica. Dir. Frank Strayer. 75 mins. Rel. Feb. 1.

Deux Orphelins, Les (Fr) (Blue Ribbon). Costume melodrama. Yvette Guilbert. Dir. Maurice Tourneur. 80 mins. Rel. Feb. 1. Rev. Feb. 15.

Des Noches (Hoffberg) (Spanish). Musical. Conchita Montenegro. Dir. Carlos Borcosque. 65 mins. Rel. May 1.

Dream of My People, The (Jewish) (Palestine). Silent travelogue of Palestine with records by Cantor Rosenblatt. Dir. Jos. Fox. 60 mins. Rel. Feb. 15.

Drei Tage Mittelreicht (German) (Capital). Fast German farce with all-star cast. Dir. Carl Boese. 80 mins. Rel. May 1. Rev. May 23.

In Gewisser Hdt. (German) (Capital). Spy drama. Hans Albers. Dir. Gerhard Lamprecht. 70 mins. Rel. Feb. 15.

Ine Liebesnacht (German) (Capital). Farce. Harry Liedtke. 70 mins. Rel. May 1. Rev. May 23.

Ine Stadt Steht Kopf (Ger.) (Capital). Farce. Dir. Gustav Gruendgens. 70 mins. Rel. Jan. 15.

Ines Prinzen Jugend Liebe (Ger.) (Ufa). Romantic comedy. Willy Fritsch. Dir. Artur Robinson. 80 mins. Rel. March 15.

En Glad Gutt (Norwegian) (Scandinavian). From Bjornson's novel. Dir. John Brunius. 80 mins. Rel. Nov. 15.

Enemies of Progress (Rugs) (Amkino). Story of the Czarist generals. Dir. Borisynoff. 85 mins. Rel. Jan. 15. Rev. Jan. 15.

Es Wird Schon Wieder Besser (Ger.) (Ufa). Farce. Dolly Haas. Dir. Kurt Geron. 65 mins. Rel. Jan. 1.

Fantomas (Fr) (Dubbed Eng.) (DuWorld). Murder mystery. Dir. Paul Fejos. 80 mins. Rel. March 1. Rev. March 20.

Frau Lehmann's Tochter (Ger.) (General). Melodrama. Hansi Niese. Dir. Karl Heinz Wolf. 82 mins. Rel. Oct. 15.

Frau Von Der Man Spricht (German) (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rel. April 15. Rev. May 2.

Fraulin-Falsch Verbunden (Ger) (Capital). Musical comedy. Trude Berliner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

Frechdachs, Der (Ger.) (Ufa). Romantic comedy. Willy Fritsch, Camilla Horn. Dir. Carl Boese. 75 mins. Rel. Jan. 1.

Frechard, La et Les Deux Orphelins. See Deux Orphelins.

Galavertung, Die (General). Mystery comedy with music. Max Galavertung. Dir. Adalbert. Dir. Friedrich Zelnik. 87 mins. Rel. Dec. 1.

Gefahren Der Liebe (German) (Madison). Sex drama. Tony Van Eyck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

Glueckszylinder, Der (Ger) (Capital). Boarding house romance. Felix Bressart, Charlotte Anders. Dir. Rudolf Bernauer. 75 mins. Rel. March 1.

rosse Attraction, Die (Bavaria) (Ger.) Drama in show biz. Richard Tauber. Dir. Max Reichmann. 80 mins. Rel. Aug. 1.

Hell on Earth (Ger.) (Garrison) (dialog in five languages). Horror of war. Dir. Victor Trivas. 80 mins. Rel. Jan. 15. Rev. Feb. 6.

Hellscher, Der (Ger) (General). Farce. Max Adalbert. Dir. Eugen Thiele. Rel. Sept.

Heute Nacht Eventuell (Ger.) (General). Musical comedy. Dir. E. W. Emo. 80 mins. Rel. July 1.

Hochtourist, Der (Ger.) (Ufa). Romantic comedy in Alps. Otto Wallburg. Dir. Alfred Zeller. 70 mins. Rel. Jan. 15.

Horizon (Russian) (General). Search for home. Dir. Lev Kuleshov. 65 mins. Rel. May 10. Rev. 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 (Rugs) (Amkino). Two men and a woman on a desert isle. Dir. Timonko. 70 mins. Rel. July 15. Rev. July 15.

July 14 (Prorex) (French). Sentiment to music. Annabella. Dir. Rene Clair. 75 mins. Rel. Oct. 15. Rev. Oct. 24.

Lachende Erben (Ger.) (Ufa). Farce. Max Adalbert. Dir. Max Ophuels. 77 mins. Rel. Nov. 1.

Laubenzeller (Ger.) (General). Farce. Dir. Max Obal. 80 mins. Rel. May 15. Rev. June 6.

Laughter Through Tears (Yiddish) (Worldkino). From a Sholom Aleichem novel. Dir. G. Critcher. 78 mins. Rel. Nov. 15. Rev. Nov. 21.

Lockende Ziel, Das (Ger.) (Bavaria). Musical. Richard Tauber. Dir. Max Reichmann. 85 mins. Rel. Jan. 15. Rev. May 20.

Liebe Muss Verstanden Sein (Ger.) (Ufa). Comedy drama with music. Dir. Hans Steinhilf. Rel. March 15.

Liebling von Wien, Der (Ger.) (European). Stolz musical. Willy Forst. Dir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 15.

Lustigen auf Reisen (Ger.) (General). Farce. Otto Wallburg. Dir. Viktor Jansen. 80 mins. Rel. Dec. 15.

Luegen Musikanten, Die. (General) (Ger.) Musical farce. Camilla Spral. Dir. Max Obal. 80 mins. Rel. May 20.

Meisterdetektiv, Der (Ger.) (Bavaria). Mystery satire. Weiss Ferdi. Dir. Frank Seltz. 75 mins. Rel. Feb. 1.

Melo. See Harold Auten.

Melodia Prohibida (Sp) (Fox). Musical fantasy. Jose Mojica. Dir. Frank Strayer. 70 mins. Rel. March 15.

Milady (General) (French). Sequel to Three Musketeers. Dir. Henri Lammant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

Mirage de Paris. See Harold Auten.

Mile. Nitouch (French) (Ger.). Charming love story. Raimu. 70 mins. Rel. Aug. 15. Rev. Nov. 15.

Moj Wujazek z Ameryki (Polish) (Capital). Musical comedy. 120 mins. Rel. Oct. 15.

Morgenrot (German) (Prorex). Submarine warfare's cruelty. Dir. Gustav Ucker. 80 mins. Rel. May 15. Rev. May 23.

Mutter Der Kampagne (Ger.) (General). Military farce. Weiss-Ferdi. Betty Bly. 70 mins. Dir. Franz Seltz. Rel. March 1.

Noc Ustapodawa (Polish) (Capital). Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

Patriots, The (Rugs) (Amkino). Dr. B. Barnett. 80 mins. Rel. Sept. 15.

Petterson & Bendel (Swedish) (Scandinavian). Comedy-drama with music. Dir. Feri-Axel Brander. 80 mins. Rel. Feb. 15.

Poli de Carotte. See Harold Auten.

Quack, Koenig der Clowns (Ufa) (General). Comedy. Lillian Harvey, Hans Albers. Dir. Robert Stodmak. 80 mins. Rel. Dec. 1.

Return of Nathan Becker (Worldkino) (Russian) (Yiddish). Comedy. Dir. Shliss and Milman. 72 mins. Rel. April 1. Rev. April 25.

Rosier de Mme. Hussion. See He, First Division.

Saison in Kairo (German) (Ufa). Musical comedy. Renate Mueller. Willy Fritsch. Dir. Carl Boese. 80 mins. Rel. Dec. 15. Rev. Dec. 25.

Sang d'un Poete (Fr) (Ricci). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.

Schlokeal der Renate Langan (Ger) (General). Domestic drama. Mady Christians, Franz Lederer. Dir. Felix Guenther. 70 mins. Rel. Oct. 15.

Schutzenkoenig, Der (Ger.) (Bavaria). Max Adalbert, Gretl Theimer. Dir. Franz Seltz. 80 mins. Rel. April 15. Rev. May 9.

Simple Tailor (Rugs) (Amkino). Drama of Jewish life. Silent with sound track. Dir. V. Hiltner. 70 mins. Rel. Feb. 15.

Sobre Las Olas (Mex.) (Latino). Historical romance. Dir. Ramon Peon. 75 mins. Rel. March 15.

Serment, Le (Fr) (Prorex). Heavy drama of love. Dir. Abel Gance. 90 mins. Rel. March 1. Rev. March 20.

## UA Sues Farash Theatres Over Switched Bookings

Albany, April 9. Papers filed in Federal Court here show that United Artists Affiliates, Inc., suing Farash Theatre Co., of Schoenectady, asks \$250 for each screening of seven films in 1932. It is alleged the films were contracted to be shown at Van Currier theatre, but instead were exhibited at the Strand. Approximately \$12,000 is sought on a charge of violation of copyright.

Charles Finberg, as manager, contends he received permission to switch the films from the Van Currier to the Strand.

## Olson Re-elected Biz Agent of M'w'kee Ops.

Milwaukee, April 9. Oscar Olson was re-elected business agent of the Operators' Union last week. Glen Kalkoff was voted president by a unanimous decision.

Last week Milwaukee achieved 100% unionization in picture operators' field for first time in history.

## PROGRAM PUBS LOSE

When Warners relinquished the Beacon on Broadway and 74th Street, New York, to the Chansins, the program printing contract which Publicity Counsel, Inc. held for the house was lost. As a result, Mrs. Lewis and Mrs. Goldsmith who comprised Publicity Counsel, Inc. sued for damages and lost the latter trial.

Justice Wasservogel in N. Y. Supreme Court sustained the WB defense that abrogation of their lease voided all such obligations; furthermore that the program had dwindled from four to two pages, etc.

## Bowser Cops Dough Again

Los Angeles, April 9. For fourth time, out of six big drives staged in the last two years by Fox West Coast, George Bowser, division manager for the L. A. beach and the San Diego-Imperial valley houses, cops top money.

Bowser's share as division winner is \$200,000, around \$1,000, for increased business. House of Steagoe, Montana division, and third to Dick Dickson, Southern California inland division.

## \$1,100 STICKUP

Pomona, Calif., April 9. Trio of bandits robbed Robert C. Cannon, manager of the Pomona (FWC), and his two girl assistants. They escaped with \$1,100.

Sohn Der Weissen Berge (Capital) (Ger.). Alpine drama. Luis Trenker, Renate Mueller. Dir. Mario Bonnard. 75 mins. Rel. Oct. 15.

Spitz, Die (Polish) (Capital). Drama. 80 mins. Rel. March 1.

Storch, Hlt. Ute (General). (Ger.) (General). Lil Dagover. Dir. Herman Kosterlitz. 80 mins. Rel. Nov. 15.

Tannenberg (Ger) (European). Military drama. Hans Stuwé. Dir. Heinz Paul. 85 mins. Rel. March 15.

Tausend fur Eine Nacht (Ger) (Capital). Farce. Trude Berliner. Dir. Max Mack. 70 mins. Rel. Feb. 1.

Theodor Koerner (Ger) (General). Historical drama. Dorothea Wieck. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 15.

Tochter Der Regiments, Die (Ger) (General). Military musical. Anny Ondra. Dir. Rolf Landolf. 75 mins. Rel. Dec. 15.

Tod Ueber Shanghai (Ger) (DuWorld). Mystery play of Americans in Japan. Dir. Rolf Landolf. 75 mins. Rel. Dec. 15.

Trenk (Ger) (General). Military drama. Dorothea Wieck. Dir. Hans Paul and Ernst Neubach. 80 mins. Rel. April 1.

Traum und Sehnsucht (Ger) (General). Musical. Martha Eggerth. Dir. Johannes Munde. 85 mins. Rel. May 15. Rev. June 4.

Traumende Moyer, Der. See Melo, Captain Auten.

Trois Mousquetaires, Les (General) (French). Duma's classic with songs. Dir. Henri Diamant-Berger. 128 mins. Rel. May 1. Rev. May 9.

Und ein Leuchter die Lust (Ger) (Ufa). Musical romance. Wolf Albach-Gold and George Rolland. 80 mins. Rel. April 15. Rev. April 25.

Volga Volga (Fr) (dubbed English) (Kinematrad). Adventure of a Cossack Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 25.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. Ben Ami. Dir. George Rolland. 80 mins. Rel. Oct. 15. Rev. Oct. 24.

Wie Sag Ich's Meinem Mann? (Ger) (Ufa). Farce. Renate Mueller. Dir. Reinhold Schunzel. 70 mins. Rel. Jan. 15.

Wenn Die Liebe Macht (Ufa) (Ger). Comedy with music. Renate Mueller. Dir. Frank Wenzler. 80 mins. Rel. Nov. 1.

White, Dr. B. T. Duddy. 71 mins. Rel. April 15. Rev. April 25.

Yiddish Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama. Yiddish Art and Vinea Troupes. 75 mins. Rev. May 23.

Yiskor (Yiddish) (Gloria). Revamp of silent Maurice Schwartz. Dir. Sidney Goldin. 75 mins. Rel. May 15. Rev. June 4.

Zwei Gute Kameraden (Ger) (General). Military musical. Fritz Kampers. Dir. Max Obal. 75 mins. Rel. Nov. 15.

## Key to Address

Acme, 56 East 14 St.  
Amkino, 723 Seventh Ave.  
Bavaria Film, 59 Fifth Ave.  
Blue Ribbon Pict., 56th.  
Capital Film, 630 Ninth Ave.  
DuWorld Films, 723 Seventh Ave.  
Embassy Pict., 723 Seventh Ave.  
European Film, 164 West 55th.  
Foremost, 1560 Broadway.  
Gloria Film, 630 Ninth Ave.  
General Foreign Sales, 723 7th Ave.

## Chi Exchanges to Ignore Contract Ban and Okay 10c Matinee Admish As Big Houses Start Cut-Rate War

## Blumenstock's Indie Trailer Co. Gives Up

Sid Blumenstock's independent trailer company, Special Screen Service, folded during the past week. National Screen reduced competition to fractions six months ago when it bought up Exhibitors' Screen Service.

Blumenstock, then with Exhibitors, stepped out to head his own company rather than join National.

## Metro Briefies

Hollywood, April 9. Only two Pete Smith Gouffies remain to complete the Metro short program for the year. Studio will have turned out 24 shorts for the current year, 18 of which were Pete Smith one-reelers.

Including the 40 from Hal Roach, Metro is still under Paramount and Warners in number of fillers turned out.

## JOE LEVY'S SMASHUP

Ottumwa, Ia., April 9. Joe Levy, manager of the Columbia Film exchange, Des Moines, sustained chest and leg injuries, his wife, a fractured arm and foot and severe facial cuts and a niece, Miss Pauline Hampshire, minor injuries in a head-on collision with a car driven by T. V. Whitney, drug salesman, who was killed. Crash five miles out of town on Federal No. 24.

The crash, according to witnesses occurred when Whitney, in attempting to pass another car, smashed head-on into the Levy machine. All injured were taken to a local hospital for treatment and care. Levy was en route to Fort Madison on bus.

## \$100,000 TEXAS NABE DELUXER

Galveston, April 9. I. B. Adelman, operator of Tivoli, Fort Worth de luxe nabe, plans immediate construction of similar house at Houston to cost \$100,000. Will show second run pictures.

This is largest new theatre for south Texas in some years.

## Higley Quits Warners

Hollywood, April 9. Philo Higley, Warner studio p.m., has resigned, effective Saturday (7). He is returning to New York.

Chicago, April 9. With the blow-off of the price war getting nearer and nearer as more and more houses since their latest week spent a hectic session trying to decide what to do about the situation. Despite the contractual ban on 10c admissions at any time it's likely that the local exchanges will permit a dime rate for matinees. This is to help the subsequent houses combat the prior release houses which are now charging 15c in the afternoons and 25c at night.

Not only is the Film Board perturbed about the price mess but the wrangle even extended to the Picture Release meeting during the spotting of the picture releases for May. Circuit houses and the large indies were begged to lay off the drastic cutting of admission prices which is bound to be detrimental to the entire industry locally. But these big arenas all claimed that they would continue in their determined slicing of admissions.

Meanwhile the double feature thing lost a bit of its seriousness. The industry continues with almost a united front against twin-billing, only a small minority kicking up a rumpus for the bargain shows.

Rebel group headed by Ed Gifford and Ed Brunell last week chose Independent Theatre Owners Association as the tag for the group which is understood to have about 45 member theatres at present.

Association's first move last week was to send Joe Pastor to Washington to complain that the true independents were being restrained and constrained in Chicago, which means that the indies object to restriction on dime admission and double features.

## Change of Heart

Actually most of the members of the ITOA are on record as objecting to dime price and twin bills. At the time of the Code Authority formation last year Allied asked the indie exhibs in town what they wanted and the organization went unmentioned as a record for indie features, 15c minimum and the present releasing system.

It appears that arbitration of the various difficulties will be necessary and there is a movement on for a settlement of the problems in that manner. Crux of the settlement will be that in the big houses will quit their drastic lowering of prices to the minimum the indies will cease their demands for double bills at 10c prices. This appears the equitable manner of settling a rumpus that may, if not stopped immediately, blow up the entire picture system in the midwest.

## Balt Stanley Turnback, Valencia May Be 1st Run

Baltimore, April 9. The Stanley, burg's largest film, which Loew's has been operating on a pooling agreement with the owners, Warners, and relinquished by Loew's Friday (6), leaves Loew's with but a single first-run, the vaudeville Century, plus two subsequent, Valencia and Parkway, both week stands, pix only. The Valencia which in the past has ground occasional first-runs when the product piled up may shortly revert to initial showings permanently, as this was the house's original status. But Loew's entered pooling pact with WB for the Stanley.

With Stanley reverting to Warners, the Par product halving will go with it, along with, naturally, the WB and FN releases.

Walter Morris, manager of Warners' De Washington, shifts to the Stanley. Everett Steinbock, leaving the Stanley, becomes replacement-manager of the three Loew spots, Century, Valencia and Parkway. Ed Burkhardt, asst. mgr. at the Stanley, switches over to like capacity at the Century.

## Daual Scripts at U

Hollywood, April 9. Universal is bringing Jacques Daual, French author, to Hollywood to write an original. He is expected May 1.

## Variety House Reviews

### PALACE, N. Y.

(Continued from page 12)

The W. C. fields idea just before Fields threw away his cigar boxes and bouncing balls and went comic 100%. Perhaps Kavanagh's miniature moustache further suggests that, anyway, he is a real comedian.

Koller Sisters and Lynch headline and hold down the troy. They are now endowed with a little other bally; have their own pianist who heralds them via the Maxwell House "Star Boat" program, and deliver their harmonies handsly. Trio is a bit partial to the old-style and modern hillbilly type of song and despite their investment in those special arrangements they might throw one of 'em away and slip in something brighter—in the 1934 school of foxtro ballads. His "Open up with a spiritual," the "Seven Years' plus 'Log on the Fire' ballads, that's a little too much. Otherwise plenty good on the vocalizing and looking ditty.

Savoy had a lil' tough going in the ace groove. Comedian has an original style but he might modify his general air of spoofing by trying to sing more of the stuff, especially when he is faced with the mild resistance he experienced at this show. At times he suggests a deliberate rib on the audience and the use of a crackerjack small talk might be ok for the union card-holders in the pit, those admissions back of 'em must be primarily considered.

Change either to either, to Savoy, even when his femme straight bops up for the stoogery. He only really got to 'em with that "Lionel Barrymore" bit. "Richard III." Audience was just that type of a mugg bunch, that's all.

Great Gretchen finale and as ever effective with their blue-rose stuff. Very circus and quite seasonal, particularly with the Walendras troupe at the Garden with the Ringling-B&B show concurrently. "Good Dame" (Parker) screen. *Adel.*

### CHINESE, H'WOOD

Hollywood, April 3.

Sid Grauman's stage prolog for "House of Rothschild" is heavy on spectacle, if somewhat deficient in plot. Most of the action takes place outside the gates or on the stages of a replica of 20th Century studios, but with much of the Grauman touch missing in the presentation.

Considerably draggy in spots, with a lack of harmony in the huge choruses and the use of several near-identical scenes retard the general effect.

Not until Maria Gambarelli does her dying swan routine does the tempo become acceptable. She remained for Jack Powell, black-face exponent of the art of manipulating drum sticks, to give their prodigious necessary sock to carry it through.

Following "Orpheus" overture, directed by David Ross, a theme song called "Hollywood," headed by the "White" soloist including John Ellis, Wynne Davis, Moscow Art Quartet and Roy Russell. Half a dozen femmes are introduced on a scene of an elevator leading from below stage. Idea is ok, but at the premiere entirely too draggy and lacking effect.

Gambey's swan number next, then Cookie Bowers, in an impersonation of a man getting up in the morning and yawning, to set a burlesque on a garment. Mild stuff, but good for laughs.

Gambey and ballet of 40 for what is labelled "sophisticated syncope," but which is just a fancy dance. Does not do credit to Miss Gambarelli's previous ballets in these parts. Girls are garbed in long green evening attire, with skirts at the finish crumpled out.

Powell has the ace spot and mops. He wears a chef's outfit and manipulates his drum sticks all over the stage. The show ends with a finale has half the company garbed in military and nurse uniforms of various nations. Twenty of the Gambey girls come on for a drum routine, and then a finale of a bit of dancing, with Gambey herself cawing on her agile toes. This

leads into a tableau, depicting Napoleon at Moscow, which is colorful, if having no direct bearing with the rest of the prolog.

Preceding prolog and overture, screen showed Universal news and Disney's "The Big Bad Wolf."

Edna.

### ORPHEUS, DENVER

Denver, April 3.

Denver has another home-made master ceremonies and if the first week is any indication, he'll do. Tom Jones, although coming here from Wyoming to complete his music, is regarded as Denver product. Anything in this section is. Jones has been singing solos and in duets at the Orpheum since last November, and his baritone voice together with his natural shyness, has won him a spot with Orpheum fans.

He ran the show without a flaw, besides singing "Easter Parade," assisted by two girls from the line. Jones brought heavy applause. Jones served his m.c. apprenticeship under Al Lyons, imported here from St. Louis last fall. Jones was singing at the Orpheum and Lyons took him under his wing as an understudy.

When the curtain goes up it looks like old times at the Orpheum, with Howard Tilton on back and a kid job as director. A job he held at the old Orph. Orchestra in a pink-lined shell, with appropriate Easter decorations. Jones sings "Easter Parade" and "Change."

Line does initial number with one leg stuck through curtain for part of routine. Called it "Living Curtain." Come in and leave that way, but most of routine done with legs sticking. Okay for novelty. Three Vanderbilt Boys do a nut act, piano, dancing and foolishness. Fair for opener. Line does a couple of kidding routines. Good stuff.

El Brendel and Flo Bert headline. She opens singing a sermon, and folks for Brendel. His comic fan dance wows them. Comes in with barrel around him. Flo Bert is knocking it to pieces, and Brendel does his dance with two small fans. Only lasts about 30 seconds.

Girls are in Egyptian costumes for the first time, and the new building for Harger and Eleanor, who do the "Bolero." After their preliminary dance, line brings in drums and close the show with a "Bolero" and the beating the drums as they dance.

With "Mystery of Mr. X" (MG) on the screen, it was up to Brendel to get in those not-mystery-minded. Between the film and Brendel, business was good. *Rose.*

### STATE-LAKE, CHI

Chicago, April 7.

That talent problem is getting tougher and tougher as more time is added to the vaude list. Acts are being rejected at the State-Lake, while the matter of competition is entirely forgotten as the yawning stages cry for material.

This house is repeating, as is every other house in the city. This week there's Sid Page, who played the State-Lake a few weeks ago. Roy Atwell played in Chicago last month, and now he's back. Next week Jimmie Hadrass. Next week brings back the Albee Sisters.

Seven acts this week backed by Page. Atwell managed that trick, but sticks index as business continues on the heavy profit side. That presentation half always brings out a sock no matter how weak the vaude half. And the vaude is plenty entertaining this week. Which makes it 85 minutes of genuine show for their money.

Opening was Hector and his Pals, among the best in dog turns. Fantasy of laughs throughout the routine. Some of the best singing the turn a trifling too much. Masters and Gauthier were disappointing in duet. Their comedy is labored and anticlimactic. They saved the audience waiting for laughs. Slowed the show which, took plenty on the part of Sid Page to bring it out of the hole. Page and his three stooges managed that trick, however, and Roy Atwell finished the vaude half in mixed grimmer manner.

Hadrass topped the show on his dancing and acrobatic. He is just the type of specialty performer Ash can work with for mutual build-up. Some of the best singing the turn. George Dewey Washington, who with such tunes as "Chloe" and "Last Round-Up" had no difficulty with the audience. He sang for a sock comedy act were Boice and Marsh, two girls with a keen sense of the ridic.

Picture was "Love Birds" (Uy) Business capacity downstairs at the supper show Friday. Indications are that Jones, Linick & Schaefer will have the Monroe naturalistic comedy act, with a few pictures by May 20, playing four acts against a stage band policy. *Gold.*

### ALCAZAR, PARIS

Paris, March 30.

This is the former Palace Music Hall, which in the old days ranked with the Casino de Paris and the Folies Bergere as a girl show. The revue business fizzled out, and early this season the Alcazar was re-opened, showing old pictures, with an attempt to build them up by putting suggestive posters on the outside.

Then Oscar Dufrane, its co-director, was murdered in his office in the theatre under circumstances which made a first-class newspaper scandal. Henri Varma, surviving partner (also of the Casino), decided to change name and policy.

Present bill is vaudeville of a very special sort—almost entirely a k. singers, raked up from retirement. It is billed as a cafe-concert, which was the French name for this type of vaude before the war, although the house remains a regular theatre, without the tables that should characterize a cafe-concert.

This type of revival has gone well, and in modified form the house will continue it. In principle it is not unlike the revival of "The Drunkard" in New York, and Charlie Morley's old Hoboken shows, in that it aims both for the old-timers in the audience, who will like to relive the past, and the youngsters, who will have a good time sneering at it. Fact that this is the only vaude house in town, except the combination film houses, also helps.

Amateurs are maintained by a couple of stooges, one a female impersonator and another a femme, in 1930 dress, who occupy a box and wisecrack on the acts. Among the number singers are "Yip-I-daddy" and the "Glow Worm," both in French version.

There is no headliner—everybody's name is the same size on the bill. Best turn this week is Mansuelle, who plays in same costume he used from 1938 to 1935, and admits it. Statement that he's 61 is part of the act. Gets a "Yip-I-daddy" and a "Glow Worm," both in French version.

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### FOX, BROOKLYN

A couple of weeks ago over here they tried to make a seal act the big one on a picture house show, about like putting an adagio act on as a preliminary on a wrestling show. Since then the seal has been changed a bit. At least for this week, so far as the picking of the talent is concerned. Also, there has been some talk of putting a girl in on organizing the line to supplant the bunch that was over here before. New group, according to the trailers, are labeled the 24 Hired Hands.

For a long time over here, with nobody apparently noticing it or caring (or being able to do anything about it), the line of girls were a mess. Some of them consistently refused to lift their dogs, others looked as though they were dreaming of the Coney sands in advance of summer rather than paying attention to their jobs. New line is on its toes and gives excellent account throughout. And it's their first week on the interval.

The Oumanskys, Alex on the staging and his wife, Peggy, on the dancing, have been here some time. Neither could have done anything with the old line. New group, which it is understood retains just a couple from the old ensemble, is in fine costumeing and has a lot of line. Nothing from that angle but also from the routines which they work. All three of their numbers add a plenty of color to the interval.

The talent, which on some weeks in the past must have been a problem for any picture producer, this week fills the bill nicely. There are three acts which are more than adequately entertaining. Two of them, Gus and Barrett, comedy team, and Landt Trio and White (from radio) take the hurdles easily in a novel arrangement of song numbers, relieved a little by light comedy.

The opener, Kirk and Lawrence, is a unique type of turn that will appeal to all. Man and woman walk around in prop horses, carrying a small table on which they place the wares in which he manipulates his bag, as though bucking, prancing, rearing, etc. There is also some talk of an acceptable naturalistic comedy act, which will help build this act up in a production way. A dance double, Mooney and

Grant, add a pleasing touch to the proceedings with adagio and ballroom.

Settings provide taste and flash, while the band backgrounds with adequate results and the m.c., Bert Frohman, here before, does his job, including a song number, reasonably well.

Feature, "Two Alone" (RKO). House trailers well written and made over a very attractive, pretty good Friday night at the peak hour. *Char.*

### CENTURY, BALTO.

Baltimore, April 6.

With Loew's turning back the operative powers of the Stanley to Warners, this spot from now on looks to occupy the burr's prime chair in the sun. The cream of the Metro and United Artists product is being gilled and creamed with the certain continuance of the calibre of rostrum fare the Loew wheel has been wont to route in. The Century appears to be riding a bed of roses. During past year house has kept head above the aqua with the more potent flicks handed to the Stanley.

Currently, Century plays its first vaudeville month. Latest units and tabs have been booked with such regularity the town apparently has soured on 'em. At least, that's what would be gauged to hear the customers discuss the matter. The reception roared back over the trough at the performers first show today bettered any plaudits accorded any cohesive show since the last great flow.

Fare on tap is super-standard, and the final turn is provocative. That closing bliff was scored by Phil Spitalny, 24 Queens of Melody. Certainly no femme musicking aggregation, and but few masculine combos, has ever whammed an audience out of the seats with the thoroughness Spitalny's outfit did. The maestro's act is nearly same as when broken in at the N. Y. Capitol a month ago, with exception of couple new numbers and gowns for the gals.

Four acts ahead more than shade adequacy. James Evans and Co., curtain parter. Does 10 mins. and that's longer than most solo foot juggling workers. The Co. consists of the missus, who scampers around and hands him his utensils.

Deuce, a young man, does three songs. Bit brief, but had 'em hooked from first note. Incidental, plenty microphonic warblers in proof could profitably cook an eye. Prof. Lambert stopped the show colder 'n the Byrd expedition with his hoke xylophoning.

Russ, a young man, and Armstrong, knocked about next-to-hut for 13 mins. Familiar hoke beat 'n-up trio with aged, albeit surefire, material.

Throughout, backstage trimming and general 'grip activity was poor. Overly long stage wails marred all the way.

Celluloid "Roach Cent's" Looking for Trouble." *Scharper.*

### Mono's 6% Dividend

Atlantic City, April 9.

A 6% stock dividend was declared by Monogram Pictures Corp. at its annual convention at Atlantic City. W. Ray Johnston, president, announced a record year's production plans.

Mono plans to establish a list of stars of its own and has already signed Dixie Lee, Ralph Forbes and Lionel Atwill.

Annual report states that the earnings for past year showed a net profit of more than double the previous 12 months. Gross billings exceeded those of the previous 12 months by \$577,000 and that the combined film rentals of the 37 affiliated exchanges for the past year amounted to slightly in excess of \$4,000,000.

### ETHEL HILL'S 'BLIND DATE'

Hollywood, April 9.

Ethel Hill is writing an original to fit the title "Blind Date" at Columbia.

S. K. Lauren, is adapting "Orchids and Onions," a story by Dwight Taylor, also at Col.

### Gates-Asbury Collab

Hollywood, April 9.

Leaving Metro's writing staff, Harvey Gates is at Columbia. He is collaborating with Herbert Asbury on "Til It's It."

### WB Takes 'Window-Pane'

Hollywood, April 9.

"Window-Panes," original by Harry Sauber, has been purchased by Warners.

Sauber also goes on the company's writing staff to prepare the screen play.

## H'WOOD CAMERAMEN HAVE OWN CO-OP AGCY.

Hollywood, April 9.

First group in Hollywood to combat the 10% rents by a co-operative agency of its own is the cameramen through formation. ASC Agency, subsidiary of the American Society of Cinematographers.

Proposition for various organizations to set up agencies to negotiate deals and secure engagements for members has been under discussion many times in the past several years, but each one encountered such strong opposition that it was abandoned.

The ASC Agency was incorporated about three months ago, with personal management, business representation, investment and legal advice for those members of the cameramen's association who wish to avail themselves of the services offered. Handling of personal accounting and income tax complications are also included in the functions of the agency.

Detailed outline of the plan was given to members. A general meeting tonight (Monday) of the ASC. Cameramen contracting for the agency to handle their affairs will pay a rate of less than the regulation 10% tap of agencies, with men in the second, assistant and still classifications getting lower rates than those charged first cameramen.

Members of the ASC Agency are distributed to participating members in proportion to amount; each individual has paid in annually. Proponents of the plan expect later to save members considerable sums through group buying of various lines merchandise and equipment.

## Going Places

(Continued from page 21)

costumes with plain tight sleeves which won't interfere with her raking in the chips. She knows she's got a simple collar, soft waved bob, that will not require the attention that distracts. She knows everything she needs to know, except not to be jealous of Claire Dodd.

There's so little reason to be jealous of Miss Dodd in "Gambling Lady," Miss Dodd is a villainess, a feeling, pure menace—and villain is only a temporary threat in melodrama. About Miss Dodd's evil intentions there's not the slightest question—about her being a 'society girl' there's a great deal.

Were it not for the fact that 'society girls are always villainesses, Miss Dodd couldn't be considered a society girl at all. Her clothes wouldn't permit it. They're too fancy. When Miss Stanwyck marries into society, her clothes become dreadfully fancy, too. It must be that 'Gambling Lady's' audience is not meant to approve of 'society' at all.

## WB Detours 'Roadhouse'

Hollywood, April 9.

Warners has postponed "Roadhouse" so George Brent, who was to do the story as his first since becoming on friendly relations with Warners again, will do "Housewife" instead.

Bette Davis has the femme part, and Al Green directs.

## Hathaway's 'Is Zat So'

Hollywood, April 9.

Henry Hathaway directs Paramount's remake of "Is Zat So," featuring Frank McHugh and William Frawley in top spots.

Hathaway just completed Paul's "Whitching Hour."

## Contracts

Hollywood, April 9.

Radio has lifted option on Mark Sandrich's directing contract for the 10th time.

James K. McGuinness pacted for another year at Metro.

Leo McCarey stays on another year with Paramount, with no lifting of the option on his covenant.

Warners has lifted option on stock pact of Paul Kaye.

## Story Buys

Warners has taken screen rights to "Miss Pacific Fleet," Frederick Hazlett Brennan yarn published by Collier's.

# Calif. Indie Owners Pay Up When They See Ass'n Going for Bustup

Los Angeles, April 9. Threatened bust-up of the Independent Theatre Owners' Association of Southern California was averted at a membership meeting Friday (6) when Harry H. Hicks, v.p. and director of the organization, hurled a bomb by telling the 80 or 90 members present that the association was virtually broke, that had a cash balance of but 21c, and that its secretary, Mrs. Minnie Koppel, had not been paid for six weeks.

Pointing out that between 30 and 5 of the 400-odd members of the association were holding the sack, and that although there were vital matters to be discussed, no steps would be taken until some money was forthcoming, Hicks started a pay-up landslide among the exhibitors present that brought better than \$300 in past dues and advance dues into the coffers of the outfit.

**Admits Deplorable Situation**

Declaring that the situation was a deplorable one, with the paid secretary not only not having been paid for her full time services for six weeks, but that money rightly due her had been laid out for association business, Hicks took a de-

clared stand that the membership either pay up or withdraw from the organization. He pointed out that it had been necessary to borrow \$30 from a member of the directorate to cover the cost of mailing out the announcements for the meeting then in progress.

Once the dues money began rolling in, the meeting got down to cases, and during a three-hour session, which at times became heated, a number of matters of vital import to Southern California indie exhibitors came up for discussion.

Vice-President Hicks presided throughout the meeting, which was turned over to him by President Ben N. Bernstein. Exhibitors were told how the board of directors, with the assistance of W. H. (Bud) Lohler of Fox West Coast, had defeated proposed fire-prevention taxation that would have cost the exhibitors from \$3.50 to \$12 monthly; how the association paid no rent for its headquarters, through the generosity of the Gore Bros., and how President Bernstein was still holding the sack for over \$235 laid out by him on the occasion of his 12 weeks' fight in Washington on code matters.

W. W. Whitson, pioneer exhibitor, took up the cudgels and pleaded with his fellow members to lay aside one dime, the price of a child admission, as he put it, each day towards the \$2 monthly dues of membership. Various exhibitors advanced radical suggestions, such as the naming of exhib members who were in arrears, but once the situation had been clearly stated practically all members kicked in with varying amounts.

**Triple Billing**

Triple billing situation was discussed at length, with several incipient encounters breaking out among rival exhibitors over alleged unfair tactics of the opposition. Exhibitors were told in no uncertain terms that machinery has been set up to eliminate such practices and that it would be functioning soon.

Exhibitors were advised by Hicks that the directors contemplate immediate action to force distributing organizations to negotiate for product sales with indie exhibitors on the same basis as they deal with the circuits. In other words, he pointed out, indies must have the same privilege of not paying for shelved product that the circuits have, and that only shorts actually used can be collected for. He characterized the circuit preference as unfair trade practices, and announced the indie directors were prepared to go into federal courts if necessary to clear up the abuses.

Suggestion that the association name a committee to inquire into

## Mindlin Opens Chi Exchange for Beck

Chicago, April 9. Another exchange on the local film row with Dick Beck of the Castle theatre establishing Crown Pictures.

Mindlin in charge. Distributing 'Nude World' which Beck has for this territory. Mindlin also selling Worldkino product through the Chicago district.

## LOOKS TUFF FOR INDIE DETROIT EXCHANGES

Detroit, April 9.

A move by the nine major film exchanges here may drive the indie exchanges out of this territory. They finding it almost impossible to get any bookings in any of the money houses around town.

Led by the Mid-States booking office, controlling 65 independent houses and the 10 Paramount theatres, the indie exchanges are finding it difficult to get play dates, even shorts.

## Improved Detroit B. O. Credited to More Pop.

Detroit, April 9.

Part of the recent bullishness at all local theatres is due to the rapid increase in population felt here. In the past six months. Since Jan. 1 an increase of 42,000 was tabulated by Campbell Ewald Adv. Agency. The influx started last summer and the total increase is felt to number well over 100,000.

Effect on theatres was slower in reaching downtown houses than the nabes with the outlying houses doing good business for over a year. The downtown houses have felt a good reaction to good pictures, but not enough to support successfully two good pictures downtown the same week. Last week, however, three downtown pictures all played in the black simultaneously. Mary Pickford coupled with 'Mysterious Mr. X' drew \$38,700 to the Michigan, while the Fox playing 'This Man Is Mine' and stage show got a nice \$24,000, and the United Artists got a pretty \$20,000 for 'Riptide.'

the advisability of an independent co-operative film buying organization was voted down after considerable heated discussion.

Members were invited to participate with the MPTOA members in annual convention here this week, with stress being laid that the Southern California association, nor any members of its directorate, have no affiliation with the national set-up.

# Loop Battle Lines Drawn, B&K Takes Apollo; J.L.S. 10-Yr. State-Lake Lease

## N. O. Film Row's Conven. And Pavement Dansant

Hollywood, April 9.

Gulf Coast theater managers held first annual convention here last week and elected Harry McLeod, manager of the St. Charles, New Orleans, president. Festivities lasted three days.

One afternoon the city officials permitted the picture fellers to rope off two blocks in film row for music and dancing in the street.

## NW Allied's Prez 'Warns' Against Early Signings

Minneapolis, April 9.

Distributor move to induce exhibitors to sign now for next year's product in return for the privilege buying a portion of the current output have led W. A. Steffes, president of Northwest Allied States, to send out a "warning" letter to exhibitors.

In his letter, Steffes asks theatre owners not to bind themselves to the purchase of next year's pictures at this early date. Pointing out the present uncertainties, he also calls attention to action being taken to reduce film rentals and eliminate percentage bookings.

Continuing their parade to gain control of all theatres on Randolph street, Balaban & Katz last week took over the legit Apollo, long the Shubert stronghold.

This makes the second Randolph street acquisition in four weeks. B.&K. also having leased the loop legit Garrick. Policies have not been set for either the Garrick or the Apollo. Remodeling on the Garrick is practically complete and expected to be open by May 1. Figure to start the Apollo by May 15. Likely now that B.&K. will give up the McVickers when the next shift rent payment is due on May 1, and turn the house back to Jones, Linick & Schaefer.

Aaron Jones, meanwhile, has negotiated a 10-year lease for the State-Lake theatre, under a deal which is understood to call for no guarantee but a split on the profits. This is the deal which has been in effect since its take-over. Balaban & Katz stepped into this picture last week with an offer for the house which is reported at \$150,000 yearly guarantee against a percentage of the profits, but the landlord remained loyal to the J. L. & S. organization.

Majestic, which is also Jones-operated, is figured to open by May 15 with a stage band policy and four acts at 30c top.

**THE FAMOUS CANINE COMEDIAN**

**PETE**

THE ORIGINAL "OUR GANG" DOG

"Pete seems to be a remarkably intelligent and well trained animal. His activities are out of the ordinary and he has an amusing air of boredom as if the stunts he goes through as smoothly were not his idea of dignity and canine status."—PROVIDENCE JOURNAL.

For Open Dates Write or Wire **CHAS. V. YATES**

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WARNER BROS. COMEDIES

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# CLIFTON HURST PRODUCTIONS

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## FOX FILM CORPORATION

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## "THE TELL TALE HEART"

DIRECTED BY

DESMOND HURST

**SIGHT AND SOUND**—"The first significant English contribution to the screen."

**TODAY'S CINEMA**—"No more brilliant piece of screen-craft has emanated from any British Studio than Mr. Hurst's version of Edgar Allen Poe's macabre story."

**CINEMA**—"...brilliant in imaginative direction; combines with flawless camera-work, artistic settings and significant recording."

**KINEMATOGRAPH**—"Poe's powerful story has been handled with rare skill by the Director, whose imaginative direction and camera-work have succeeded in transferring to the screen the element of tension which is so characteristic of the author's works."

**MORNING POST**—"...shows a most unusual sense of pictorial beauty."

**SUNDAY CHRONICLE**—"...a new screen genius. This—new-comer, whose first effort in direction rivals in quality the best that we have done..."



# On the Air

# The ON ON

## BRANDEIS THEATRE OMAHA, NEBR.

OFFICE OF  
RESIDENT MANAGER

February 14, 1934.

Mr. Ted Collins, Manager  
Kate Smith & Swanee Music Revue,  
Brandeis Theatre,  
Omaha, Nebraska.

Dear Mr. Collins:

As this is your last week of the tour of Mort H. Singer Theatres, permit me to thank you, Miss Smith, and members of the company for the excellent entertainment you have given the patrons of our theatres.

Every day in some city, various people connected with the theatre industry ask me if the stage is coming back. I say it is, provided we give them the right kind of entertainment, and Kate Smith and her Swanee Music Revue is that kind of entertainment.

The big business accorded to your company was a proof that the public will turn out for fine, clean entertainment. We will appreciate a return engagement of your company when you can arrange another route over the circuit.

Lots of good luck.

Sincerely yours,

*Mort H. Singer*  
Mort. H. Singer.

MHS-10



COLUMBIA BROADCASTING SYSTEM

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1819 BROADWAY

# In the Theatre

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**INTERSTATE CIRCUIT, INC.**  
MAJESTIC THEATRE BUILDING  
DALLAS, TEXAS

March 29th 1934

Mr. Ted Collins, Manager,  
KATE SMITH'S SWANEE RIVER REVUE,  
Majestic Theatre,  
Dallas, Texas.

Dear Mr. Collins:

Due to the fact that I am leaving for New York tomorrow, I am most anxious to convey the sincere thanks of Mr. Hoblitzelle, myself and our entire organization to you and Miss Smith for your supreme accomplishment in overcoming the HOLY WEEK bugaboo which has always existed in our business.

To realize that today, on the fifth day of your engagement in Dallas, we are assured of breaking all records, and to know that this has been accomplished during HOLY WEEK is a source of the greatest satisfaction to us all.

Please extend to Miss Smith our most sincere thanks, not only for her gracious attitude and splendid performance, but for her fine supporting company and genuinely fine entertainment. We want you to know that we are real proud of being associated with you and Miss Smith in presenting this attraction to the citizens of Texas.

Sincerely,

*R. A. O'Donnell*  
R. A. O'Donnell  
General Manager.

MANAGEMENT  
COLLINS  
NEW YORK CITY

P.S.--KATE SMITH WILL SOON BE BACK ON THE AIR!

## Radio's Star Comics Should Encourage Newcomers for Own Benefit, Believes Cantor

BY CECELIA AGER

Because there is a dearth of comedy on the air, says Eddie Cantor, and because the air needs new forms of comedy besides a great deal more comedy, it is advisable, even urgent, for radio's established comics to present in their programs talent that hasn't clicked or hasn't been on before—and make them hits.

Types of comedy, more comedy, makes the air audience comedy conscious, gets the country in the mood for comedians, Cantor believes. Radio demands and can absorb all the comedy it can get, and the more it gets, the better for all the comedians, big and little. The established comics are in a spot to supply the demand by introducing new personalities; and by introducing them properly. They've learned the tricks. The comic who becomes a straight man can be a great straight man—he knows how he'd want to be fed.

Don't worry, says Cantor, that they'll do you out of a job. If you can't stand it, get off the air. The comic who can't play straight for the other fellow now and then without the fear of losing his following is no comic, in Cantor's opinion.

Look at what a stogie that new act made out of Cantor, he's heard said after some broadcast in which he's purposely played straight. Which was exactly his intention; he wanted to stogie, selfishly, because it helps the hour, it's a treat to the listeners—and unselfishly, because his stoging makes the people he's trying to make. People can afford to be unselfish. It's fine for radio, for its comics to give the other fellow a chance—to make room. After all, remarks Cantor, Burns and Allen can only be on half hour a week. There's still 16 1/2 hours left.

Needn't Be Valise.

It needn't be Valise—to bring on new people, to give variety and scope to radio entertainment. The Wynns, the Marxes, the Pearls, can try to discover fresh material and give it the benefit and lapetus of a top-notch send-off. Almost every important hour is a fertile field for the development of the comedy that radio needs in such abundance. There's no hour that won't itself benefit by presenting potential new comedians.

Every time that hour comes through with a new twist, whether it be new feeds for its headlining comic or its headlining comic turning stogie, that program strengthens its hold on its following and gives the whole trend for comedy on the air a substantial boost. Competition makes a comic better, too.

Practicing for a long period now what he preaches, Cantor says the most careful and exacting part of his rehearsal is done in preparing the new talent he seeks to introduce for its most auspicious possible debut. In teaching the newcomers what he has learned. The results have been most gratifying. The response of his own audience has been just dandy; and the industry's immediate interest in the new people he's brought forth, expressed in air contracts, and in higher salaries for vaude and film house bookings, warms the Cantor Good Samaritan side. He's gone out to make talent new to the air hits, and he's done it. But the new talent, he's the first to insist, has done him good, too.

Comedians may die out, he says, but comedy will always live. If there's bad comedy on the air, it's only because there's no alternative—there's too little to choose from. But supply the air with all the comedy it can absorb—by bringing it new comedians—and the bad will have to disappear. Then the good comedians will be better, and there won't be any bad ones at all.

The public, now comedy conscious, will see to that.

Oklahoma singers and musicians who never had an opportunity to show their wares over the radio, are getting breaks on the Oklahoma Gas and Electric Co. programs broadcast by WKY each Saturday night at 7 o'clock.

### Retaliation

NBC has asked Denny's National Advertising Records not to release the breakdown of the network's monthly time sales in advance of publication date. Request means that the monthly gross of the red (WEAF) and blue (WJZ) links individually won't be made available by Denny until the 20th of the following month when the statistical setup in printed form is distributed.

Pre-peek gave CBS an immediate opportunity to see how its revenue now comes under the monthly intake of NBC's red loop. For the past three months CBS has been tops.

## NBC Good Will Under F. Mason In New Set-Up

NBC's good-will department, station relations, headed by Donald Withycomb, now comes under the authority of the press relations division. Under a revised assignment of detail supervision, Frank Mason, v.p. in charge of publicity, has been moved into an office next to Richard C. Patterson, Jr., executive v.p., and Withycomb is among those instructed to report to Mason. Mason himself reports to the executive v.p.

## SUNDAYS OUT FOR BOSTON BASEBALL

Boston, April 9. Fred Hoey starts his ninth season of major league baseball announcing over the Yankee Network with a play-by-play account of the Braves-Red Sox opener at Braves Field next Friday. Games will be heard over WNAC locally, with practically every member of the Yankee web carrying them. While play-by-play broadcasts will not be permitted this season in some cities, Yankee completed negotiations with both Braves and Red Sox managements to live listeners accounts of all games except those played on Sundays.

## KQV Baseball Pick-Up Ends WWSW's Monopoly

Pittsburgh, April 9. WWSW, station which pioneered broadcasts of Pirates' away-from-home baseball games couple of years ago, will have competition in that field this season. KQV plans to do the same thing, with Jimmy Murray, former sports reporter for Pittsburgh Post, giving play-by-play accounts. Walt Sickles is to do the announcing for WWSW. Although WWSW's broadcasts have a commercial sponsor, Donahoe's, big meat and bakery concern, KQV will have no regular sponsor, selling spot announcements to be injected in running accounts of games.

Neither station has network affiliations, permitting for lengthy periods necessary for game broadcasts. Particularly essential during double-headers and extra-inning contests.

## Portland Limits Games To Last Three Innings

Portland, Ore., April 9. Rollie Truitt, sports announcer of KGW-KEX, starts his fifth season of baseball broadcasts of all Portland Beaver games. Innovation this year in that only 7th, 8th and 9th innings of home games will be put on the air. All out-of-town games to be returned in full by wire report.

### NBC WIDENS QUIZ

Listening Habit Survey To Be Nation-Wide In Scope

NBC's survey on the listening habits of set owners has been extended to take in the entire country. Decision to make it a nation-wide probe following a test made by the network in four eastern cities.

What the web is trying to find out is the time of day the various members of the family are home, how often and how long they turn on the set and if not, the reason.

## GENE AND GLENN BOTH DIVORCED SAME DAY

Cleveland, April 9.

Gene and Glenn were both divorced by their wives on the same day on the grounds of desertion.

WTAM stars, known as Eugene F. Carroll and Glenn Rowell, first filed divorce petitions, but after their wives revealed letters as evidence in a cross-counter suit they withdrew their petitions. Mrs. Gene, former vaudeville singer, who said she supported her husband for nine years until he clicked on air, faintly after receiving two letters indicating another woman had stolen his love.

Besides being awarded a divorce and custody of their three children, Gene's wife was promised \$150 a week alimony, her husband's summer home at Glen Lake, Mich., and bonds worth about \$25,000.

Mrs. Glenn, who said she had been willfully absent from him for three years, declaring that he had requested her to move to Chicago. She was given a divorce, custody of children, and a reported settlement of \$175 weekly, all her husband's real estate and a percentage of personal property valued between \$50,000 and \$60,000.

Radio singers, known in Cleveland for their 'Jake and Lena' sketches on Spang Bakeries program, have been signed for Gillette Razors for NBC red network five nights weekly at 6:45, starting April 23.

## KAUFMAN, HEARST'S RADIO BIZ MANAGER

Jesse Kaufman, former manager of WCAE, Pittsburgh, has been designated business manager of the Hearst chain of stations. His authority over the general management of the Hearst Radio Service takes in every one of the publisher's broadcast operations east of the Rockies.

Emil Gough retains the general management of the Hearst air enterprises. Gough currently is on the Coast. Besides the Pittsburgh outlet, Kaufman will supervise WINS, New York; WISN, Milwaukee, and KYW, Chicago.

### RAPS RADIO QUACKS

Dr. Morris Fishbein Peppers Air 'Charlatans'

Speaking before University of Minnesota students, Dr. Morris Fishbein of the American Medical Ass'n blasted modern medical 'charlatans' who exploit the sick with radio prescriptions and advice. He urged that pressure be brought to bear to eliminate this sort of broadcasting.

'These radio medical mountebanks, the greatest of whom recently was ruled off the air and who might be termed the Samuel Insull of Quackery, have kept pace with the evolution of medicine and have taken advantage of every new discovery to exploit the sick.'

Mexico City, April 9.

Numerous complaints from northern Mexico, especially Lower California, against radio broadcasts featuring seers and quacks' prophecies are being investigated by the Ministry of communications and public works. Ministry says that many of the offending stations can't be located and are believed to be somewhere in the U.S.A.

Aid of California radio authorities has been requested.

## Chain Income from Time Sales

NBC

	1934	1933	1932	1931
January .....	\$2,373,923	\$1,869,885	\$2,635,447	\$2,026,860
February .....	2,197,297	1,742,784	2,571,609	1,934,778
March .....	2,473,400	1,997,463	2,864,783	2,164,434
Total .....	\$7,044,620	\$5,610,132	\$8,071,839	\$6,116,072

CBS

	1934	1933	1932	1931
January .....	\$1,405,948	\$941,465	\$1,348,842	\$692,114
February .....	1,387,823	884,977	1,319,414	750,621
March .....	1,524,904	1,016,102	1,436,050	1,110,526
Total .....	\$4,318,675	\$2,842,544	\$4,104,306	\$2,553,261

## Webs Find March Good, April Ditto; CBS' First Quarter for 1934 Is 51% Over Same Period Last Yr.

### Lord & Thomas May Drop 'Talkie Picture Time'

Chicago, April 9.

Lord and Thomas agency takes over active control of the two 'Armorel' shows, Phil Baker and 'Talkie Picture Time', in May. Not likely any immediate change in Phil Baker setup as the Baker program is clicking.

However, understood that 'Talkie Picture Time' will be canned as soon as possible.

### Minneapolis Cops Raid Norris Goff's Apt.; Wrong 'Dillinger'

Minneapolis, April 9.

'Tipped off' that John Dillinger was in a residence here, six city detectives armed with machine guns, riot and tear gas guns and wearing bullet-proof vests, surrounded and raided a studio apartment. When the door was opened the police came face to face with a startled youth in colorful pajamas. Instead of the notorious outlaw, he proved to be Norris Goff, 27, of the radio team of Lomb and Abner, now doing a 13 weeks' series of broadcasts over WCCO.

Goff had no difficulty in convincing the detectives that they were on the wrong trail and that his wife was no gunman's moll.

Two 'tips' had come to the police regarding Goff. One was from a garage man who reported that an automobile answering the description of the one which Dillinger is said to have used was driven to a downtown garage with a flat tire. The garage man said that, while he repaired the tire, two men from the car stood across the street and told him to drive to the apartment address. He did so and then notified the police.

Another 'tip' came a short time later. A telephone message was to the effect that some one had taken the apartment and laid down no less than \$500 for several months' rent. Moreover, there was a red-haired woman, who turned out to be Mrs. Goff.

### Discs for Ovaltine

#### Standard Time Shows

Chicago, April 9.

When daylight saving time comes in Ovaltine will double its 'Orphan Annie' shows to radio platters for all cities which remain on standard clock.

Network show will ride on regular daylight saving hour.

### GALVIN BACK AT KTJB

San Francisco, April 9.

Frank X. Galvin, who left KTJB as program head a few weeks ago, has returned to KTJB as continuity writer and announcer.

Ralph Brunton has put other changes into effect there, too, completely reorganizing his production department and putting Frank Cope in charge, with Harry Wickersham as assistant. Gene Clark promoted to chief announcer.

### For the first quarter of 1934 Columbia has garnered \$4,318,675 in time sales, or 51.9% over the network's total for the parallel three months of 1933.

Same web last month grossed \$1,524,904 from broadcast facilities sources, which figure represents a 50.1% boost over the March, 1933, total and 6.2% better than the tally for the similar month in 1932. Last month's income also set a new high for CBS. Previous peak was in March '32 when the network grossed \$1,436,050.

NBC's hookup business last month came to \$2,473,400, which gave the web a 24% edge over the level that prevailed for March, '33. As compared to March '32 the previous month showed a minus margin of 20%. Former month was NBC's peak and the take then amounted to \$2,864,783.

Despite the usual quota of seasonal dropoffs, indications are that business will hold up nicely for both Columbia and NBC through April. CBS should easily excel last April's take at least 60%. Gross for that month was \$775,487, while the April '32 line turnover gave Columbia \$1,354,904. NBC wound up the month of April last year with \$1,690,177.

Among NBC's newcomer accounts this month are Packard, with 45 minutes each Monday night, Liberty Magazine, General Tire, Quaker Oats (Babe Ruth), Gerber foods (Madame Schumann-Heink) and Gillette Razor (Gene and Glenn). CBS has tabbed for April starting Schlitz beer, Lady Esther (added Sunday night half hour) and the E. A. Bruce Co.

### Coast 2-Hr. Vaude Show For 25c in Best Seats

Hollywood, April 9.

KNX has instituted a plan of charging for public broadcasts which were formerly free.

The 'Hollywood Show', two-hour vaude show, commercialized by five different accounts, and aired Saturday nights.

Tab of 25c is on reserved seats. Unreserved section still free. Capacity is 1,000 at source.

### CHI SHOW GUESTERS

Chicago, April 9.

Irene Beasley set for a guest spot on the Palmer House NBC show. For Miss Beasley it's more than just a guest appearance with possibility of a network build-up for her entry into the Palmer House floor show.

Jessica Dragonette goes on for Real Silk on a guest bow.

### Mean-Spirited Frank

Portland, Ore., April 9.

Eddie King, neophyte announcer, had an April fool joke played on him. When he signed off Saturday night and started home in his car, he found a pretty sight. Someone had let all the air out of his tires, the top had been loosened, a dainty violet, and a pair of size 30 garters were draped around the steering wheel.

Eddie figured it wasn't safe to take the car home that way, so spent most of Sunday morning scrubbing and boiling.



# FERC TO LIFT WAX TAG

## The Utility Viewpoint

The utility viewpoint visualizes radio broadcasting almost exclusively in terms of circulation arrived at by a mathematical computation based on wattage plus channel plus density of population plus average income plus receiving set ownership plus self-financed surveys plus miscellaneous statistics.

Circulation from the beginning of broadcasting has been a straw bogey-man. It fitted the utility ideal of a scientifically measured service for which a scientifically computed service charge could be made. Electricity had its kilowatt hour, gas its cubic feet, water could be measured by the gallon, telephone service on a per call or per minute basis, telegrams or cables by the word. So the utility viewpoint, regarding radio as just another utility, established circulation as its yardstick.

The square root of 50,000 watts and 672,000 citizens or 1,000 watts and 22,442 citizens was computed at so much per quarter, half, or full hour. Circles were drawn within circles. Dots showed where engineers had made signal tests. X marked the spot where Boston Baked Beans sold 71% more than last year. It all seemed quite factual, very dignified, impressive, a Saturday Evening Post approach applied to the air. And as congenial to the utilities viewpoint as walnut-paneled board room.

But in spite of surveys, charts, and graphs circulation, the idol built up by the radio hierarchy with the utility viewpoint, has one fundamental weakness. A certain amount of old-fashioned everyday guesswork goes into radio circulation statements. Radio circulation is not susceptible to exact measurement and often not even to dependable approximation. Networks constantly are making each other's circulation claims look silly. Stations regularly undermine circulation claims of competitors.

Some observers believe the utility viewpoint on broadcasting is too narrow and unimaginative to survive. It is believed that in defying circulation radio has overlooked its own best sales argument. Circulation does not and cannot mean in radio what it means in journalism yet the utility viewpoint insists on talking in terms of newspaperdom.

Broadcasting is a great advertising medium not because it competes with newspapers but because of the emotional, theatrical, and showmanship aspects that the utility viewpoint habitually regards as secondary. Radio circulation is not measurable, in cold, impersonal values like a power plant with so many miles of wire and so many paying patrons. Radio circulation is large not because it is a utility service but because it's an amusement.

The utility viewpoint dislikes emotional values which are admittedly too much for statisticians. The word 'showmanship' is either strange or alarming to many of those in control of broadcasting. They just haven't thought that way. Which is as good an explanation as any of why advertising agencies so often do their own producing and why advertising agencies appear to have a far more realistic perspective on broadcasting than broadcasters themselves.

It seems plausible that broadcasting will ultimately start selling itself frankly as an emotional medium and frankly recognizing itself as an amusement ideally fitted for the uses of advertising. Circulation will then become simply a not-taken-too-seriously attempt to analyze and evaluate the purely mechanical supplementary considerations to showmanship.

## SHOWMANSHIP RECOGNIZED BY NBC

NBC is preparing a biographical who's who on the various production men working for the network. Julian Street, Jr., is Boswell to the production brains.

Intended use of the data is to convince sponsors and advertising agencies of the showmanship experience and qualifications of the NBC production dept.

It appears to be NBC's first major recognition that something more than wattage and time is sellable. Showmanship has been mentioned heretofore casually if at all.

### WCAU'S Union Tiff

Philadelphia, April 9. Philadelphia Musicians Union is starting to enforce strict rulings against radio stations for the first time. Romeo Cella, union president, has picked out WCAU and the Paul Mason house orchestra as a starting point on his campaign to stop alleged underscaling.

Under new arrangement union holds in escrow \$25 out of each musician's \$45 scale pay. Faced with the ultimatum and a raise in musicians' pay WCAU desired to obtain a better grade orchestra, but Cella refuses to permit station to fire men.

Other stations are watching WCAU closely in its dealings with the union.

### COTTINGTON TREKS

Campbell-Ewald Agency's New Radio Showmanship Idea

C. Halstead Cottingham, who doubled as New York office manager and radio contact for Campbell-Ewald, has been transferred to the agency's home office in Detroit. New assignment has him pegged as account executive on Cadillac. Agency's current plan is to go along without a radio authority attached to the New York office. Instead M. H. Hollinshead and Louis Dean will take turn coming into New York each week to oversee the A. C. Spark Plug show on NBC. While here Dean or Hollinshead will also give the agency's other network program, Chevrolet with Victor Young's ork, the onceover.

### GITTINGER IS CBS GEN. SALES MANAGER

William C. Gittinger has replaced Karl Knipe as general sales manager for CBS. As a preliminary to the switch the network brought Gittinger in about two months ago and gave him the title of director of sales development. Knipe came direct from the publication field. This is also Gittinger's first radio connection.

### SHOW MUST GO ON!

Baltimore, April 9. Jerry Washington, a staff accompanist at WCBM, can take it. In a motor car smash-up last week and carted to a hospital where his forehead was bandaged and five stitches were drawn in his scalp. He was due for a program so he hopped a cab and was thumping the Steinway over the ether just one hour after the accident.

## NBC OBJECTIVE MELTS STIGMA

No More 'This Is an Electrical Transcription' in Short Time—NAB Resolution of Last October Ignored Until Now Because of Network Opposition

### OFFICIAL SOON

With the opposition to the measure from the networks now eliminated because of their own branching out into that end of the broadcasting business, the Federal Radio Commission is slated to rescind the regulation requiring that an electrical transcription be described as such over the air. Lifting of the rule on disk programs will, however, not apply to phonograph records.

Until NBC recently decided to make the selling and booking of electrical transcriptions an adjunct of its operations that web had been largely responsible for the disinclination of the commission to act on the tag revocation appeal made by the National Association of Broadcasters. Latter body in convention last October passed a resolution instructing its Washington reps to petition the other supervisory quints for a revision of the regulation. Resolution asked that instead of the line, 'This is an electrical transcription made for broadcasting purposes,' the broadcasters be permitted to use a phraseology crediting the producing source of the program. It was suggested that the description tag be limited to read, for example, 'This is a World Broadcasting Production.'

Revamping of the regulation, aver indie station operators, will serve to stimulate national advertiser interest in recorded programs in a big way. It will at least overcome the resistance prevailing among listeners against anything even suggestive of canned entertainment.

Phonograph records, however, will probably have to be so labeled in announcement as heretofore. Federal Radio Commission is expected to make the official confirmation in next fortnight.

## Ban Pic Clients on Air Unless Do-re-me Goes Up for Plugs

Hollywood, April 9.

Selnick-Joyce has notified the studios that hereafter none of its clients will be permitted to appear on radio programs, plugging films, unless the players are paid additionally.

Other percenters are expected to take a similar stand inasmuch as there has been considerable grunting lately because of the growing policy of major studios using their contract players on programs without giving an additional check.

Only major lot which to date has refrained from using this type of exploitation is Fox.

Merv Minan is here endeavoring to line up film talent for eastern network accounts via the J. Walter Thompson and Lennen-Mitchell agencies.

Minan's contracting of Claudette Colbert for the latter agency has brought a protest from the Rockwell-O'Keefe office.

### CAIN WITH WASEY?

Chicago, April 9. Noble Cain has secured an indefinite leave of absence from the local NBC production department. Reported he will join Erwin Wasey as production man.

## Kansas City Police Chief Claims Libel by 'March of Time' Program

### —We Hope!

Hudson Motor's ad in the New York dailies Tuesday (3) introduced a new twist from the critic quoting angle.

Fact that the ad called attention to a show premiering that night didn't stop the writer from heading it off with the quotation, 'Nothing like it on the air! Say leading radio critics.'

## HOW BBDO AGCY RATES LOCAL SHOWMANSHIP

Batten, Barton, Durstine and Osborne has its own way of operation when it comes to buying time on a station and picking the local talent to go along with it. Rep from the agency quietly settles down in the town for a week or 10 days' stay. Without approaching any of the local outlets he listens in to each one's daily program, makes note of the talent available on each and browses around among the dealers concerned with the product due for advertising to obtain their slants on the various stations that cover the town. His study completed, he sends it on to New York.

At that end the agency execs involved immediately go into a huddle to determine the advantages each station and each act submitted have and the selection in either instance is wired to the waiting rep along with authority to signature contracts.

## 'WRONG MAN' BEATING OF HAROLD KNIGHT

Philadelphia, April 9.

Story leaked out that Harold Knight, Columbia-Philly orchestra leader, was 'slugged' unconscious last week and left in the corner of a subway entrance.

Knight recalls that one of the three gorillas, after the trio administered a bad beating, remarked that they had the wrong guy and took it on the lam. Police hushed the story in the belief that it was tied up with a local political scandal, and the dailies haven't had a word on story to date.

Knight is carrying a nasty head wound and serious body bruises as the souvenirs of the weird occurrence. He is 34, married, and has been a CBS artist out of WCAU for the last four years.

### 4-Way Audition

Seattle, April 9.

KOMO's four-way audition was a success. It landed the Carstens Packing company for a series of weekly half-hour dramatic sketches, 'Carstens' Corners.'

Program was sold in four cities, Seattle, Tacoma, Spokane, Portland. Officials in each city heard the audition from Seattle by a special hook-up.

Program, originating here, will be released also through KHQ, Spokane, and KGW, Portland.

### RUGGLES-BOLAND ON AIR

Hollywood, April 9.

Charles Ruggles and Mary Boland go on Hinds erasm broadcast from here Sunday (15). Set through Allan Simpson of Joyce-Selnick.

Zasu Pitts and Slim Sumnerville are ready to sign for a date in June. Carole Lombard appeared last night (Sunday).

Kansas City, April 9. Chief of Police Robert J. Coffey announces he will bring suit for libel against Time magazine and the radio chain presenting 'March of Time' Friday evening, April 6, when purported scenes of Kansas City's municipal election during which four persons were killed, were given. The Kansas City Star carried an announcement that the local election disorders would be given on the 'Time' program and extra interest was created.

Announcer members of the station Twenty-five members of the police department have criminal records and the acting chief of police is an ex-convict.

Chief says that he and his wife were listening to the program and when the above announcement came in his wife was so shocked that a physician had to be called.

He also states that no acting chief of police has ever been officially named; that he has been the chief since last January and that for 30 years previous he has been connected with the police department or the county prosecutor's office, and that his record was spotless.

When asked if he could be the one referred to, inasmuch as the announcer stated the acting chief was an ex-convict, Chief Coffey answered, 'I have been acting chief of police of this city since January 16 and I was acting in my official capacity as chief on election day.'

Lieutenant Gordon of the police identification bureau advised the chief that fingerprint records of the department show there are no men on the force with criminal records; that the prints of every man on the force were sent to Washington some time ago, and the department of justice gave the department a clean bill of health.

Chief Coffey, however, said Lieutenant Gordon admitted there had been several men on the department, after the Democrats took it over under home rule, who had served time, but they had been dropped, as soon as their records became known.

VARIETY queried Time's New York editorial offices regarding the Kansas City matter and is informed no libel action has been filed to date. Time's information is that a former acting chief was convicted in 1912 and again in 1926 of criminal charges. Chief Coffey is not the man referred to.

On the 'March of Time' program the 'voice' of a Kansas City reformer made the statement: 'Our acting police chief served a term in the penitentiary.'

## Wayne King Opposition To Chevrolet Program

Ad agency trade has had its curiosity aroused by Lady Esther's shifting of Wayne King into a spot on CBS which makes him an opposition to Victor Young, Chevrolet's Sunday night mainstay on NBC's red (WEAF) link.

In its quest for a band specializing in music of the soft, romantic genre Chevrolet had originally approached King but found that his contract with the cosmetic firm prevented him from accepting the proposition. Young debuted for Chevrolet the past weekend (8), while King steps into the Sunday night spot the coming week (15).

### Aunt Jane Retires

Davenport, Ia., April 9.

Fay Hough McCarthy, the Aunt Jane of WOC-Whio, credited with polling more fan mail than any other staff member, has quit after being in radio harness 10 years. In the future will devote all her time to her home in Rock Island, Ill. She was transferred to the Des Moines studios of WHO a year ago and has since then commuted to Rock Island.

**JACK BENNY**  
General Tire Revue, with Don Bestor, Frank Parker, Mary Livingston, Don Wilson.  
Comedy, Songs, Band  
30 Mins.  
COMMERCIAL  
WJZ, New York

It would seem from the unenviable performance that Jack Benny put on Friday night (6) for General Tire that the award sponsors was a happy break for both the listeners and the comic himself. Relieved of having to give thought to what the fellow who signed the check for a series of laugh interludes that rate among the very best of his air career. It was a species of tomfoolery that found its mark for the first time around the midsection. The event also served to re-establish the fact that as a smooth-working aggregation of mirth specialists, the Benny troupe can give the Fred Allen troupe a tight run for top position.

For his new stand Benny has moved over his side to comedy instead of only changes in his support act. On the band and the stooge doubling announcer. With Don Bestor, one of the network's top comedy organizations in the business, replacing the Frank Black NBC studio unit and Don Wilson, the coast emigre who has been making good on the bitting, holding down what had been Gladys Swarthout's assignment on the Chevrolet session, the exchange stacks up as at least an even one. Wilson proved quick at dancing in on the stooge-announcer requirements of a Benny set-to, while Don Bestor unlimbered a whole dose of daisies that registers fetchingly on both the ear and the toes.

Bestor also managed deftly on the line delivery. Continuity has him doing a straight dressed up in an Oxford accent and a petting of multi-syllable words. Bestor stumbled over a couple of the longer ones but a little more experience with Benny on the give-and-take should ease things up for him.

As it did on the previous series, 'Daring Lives', General Tire is stressing here the non-skid and non-blowout features of its products.

Ode.

**OLDSMOBILE PRESENTS**  
Ruth Etting, Johnny Green  
Songs, Band  
and his or her two songs.  
COMMERCIAL  
WABC, New York

Two months under the Oldsmobile banner has seen the development of Ruth Etting and the maestro Johnny Green into one of the smartest combinations of their class on the networks. Connection has also given Green, Harvard-trained, a few symphonic compositions to his credit, an opportunity to contribute some orchestral refinements to the jazz idiom. To him the melody is the thing and the rhythm is provided by the violins or first trumpet that adds to the melody's flavor takes precedence in a Green arrangement. On this Tuesday night's evening frame Ruth Etting is strictly torch. Every number she does is of the tear-dropping genre. Last week night's (6) session, for instance, limited her to two songs and the pair she chose were 'Melancholy Baby' and 'Memories'. Though in a class by herself when it comes to interpreting the pop style of lament it would perhaps be in her favor if she avoided having herself pegged as a one-song expressionist.

Etting is still doubling as m.c. and piler of the plug. Latter is both laconically and effectively interpolated.

Ode.

**JACK AND LORETTA CLEMENS**  
Songs, Chatter  
and his or her two songs.  
Sustaining  
WJZ, New York

Although reviewed on one of their sustaining programs this boy and girl duo is sponsored daytime. Apparently new to radio and not particularly known as yet, it may be predicted that they are big to replace. They combine a charming manner with nice material.

Manner of slipping into numbers with appropriate diction, preceding it with a suggestion of a light, melodic, buoyant style. Might be some question about their billing, 'radio's perfect lovers', as recently they suggest a bit of flirtations rather than profound attachments. Still that's possibly not very important one way or the other.

Suffice that the Clemens pair are a couple of young smoothies.

Land.

**CHARLES HANSON-TOWNE**  
Raconteur  
15 Mins.  
Sustaining  
WJZ, New York

Towne is a literary critic and dilettante around Manhattan. He is the type of conversationalist best exemplified for radio by Alexander Woolcott.

Towne sets up a story-teller in sophisticated literary vein with a platinum vocabulary. Manner is pleasant and material interesting.

Land.

**PALMER HOUSE PROMENADE**  
Ray Perkins, Dorothy Gish, Charles Lyons, Harold Stokes directing  
orchestra  
COMMERCIAL  
30 Mins.  
WGNR, Chicago

Prospect of 'The World's Fair' trade is the motivating factor behind the radio plugging for this large loop hostelry. Last year the inn subsidized the Floyd Gibbons show from Chicago in advance of the World's Fair moba. This year, through the Lord and Thomas agency, it is delivering a standard musical comedy show that studied the occasional guest stars. These stars range from Rufus Dawes who forgot the stop-watch method of radio, to such names as Gladys Swarthout, Frank Buck and even a concert violinist Nathan Milstein.

Dorothy Gish at \$1,300 was worth every penny. She brought class and should be a sponser but was the type of personality most suited for the Palmer House potential customers. Stars such as Bebe Daniels, Gloria Swanson, D'Arcy at a neatly on these programs and mean much to the hotel's business results.

Miss Gish did a scene from 'Autumn Crocus' and despite symptoms of mink nervousness carried the piece along to genuine entertainment. Managed shrewdly to choose the high-light scene to show and waited in through the microphone with all the power and punch it had on stage. She Shubert dived into the act and the broadcast. Miss Gish was back later for a bow with Ray Perkins who couldn't get Miss Gish to stooge. He shouldn't expect it.

Perkins himself is an easy m.c. with a fluttering manner of no set routine but plenty of comedy personality. Haphazard gaging and punning Perkins leaves a definite effect. After the show is over it's impossible to remember what he did. In this show, however, he stole a march on his own by identifying with Penner in vaude for years. That's the 'Three Trees' number, there, there and there. Yuh nasty.

All in all, a standard radio program that ranks with the top shows out of Chicago and a show that's bound to get the standing ovation of the Palmer House. Which is all you can ask of any radio program.

Gold.

**HUDSON VOCALIONS**  
Conrad Tibbault, Lois Bennett, Honey Dean, Harry Salter  
Songs, Band  
and his or her two songs.  
COMMERCIAL  
WJZ, New York

Producer of this Tuesday night has a young concert baritone who done a facile job at imitating the choral effects which were largely responsible for Fred Waring's rise to the top. The singing is now peddling them in hymnlike style for Henry Ford, and what's hotly totsy for the Dearborn sage should meet with the approval of the Ford. These tastes are in accord as attested by the approval of the bit of copying.

Even though the steady-toned Conrad Tibbault dominates the Hudson affair as a personality, the top selling point of this musical get-together are the choral arrangements. Tibbault's vocalization (3) accounted for mixed singing of an exceptionally pleasant quality. Other soloists who were in and out of the proceedings were the prima donna soprano, the prima donna soprano, whose head tone registered flawlessly but imperiously on the loud speaker, and Honey Dean, who sang with a softness and intimacy via a whispering style and insinuated everything but a flair for melody.

Program's copy phrasing and delivery could have been more adroit. At one point the band crashed into a fortissimo rendition of something by Sousa, and the singing of 'Daddy Dever' while a male voice sought to outboom it by chanting 'That Hudson power! That Hudson thrill! That Hudson heat!' It was an evenly matched tussle.

Ode.

**HADLEY RASMUSON**  
Songs  
15 Mins.  
Sustaining  
WGY, Schenectady

Voice of Rasmuson, introduced as the young concert baritone, stands over the kilocytes of WGY one afternoon weekly. On the air here for three months, he has not perhaps attracted as much attention as the young concert baritone of the broadcast, 2 p.m.

Rasmuson is one of the best singers heard on a local program. His baritone is clear and pleasing to the ear and his resonant as that of some radio baritones, it is one well adapted to the microphone, the tone never being swelled to as the baritone confines his selections largely to standard ballads, which he sings with the skill and the feeling of the trained musician. He keeps to an even pitch at all times and takes high A notes smoothly.

Jaco.

**GRITS AND GRAVY**  
With George Gaul, Peggy Paige, Robert Strauss, Fred Stewart, William Jannay, Margie Mayne, Catherine L'Engle.  
Dramatic  
Sustaining  
WJZ, New York

Lulu Vollmer is the author of 'Grits and Gravy', which starts a sustaining career on the blue NBC web, 8:30-9:30 P.M. on Wednesdays. Like her previous 'Moonlight and Honeycuckoo', which ran on NBC (unsponsored) for three years, this script is studded with jewel-like southern mountaineers, and an authenticity in characterization and story-weaving that stands out like a fire-dragon on the night. It is possible that this quality of writing has been a bit ahead of the radio audience. By all the laws of logic 'Moonlight and Honeycuckoo' did not. That was a Sunday afternoon spot, which may have hurt. Midweek seems a better break for 'Grits and Gravy'.

Meanwhile NBC's program department can swell up with justifiable pride in a job well done. Here and there as the story goes it may have been a bit hard to follow, yet a general there is offered a veritable gallery of homespun American portraits. Action indeed does the air active setting as good or characterization as vivid to the mind with only the ear to accomplish the results.

It would seem the next step for NBC is to get behind and push. Production showmanship is demonstrated there. This program is a challenge to NBC's follow-through. Without a contented camp of official support this serial may suffer a fate similar to 'Moonlight'.

Land.

**UKULELE BOB McDONALD**  
Ukulele, Songs, Whistling  
15 Mins.  
Sustaining  
WJZ, New York

Ukulele Bob McDonald must have quite a following by now on the radio. Judging by the number of acknowledgments, considering WJZ's local (N.Y.) coverage, his audience embraces the nearby Jersey and Connecticut towns besides the five boroughs.

He's a very entertaining pop warbler who knows how to comply to the requests by mixing 'em up attractively. He's a good accompaniment he baritones the pins and alternates that with whistling interludes so that withal he has a good variety. McDonald has a commercial style that's a bit above par and ultimately it should arrest sponsorship for midday or early evening groove. Abc.

**FULTON OURSLER**  
Talk  
15 Mins.  
COMMERCIAL  
WJZ, New York

Just as its initial (6) recital and the topic announced for the second program, it doesn't look as though Fulton Oursler, editor of 'Liberty', might undertake the job of a quarter-hour talk sometimes devoted to straight spots. Latter are of the unusable, repetitive type which local advertisers invariably use.

Miss Davis possesses a pleasant voice and good mink technique, also a flair for philosophy, bits of which she occasionally weaves into these talks. When not saddled with advertising, her programs are interesting.

**PETER THE GREAT**  
Serial Dramatization  
30 Mins.  
Sustaining  
WJZ, New York

Coast has been hot for this dramatic fodder, with Edward Lynn, author of historical series, being identified with previous outstanding biographical from KJH and KMTR.

Lynn's 'Catherine the Great' was the first Coast serial to be sent over the network. Chain now is taking its successor, although, despite popularity of the dramatic stuff here, it is not commercialized.

**CHESTERFIELD MUSICALS**  
With Greta Stueckgold, Andre Kostelanetz  
30 Mins.  
COMMERCIAL  
WABC, New York

This 30-minute session for Chesterfield is scheduled thrice weekly, Monday, Wednesday, Friday, over CBS and keeps Liggett & Myers among the sponsors using high class entertainment. Greta Stueckgold Mondays, Greta Stueckgold Wednesdays, and Nino Martini on Fridays. On all programs is the CBS house orchestra directed by Andre Kostelanetz.

It was a plume for the CBS artists service in getting this important sponsorship for a house orchestra. It is apparent that Kostelanetz has put much thought and preparation into the programs. He produces a musical interlude rich in quality and variety. There may or may not be room to question whether Phil Spitalny or Kostelanetz has some of the novelty slants used.

Making the programs even more attractive is the smart showmanship of Liggett & Myers whose economy of self-praise and whose sensible, rational statements about Chesterfields constitutes a pleasure by contrast with the usual nauseating over-dosing of radio commercials. Chesterfields fairly glisten from the bright reflection of the intelligence used.

Greta Stueckgold has an operatic soprano of first class timbre. She is hardly a name to the public. Hard to spell and hard to pronounce. But with operatic and expected and sometimes an asset as Americans are victims of artistic inferiority complexes. Kostelanetz is also a high-caliber full for Anglican oral muscles.

In general the Chesterfield set-up is good and should find favor with the listening public. At 9 p.m. Costoria's Albert Spaulding and precedes General Cigar's 9:30 Guy Lombardo-Burns & Allen session on Columbia. WJZ's competition is Fred Allen's Sal Hepatica-Ipana revue on WJZ and Raymond Knight's A. C. Spark Plug Derby on WJZ. So the commercial element can find a network alternative.

Land.

**JOAN DAVIS**  
Jeweled Talks  
15 Mins.  
COMMERCIAL  
WGY, Schenectady

Under the name de radio, a young woman whose voice resembles that of Marjorie McCullen, author of and player in a WGY sketch, unpacks 'The Shopping' and 'The Morning' which are originally Miss Davis' bag carried only an odd bundle of advertising, but recently it has been loaded down with such packages, leaving little room for wrapper, containing items about the household and other things of interest to women.

Femme listeners are accustomed to series of advertising on morning household programs, but the dish offered here probably is too much for any of them, what is the first seven or eight minutes of a quarter-hour talk sometimes devoted to straight spots. Latter are of the unusable, repetitive type which local advertisers invariably use.

Miss Davis possesses a pleasant voice and good mink technique, also a flair for philosophy, bits of which she occasionally weaves into these talks. When not saddled with advertising, her programs are interesting.

Jaco.

**PETER THE GREAT**  
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30 Mins.  
Sustaining  
WJZ, New York

Coast has been hot for this dramatic fodder, with Edward Lynn, author of historical series, being identified with previous outstanding biographical from KJH and KMTR.

Lynn's 'Catherine the Great' was the first Coast serial to be sent over the network. Chain now is taking its successor, although, despite popularity of the dramatic stuff here, it is not commercialized.

Frederick is a fitting follower to 'Catherine', and should be well received by listeners who like classy air drama.

Although dealing with historical facts, the subject is taken with history to make his individual chapters highly interesting, and suspense. Cast work, with a couple of exceptions, is good. 'True Boardman', as 'Peter' Martha Wentworth in the part of 'Natalia', and Bert Morrison, as 'Basil Galtizian', stand out.

Stan.

**NATALIE NORMAND**  
Songs at Piano  
15 Mins.  
Sustaining  
WJZ, New York

Miss. Normand's pianology is highly commercial and engaging. She sings a fetching assortment of pop to self-accompaniment, breaking it up into a variegated potpourri.

She's on an afternoon buildup by WJZ and has enough on the ball to rate as being something more than just a one-to-ten.

**PALMOLIVE BEAUTY BOX**  
THEATRE  
Gladys Swarthout, John Barclay, Frank McIntyre, Nat Shilkret  
Theodore Webb  
Operaetta Tabloid  
COMMERCIAL  
60 Mins.  
WEAF, New York

Idea of bringing to the mike a series of tab versions of the more popular operas appears to be the past three years kicking around from one ad agency to another until Benton & Bowles picked it up and sold it to Palmolive-Cligate-Peet as a medium for returning the combine's green-packaged soap to network attention. With the debut (3) abstract, 'The Vagabond King', B. & B. did a commendably smooth and competent job.

Considering the narrow limits of radio and the problems involved in transposing a script whose emotional value is almost entirely lost on spectacle embellishment, those responsible for the program managed nicely both in synthesizing the Friml and the opera's dramatic background and plot. From the directional angle the thing that topped all was the handling of the chorus, both for warbling and for effects. Mechanically the results were faultless. Added to this was as stirring a reproduction of the 'Vagabond King' as could be expected via the loudspeaker.

As the prima donna, Gladys Swarthout held the bill to the popular safe, but she have been others on the air who have endowed. Only a Rose with far more warmth and melody. John Barclay, from legit, gave an effective performance in the special phase of the title role. His was a tripling assignment. Besides allotting him the reading end of the 'King' part, the continuity set him up to sing the title role, and the tab and also looked him down with some of the plug. Miss Swarthout also gave lip service to the soap's efficacy. Other testimony givers were the occasional accents described as beauty experts.

If the standard of production revealed by the initial program can be maintained, there is no reason why this late Tuesday night stanza shouldn't develop a high rating following. For its objective it has the hundreds of thousands who have seen the picture in the touring productions in the flesh, but who would still enjoy a fillip of the memory with scenario and score, and also millions who have become familiar with the tunes through repetitions on the air, if not the screen or stage.

Among the operettas that Palmolive has lined up to follow are 'The Student Prince', 'Mademoiselle Modiste', 'Lullaby', 'The Rose Song', 'Alleen' and 'Princess Florio'.

Ode.

**WALLACE BUTTERWORTH**  
Radio Chatter  
15 Mins.  
COMMERCIAL  
WABC, New York

Butterworth was an NBC announcer around Chicago last fall. His idea, not original of course, of doing a radio chatter hour on the theory that if film chatter is generally interesting, gossip about the mike personalities should be interesting. It was a pushy bunch. Single-handed he is said to have gone out after this commercial sponsor, California Syrup and Dates products, and secured a contract for a half-hour (by the by) and gotten himself a 15-min. noontime groove on CBS Tuesdays and Thursdays.

It's a bit of a stretch, 'Where Do They Go, What Do They Eat?' or some such title, to set the motif of inside stuff on the ether no longer.

Besides chatter and gossip, the quarter hour includes an interview with guest radio stars (Vincent Lopez with a couple of questions and answers. Of the latter, the vast majority are answered by correspondence if, as Ted Pearson kept repeating, 'the mail bag is getting heavier every time.' Only half dozen or so inquiries were answered via mike, this after the big on-air interview. It's not clear from the nature of the biographical sketch.

In this instance Lopez was present in the studio of his show, especially with a little girl, contributing 'Nola', 'Penthouse Sere-nade' and 'Canadian Capers' as piano solos. Lopez labeled 'Nola' his favorite tune, and 'Capers' the number that got him his \$1,000,000 Hotel St. Regis (N.Y.) contract.

Ad badly about California syrup dwells on the subject of girl revues, with 'Intestines', 'constipated', etc., used in frank fashion, probably the most outspoken bally for a product of this kind yet etherized.

Character of the chatter in Butterworth's best bet, for there's probably enough general mink appeal to command a certain type of audience.

Some radio fan magazines feel otherwise, maintaining that the film fan mags can sell whereas the radio fan pubs seem to have no market. It is up to the industry to the proposition that film fan mags an admission for entertainment but that the radio addict is accustomed to getting everything for nothing.

Abc.

# STAR-MAKING 'TAG LINES'

## 42 Acts on First Hillbilly Program To Improve Birmingham Talent Market

Birmingham, April 9. Frankly admitting the low calibre of radio shows in these parts Steve Cisler, manager of WSGN, formerly WKBC, has leased the city auditorium for Saturday afternoons and will establish a barn dance entertainment patterned along the lines of WLS' Barn Dance and WSM Grand Opry in Chicago and Nashville respectively.

Cisler confesses a strong hunch that Birmingham listeners have been tuning in other cities because of the quality of radio entertainment on tap locally. Actually Cisler feels Birmingham could be developed along radio showmanship lines because it is naturally a rallying point for hillbilly and southern cracker entertainers. Cisler formerly was with WLS and KMOX.

Saturday afternoon programs are about the first real professional work a lot of radio talent has had although they have been fiddling before the mike for a long time. First Saturday's attendance was around 2,000, at 15 and 10 cents. The second show was hurt by rain and cold weather which resulted in about 1,000 attendance.

A two hour old time music party is given in costume from two to four p. m. There were 42 acts on the bill first week and 57 the second week.

Acts are being paid on a percentage so it is a case of bring it in if you are going to take it out. Two professional acts were brought in, one of them former WLS folks and the other act from KMOX, and given a guarantee.

## Inside Stuff—Radio

Employees of NBC have been reminded that they are after all part of RCA and that it would be meet for them to keep this in mind when the opportunity arose to give the other RCA products a helping hand across the store counter or boxoffice window. Call to accord merchandising support to the RCA trademark and thereby 'be more useful to the parent corporation' was issued last week in a letter signed by Richard C. Patterson, Jr., NBC's executive vice-president.

Letter, which was addressed to the entire network's personnel, read as follows:

"In our enthusiasm for NBC, many of us are likely to forget that the NBC is but one of the units of a far greater organization—the Radio Corporation of America. The RCA is our real employer, as it is the employer of all those in the other associated companies. These associated companies are as follows:

- 'National Broadcasting Company, Inc.
- 'Radiomarine Corporation of America.'
- 'RCA Institutes, Inc. (A training school for radio operators).
- 'RCA Communications, Inc.
- 'RCA Radiotron Company, Inc.
- 'RCA Victor Company.'
- 'Radio-Kelth-Orpheum (RKO).

'Every one of these companies through its management and employees is striving to obtain the same high standards of quality and service which we have set as our own goal in the NBC. When it comes to radio they have no hesitation in placing the NBC ahead of all competitors. It is our privilege to give them the same sort of support in their activities that they give us in ours. Whether it happens to be a radio message, a receiving set or phonograph, or a moving picture entertainment, there is an RCA company offering to the public the highest quality of product at the lowest price consistent with sound business principles.

'Each one of us can be more useful to the parent corporation in proportion as he keeps in mind its widespread activities through its various subsidiaries and, whenever occasion offers or can be made, works for their success as well as our own.'

WSGN, Birmingham, has been seeking a woman announcer with a suitable voice to handle a special WSGN variety hour each day which will serve pretty much as the woman's page of the daily newspaper. She is to talk informally, handle music, home information, drama and commercial business.

Open auditions were held the other day and 94 applicants were held. Two of them were past 60 years of age.

WCAU, Philadelphia, will pipe to CBS the coming meeting of the National Philadelpia Association. Few months ago the same organization was dated by WCAU for a scheduled talk by F. J. Schlink of Consumers Research, which the Columbia office censored and refused to air. Affair created big stir.

WCAU is maintaining a hands-off policy for the coming event, even refusing to pre-read speeches. Schlink's talk was a rap at NRA consumer policies, and caused plenty of fitters here.

Program for the show on the 13th has James P. Warburg, vice-prexy of the Bank of Manhattan, as chief speaker. Broadcast will air from a Philly hotel at 2:30.

A number of actresses playing in Coast dramatic programs recently organized the Radio Actresses Guild, purely as a social organization. Recently managers of two of the largest Los Angeles stations called their staff members, affiliated with the Guild, into their offices and informed them that if any of them asked for an increase in salary or made any demands they would be discharged.

Los Angeles Examiner and L. A. Times have cut down to a minimum the mention of KNX programs in their radio logs, an asserted reprisal against KNX for organizing its independent news service in competition with the work instituted under the newspaper-network pact.

First day of the alleged reprisal scheme the Examiner, covering radio from seven in the morning until midnight, only listed three 15-min. programs and one-half hour from KNX during that period.

In the Times' log only five 15-min. sessions and one half-hour period were listed. Station had 37 programs during the day.

Executive setup at WOR has undergone a rejuggling with A. A. Cormier moved up from sales manager to general manager of the station. Walter J. Neff now holds Cormier's former title.

In as assistant to the president, Alfred J. McCosker, is Theodore C. Streibert, whose previous contact with show business was as assistant to the executive v.p. of Pathe when that picture producing organization was under Joseph P. Kennedy's direction. Streibert went from Pathe to the Harvard School of Business where he took the assignment of assistant dean.

## 'PERSONALITY' ON THE RADIO

How 'Nasty Man' Boosted Penner from \$950 to \$8,000—Many Theme Songs and Catch Phrase Examples

### SCREEN ANGLE

Radio personality is necessarily strictly audible. The most casual analysis of what constitutes effective 'radio personality' discloses that it's either in the nature of a catch phrase, a theme song or—as in the Cantor-Rubloff-Ida instance—the evolution of an established situation.

This self-same radio personality, depending as it does on the ethereal catch-phrases, sometimes interprets itself into effective box-offices. Sometimes it doesn't.

Ed Wynn with his \$2.75 road vaude秀 winding up \$10,000 in the red, negatively proves little; as does Joe Penner's unusual box success in recent weeks prove little for the affirmative.

The pros and cons would indicate that while in the ascendant, the ether name is valuable b.o. timber, both on stage and screen. Booked thereafter, seemingly it's contrariwise.

This theorem in turn is refuted by Amos 'n' Andy, Whiteman, Jolson, Cantor, et al., who click regardless of every premise.

The picture bunch contends that radio hurts the b. o., and points to Eddie Cantor's 'Roman Scandale' as an instance, in that the film didn't par the grosses of 'Whoopie' and 'Kid from Spain'. The exhibs particularly squawk over Cantor's large and valuable (to the box office) Sunday night stayer—homers at 8 p. m. EST for a solid hour.

This in turn is refuted by Cantor's extraordinary personal appearance gross receipts whenever essaying 'p. a.'s.

But Hollywood is adamant in its contention that an occasional picture can be hurt by intensive radio plugging. This is borne out by Rudy Vallee, whose b. o. value in Fox's George White 'Scandals', for example, is laid largely to the Vallee pull. Thus, from the picture stance, the ideal ether bally would be 13 times a year and then ride for the balance of the annum on the strength of the ether rep.

However, despite all the Hollywood squawks, there's the money angle, which already is lassoing the picture bunch, although sound judgment forbids any self-complacency at the b. o. It's the same analogy as the legit who is lured by Hollywood dollars. When that \$2,500; \$3,000 and up to as high as \$5,000 and more a week, for 30 minutes or an hour's program, is dangled before the film satellite, it's too much. It becomes too difficult to refuse.

The relationship of the 'radio personality' to the b. o. however is indisputable. Instances of this catch-phrase popularization are many. It evidences how much the close association of ideas means towards the establishing of a radio personality as a household word.

From the pioneering days of Amos 'n' Andy's 'Tee reeusted', down to present-day Joe Penner's triple threat—'wanna buy a duck?'; 'nasty man'; and—doncha never DOOO that!—this is borne out by any number of air personalities.

Wendell Hall's 'red headed music maker' and 'ain't gonna rain no mo' were as closely allied with the Chi que-warbler, as 'Harvest Moon' 'Carolina Moon' and 'Moon Comes Over the Mountain' are associated with the latter-day 'moon song' exponents—Etting, Downey and Smith.

Bornie

## NBC Agrees to No Commish on Spot Stuff for Exclusive Rep Stations; Guarantees Credit on Spot Biz

### Radio Causes Murder

Paris, March 30.

Radio was literally the death of Marcel Bondon, 55, Paris janitor. One of his tenants, Lucien Delforges, woke him up at 11 p. m. to tell him to make a neighbor shut off his set so he could sleep.

Concierge, sore at losing his beauty sleep, gave Delforges a nasty answer, whereupon the tenant pulled an automatic and pumped eight bullets into him.

boo-; Vallee's every-body; Ivot's Grik ambassador and his trademarked 'how do you like dot?'; Wynn's 'so-o-o-o'; roken-shire's 'how do you DO everybody?'; Won's 'are you listenin?'; 'Waring's choral warbling; Phil Baker's Beetle and Bottle 'get off the air'; Fred Allen's stuttering Roy Atwell; Nat Burns' dumb Gracie, plus an assortment of catch-phrases such as 'I bet you tell that to all the girls, etc.; Whiteman's 'Rhapsodie in Blue'; the stentorian, dramatic, 'Time marches on!'; Pearl's 'vase you dere Sharlie!'; and his cousin Hoogo; Durante's 'colossal' annihilation of multiple-syllable words; Jolson's mammy; Wayne King's waltz style, etc., are but a few of these radio-popularized catch-phrases which constitute ether personality.

It's just as true of course that these skyrocketing catch-phrases, which catapult an ether artist into quick name and fame, likewise has as speedy a parachuting effect—in time.

Theme Songs

One certain style, expression or signature song has been instrumental in an almost overnight metamorphosis of an unknown into national byword.

From that evolves the easy money for the artist—the personal appearances.

There's no hard and fast rule by which to gauge that, however, as witness the Wynn-Penner thing. Some might argue that Penner's 7:30-8 p. m. Sunday night session catches the kids and that they go biggest for 'Wanna buy a duck?'; 'nasty man', etc. But others have been on later and also done well.

Jack Pearl, at one time the biggest thing on the air, was not happy at the Capitol on Broadway at \$8,000 a week. The booking was at the height of his national rep on the air waves. Pearl's top heretofore had been \$2,500 in production.

But so was Wynn a big draw. So much so that his 'Laugh Parade' was a show biz seventh wonder—a so-so revue which the star carried to a long Broadway run chiefly by his personal following and individual talents. Yet Wynn in the hinterland on this itinerary hasn't panned out so well.

### Izzy Booking

Stage bookers grow dizzier daily over the problems presented by ether names. The success of Joe Penner as opposed to the weakness of Jack Pearl, Ed Wynn and others on stage dates is confusing indeed to the boys who buy 'em for the theatres.

The radio act problem has not yet been solved by the theatre bookers, for as soon as one point appears cleared up, something else will come along to refute it. Probably the only exception to the dizzy rule is Amos 'n' Andy, who seem to draw all over, with Eddie Cantor also pretty consistent. Most radio acts will draw business on their initial appearances in localities where they're best known, but when attempting repeats they frequently flounder.

Chicago, April 9.

NBC has set up two policies in regard to its non-exclusive representative business, both of which are intended to establish concentrated good-will for the stations to the network. First is the statement by NBC here that the network will not ask for commission on business spotted or any station tied up exclusively with any one representative.

This is to do away with the objections on the part of some of the stations that they cannot accept the NBC representative offer due to contracts, with exclusive reps. NBC reports that its survey of its affiliated stations thus far reveals that only eight are actually tied up on genuine exclusive contracts.

Also 45 stations have agreed to the NBC rep plan, while 19 have sent doubtful replies, refusing to commit themselves on any direct yes or no reply.

Besides delivering spot business with no commission to the exclusively tied-up stations in the hope of getting the station when its representative contract has expired, NBC is making much of its direct guarantee of payment for spot business to the stations. NBC is making much of the fact that time brokerage in the past has left the stations holding the bag often when agency or clients refused to pay for the broadcast. NBC is accepting all responsibility for the payment of the station rates, even if the clients walk out. In short the station will bill the network for all spot broadcasting with NBC accepting the responsibility of credit and collection to the client.

## WJJD 3D CBS CHI STATION

Chicago, April 9.

By gradual absorption the indie WJJD is becoming a Columbia system station, being added to WIND, Gary, and WBBM as CBS outlets. Due to public howls over the kicking off of the Philharmonic symphony for baseball broadcasts CBS has arranged to have WJJD take the Philharmonic on Sundays and also the Union Central life insurance company's 'Roses and Drums'.

There now is the rumpus whether or not WJJD will be able to announce itself as of Chicago instead of Mooseheart, Ill. Federal Radio Commission has granted that permission but the other stations in town, with the exception of WBBM, have put up a protest, claiming that it is unfair competition and adding to the number of stations in Chicago, which is already stated as being overcrowded.

Ralph Atlas, operator of WJJD and WIND, is the brother of Lee Atlas, vice-president of CBS and operator of WBBM.

## Capt. Tim Healy Under Rockwell-O'Keefe Wing

Management of Captain Tim Healy, who is currently doing a spy story and stamp adventure series for Ivory soap on WJZ, has been taken over by Rockwell-O'Keefe, Inc. Healy's contract with this program has until June 1 to go, but the R-O-K office in the meantime will concern itself with booking him into surrounding towns for personal appearances. On his three broadcasts a week Healy has been drawing a weekly average of 10,000 letters. It's a stamp album exchange for soap wrappers.

Rockwell-O'Keefe has also become the booking reps for B. A. Rolfe.



## RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

### OUTSTANDING STUNTS:

#### BIG BROTHER CLUB Station WAAW, Omaha

Omaha. WAAW, the Omaha Grain Exchange, a local station with no chain connections, has finally pulled a merchandizing stunt on which it has been working the past six months. One thing after another has balked the successful formation of what the station called its Big Brother Club, until all the wrinkles have been ironed out.

As it is put into practice now, the Big Brother program is on the air six days a week, with a different sponsor for each day of the week.

As the name suggests kids of all sizes and ages are enrolled in the club simply by sending in their names and addresses. The youngsters are attracted by a membership card, a badge of recognition, and weekly meetings at which eats and treats are furnished by the sponsors. No money is asked of the members, and from their angle they get a whole of a lot for nothing. Most of their work is in enrolling new members for which there are attractive prizes. Thus each child is an advertiser as well as a listener, and much is counted on from the word of mouth phasing besides the bringing the whole matter to the attention of their own adults.

Radio broadcasting is involved by having the daily program of contests, free offers, prizes, puzzles, games, etc. The broadcasts are made interesting to the adults by the talent and also by the same phasing which draw the kids. The sponsors depend thus upon the children as a clientele through which they are certain to get the dial in their own way, and it all turns out to be just a little different twist to that old method of reaching the parents through the children.

Sponsors of these programs are those who have products which are largely for use in the home and of mutual interest there. Examples of sponsors here are Orlow's Bakery, Miller Cereal Mills, Tribulus Candy Co., Schmoller & Mueller Music Co.

#### NBC's Rule-of-Clock

New York. George M. Cohan was cut off by WJZ in the last minutes of his Sunday night address before the Jewish Theatrical Guild in New York City. While it is probable the listeners got the pith and substance of his remarks which were very brief the average listeners must have resented the impetuous NBC showmanship that couldn't accommodate one of the great personalities of its own network with a few extra minutes.

Failure to do what was obviously indicated was especially conspicuous as the succeeding program, Gregory Stone's house of horrors, was a full-in sustainer and could have been curtailed very easily. Had a commercial been scheduled the sound asleep-to-opportunity thing wouldn't have won NBC so much criticism. Cohan on the Good Guy program had been on WJZ an hour or two previously.

NBC's handling of the Guild dinner to Cohan and Harris was otherwise undistinguished. An announcer suffocated the major portion of Victor Moore's speech.

#### WINS' Police Tie-Up

New York. WINS' latest angle of goodwill and prestige building is the Junior Safety Club which has been okayed as an auxiliary of the service by Commissioner John F. O'Ryan of the New York Police Department. Program is aired three times a week, and presents Inspector Bob, who splits his spiel between instructions on safety and citations of heroic deeds by police men. Frame also includes entertainment.

Listeners are enrolled in the club as privates with WINS supplying the badges. Promotion through the various ranks is given to officers to members performing deeds in the interest of safety. Tie-up with the police department opens the way for occasional breaks by the club in the news pages. Junior Safety Club was organized by Earl Harper, WINS' director of special broadcasts.

#### Easter Egg Hunt

Lincoln. KFAB-KFOR here in collaboration with the Lincoln theatre corp. and a merchandising house, put on an Easter egg hunt for the kids April 7. It was the first time the stunt was done thru radio. Plugging the hunt to be staged in a city park only three days and with the age limit below 14, about 2,500 kids were on hand which is a sizable chunk of the population below that age. Eggs were hid in paper sacks and

four places were given to both boys and girls. The most sacks were found a quarter of an hour's search. It was a great day for the event due to the parade of new duds thru the park making plenty of onlookers. Boy Scouts were given the job of rounding up the contestants.

All passes given for labor and prizes for those who did not get in the first four places were to the Colonial theatre to see 'Devil Tiger.' Radio stations have announced the event will become an annual affair. E.A. 'Fat' Patchen, credited with idea.

#### ica Club

Birmingham. A harmonica club is being sponsored over WKBC by Elitz Department Store. Broadcasts are being held in the afternoon at 5:15 and the store is organizing a harmonica band.

All boys and girls under 16 years are eligible.

#### en in White Stuff

Nashville. WSM, having completed its series dealing with the history of colleges throughout the country, has started a new series revealing the history of medical science. Broadcast is every Monday night at 8:30.

For the next six weeks the series will deal with yellow fever, rabies, inoculations, rheumatism, anasthesia, chloroform, ether and X-ray.

#### Exchange Photos With Fans

Tramp Starr of WOWO is exchanging photos with fans. When he gets a request for a likeness he asks for one in return. When doing his regular program he holds up fan's picture before mike and replies direct. Gets a more intimate touch across.

#### Committee Meetings

Charlotte, N. C. WBT is offering a series of 'committee meetings' over the air. Walter J. Cartier, head of a state committee on highway beautification, was invited to have his committee meet on the WBT studios, with the meeting broadcast. 'Air meeting' was called and went forward with the transaction of business and reports. Mr. Cartier, with some minor expenditure, kept moving. Incorporated in the session were many suggestions for highway beautification.

#### Stimulates Drama

WCCO has donated period every Saturday morning to Minneapolis Better Drama League to aid in campaign to stimulate interest and bring back flesh-and-blood spoken drama.

Programs comprise talks and table-top dramas.

#### rapenuts Gazette

New York. 'South Pole Radio News' is a four-page rotogravure newspaper issued by Grapenuts, sponsor of the Admiral Byrd broadcasts from down below. It's a neat bit of promotional tie-up between program and fans.

Text (in agate) concerns itself with answering questions asked most frequently by followers of the programs. Couple of references to Grapenuts and a small one-column display advertisement for the cereal are included.

#### CBS' Byrd Display

New York. CBS exploitation department is routing to leading department stores a display made up of Admiral Byrd photographs, plane models and other paraphernalia as a tie-up on the Grapenuts Antarctic broadcasts. Layout got its unveiling at Wana-maker's here last week. It's in the Shepard store, Boston, for the current week, and in Philadelphia and Chicago scheduled for the balance of the month.

#### Gesture to Sponsor

Baltimore. As a goodwill gesture toward one of its most consistent advertisers, WEEB has with the 'Better Homes' exhibit which Hecht Bros., local dept. store, is fostering this week. Flanked with exhibits from manufacturing and merchandising firms, the station is displaying samples of all the products it advertises via the ether, plus an array of prizes, dozens of varied wares, and a 'singing star' quartet of the station's mechanical equipment. The technical tools are placed as eye-catchers to attract the throngs and lure 'em closer.

#### ie Peabody's Sketch

New York. Eddie Peabody, banjoist-headliner for the Pure Tone program over WJZ (local) has issued a small six-page vest pocket size pamphlet giving biographical data about himself. 'Letters of introduction' are included from the Governor of Cal-

## WTMJ FACSIMILE IS SHOWN IN NEW YORK

John V. L. Hogan, the inventor of the contraption, and Walter Damm, gen. mgr. WTMJ, Milwaukee, put on a demonstration of facsimile tele-viewing at the St. Moritz Monday (yesterday).

Invites consisted of radio columnists, Federal Radio Commissioners Brown and Hanley, and engineers on the staffs of CBS and RCA.

Damm took back with him to Milwaukee following the exhibition of the first complete facsimile yet constructed. He plans to have it in operation on the air for WTMJ in 60 days.

Demonstration included a visualization of a story entitled 'Who Killed Cock Robin,' and a road map which accompanied a talk on auto tours.

## Coffee Dan's Ex Wants \$4,400 Back Alimony

San Francisco, April 9. Ruby Adams, former wife of Johnny 'Coffee Dan' Davis, is in Superior Court attempting to get alleged \$4,400 back alimony due from the previous hubby.

Miss Adams charges Coffee Dan has failed to pay off the \$200, a month ordered in May, 1932. He has beat out of the cafe, biz since he folded Coffee Dan's, the original, two years ago.

Miss Adams is still confined to her wheel with injuries received when a sand bag crushed her backstage at the Premier nine years ago when she was a Will King chorine. A benefit, staged for her last year, again wound up with the district attorney's office investigating the promoter and Miss Adams getting nothing.

## Weems in Palmer House

Chicago, April 9. Ted Weems moves into the Palmer House's Empire Room on May 10. Replaces the Richard Cole outfit.

## 2 FOR KFBC

San Francisco, April 9. Added to the KFBC staff by Harrison Holliday this week are Cora Lee Scott, blues singer, and Virginia Spencer, pianist.

Former has been with Grift Williams' band at the Edgewater Beach club. Latter was on KYA for number of years, and away from the microphone the past year because of illness.

## Brokenshire's Court Bid

San Francisco, April 9. MJB coffee will return its Monday night Demi-Tasse Revue to the Frisco studios of KFBC April 16 after a long session in Los Angeles, with Gus Arnheim's orchestra from Hotel St. Francis getting the musical assignment.

Possible that Norman Brokenshire, ex-CBS speler in the east will land the announcing nois as he has given several auditions. Brokenshire has been around here for several weeks.

## Soap's 2nd Show

Manhattan Soap adds a second weekly broadcast Wednesday (11) with Jack Arthur and the DeMarco Sisters cast in the program. 'Account has been on NBC's blue (WJZ) ink Thursday since the early part of the current season. Added stanza takes a hookup on the red (WEAF).

Independent news broadcasting organization, instituted by KNX, Los Angeles, is operating as News Dispatch, Inc., a corporation formed by Guy Earl and Naylor Rogers of that station two years ago.

## Married Over The Air

Elmira, N. Y. A novelty of a recent WESG program was the wedding ceremony uniting Miss Dorothy Allen, WESG artist, and Francis H. Broich, Jr., radio engineer. Speeches included numbers by Dale L. Taylor, organist, Leo Bolley, bass soloist, and Edward Pettengill, violinist, all members of the WESG staff.

## Burchill Radio Tax Bill

Albany, April 9.

Burchill bill, introduced in the New York State Senate, to tax radio would impose a levy of five percent on the gross receipts on all moneys derived from broadcast radio stations or enterprises. Existing person, firm, association or corporation engaged in conducting radio broadcasting facilities or enterprises in the state shall make a daily report to the State Tax Department, at the close of each day's business, of the gross receipts.

Senator Burchill, New York City Democrat, proposes that 90 percent of the tax revenue shall be used for general relief purposes and after the need for that ends it shall be paid into the general fund. Act, if passed, would take effect July 1, next.

Broadcasters are waging a stiff fight for defeat proposal.

## Radio Chatter

### New York

Anthony Trini orchestra heard over WOR, WJLN, and WNEW, New York, from Village Bandstand. Johnny Green, Landt Trio and White, Phil Dusey guested for Paul Whiteman at the Biltmore hotel.

Rubinoft doesn't go west until May.

Death of Otto Kahn not influencing son, Roger Wolfe Kahn, from return as orchestra maestro, 'tis stated by press agent George Lottman.

Claude Beatty animal act with Ringling circus described over WNEB by Don Lang. Lang outside the cage, Beatty.

WINS has a rival to CBS' Elder Michaux in the person of 'Bishop' R. C. Lawson's regation of Hamletts.

Rosaline Greene, NBC actress, landed first role in radio as the result of a visit to WGY's Schenectady studio with a group from the advanced class in dramatics at the New York State Teachers' College, Albany, of which Koln D. Hager, WGY manager, is a graduate.

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over WEEI the other day during their brief stop-over in Boston.

Let Lester May of New London, WICC Sea Clantey man, off to Missouri, to lead a New England chautauy contingent at the dedication of the St. Louis Academy of Music.

Alma Dettinger of Stamford reading 'Three Bachelors,' new scripter, for WICC, Bridgeport.

WICC Bridgeport to spot Eggleston of Darien in 'Dramas' series.

Gus Meyers, Jr., formerly with Bayley Rapp, leaving pit' bad at Park Burgess, Bridgeport, to join Don Bestor in Manhattan.

## Pennsylvania

Station WWSW moving from Hotel Schenley to downtown headquarters in Keystone hotel, Pittsburgh.

Tommy Riggs' eight programs weekly via KDKA, Pittsburgh, require three different signature songs and he has a tough time remembering them.

Bill Catzzone, staff musician at WCAE, Pittsburgh, rushed to hospital last week for appendix operation.

WWSW, Pittsburgh, had half-hour broadcast, with Helen Davis, from a Nixon lobby night of 'Annina's' opening.

Fred Weston, new manager of WCAE, Pittsburgh, put himself in a tangle with personnel his first day there.

Newest thing in automobile radio comfort is the remote control remote control, with Leon Davis (WCAU head) car. Outfit is said to be the only thing of its kind, with the set operated by buttons in the arm of the rear seat.

Folly Shattuck, handling the CBS Household show, is finally getting his own tunes on the air-cast. It took a long time.

Jan Savits's new show audition at WCAU. Dave Rakins arranging, and assisting the violin leader with the baton.

Phyllis Shattuck setting her physio in the local sheets on a publicity gag for WCAU.

Likely Provident Mutual will do a live chain script out of a local outfit.

Richard Gimbel, department store proxy and Poe collector, airing a special program, with direct from the new museum he just built.

Jerry Stone, WDAS world slinger, bitten deeply by the Spring romance.

WCAU's educational program in schools is spooling Alan Scott's (announcer) morning beauty test.

Anthony Candelori auditioning a ten-piece string, won over at WFL.

Enzo Alta, WCAU tenor, ailing seriously after operation for gallstones.

Michael Albert, doubling at WCAU on a CBS sustainer and a nite club spot, m.c.'ing at both jobs.

WILT wouldn't okay Harold Davis, WDAS programmer, for announcing the Theatre program on the other station.

Philly airplanes slated to be sloshed over with beer accounts, with five firms going air-minded.

A. & P. stores, Philadelphia, may buy Stan Broza's radio musical comedy idea; after a special audition.

## Tennessee

Under the title of Political Economy a La Mode, a discussion by two people of the Nita is broadcast even with Lester Cole in his organ.

WSM, Nashville. Madge West and WSM Players will celebrate the Bard of Avon's birthday on April 23.

Justine Tighe, who was a member of the staff of WSM for several years under her former name, Justine Dumm, is now heard as soloist with Lester Cole in his organ.

concert, which is broadcast each Thursday morning at 9:00 from Loew's Theatre in Nashville.

Francine Hildebrand, soloist in the 'Bright Pastures' sent by WSM each Friday at 7:30.

Kay Goss, violinist, has joined (Continued on page 43)

## Air Line News

By Nellie Revell

Inside on the selection of Showboat, Jr., by General Foods for its soon to begin afternoon program to advertise Certo is that the product is strictly a seasonal one and rather than take the chance and time of building an audience for a new program, sponsor wants to go on the air with a show known to have a following. Instead of Charles Winninger as host, 'Marla' (Irene Hubbard) will be hostess. Winninger not being on the show. Lanny Ross and Conrad Theibault will, however.

### Ford No Li

Fred Waring's sponsor has taboored comedy and novelty numbers, favoring a more serious type program, with guest stars. 'Poley' McClinkock, who became very popular with his frog-like voice, and Johnny Davis, scat singer, now are confined to their respective instruments in the band. Yet it was the comedy effects and novelty that was an important factor in Waring's popularity.

### NBC New Sustainers

NBC has signed up a batch of new sustaining talent. On the list are Henry Barnhart's symphony orchestra, Bob Allen's mountaineers, Nan Blackstone, Verna Burke, Allen Prescott (the wife saver), Beth Leidy, Martha Meiers and Muriel Dresser (Honey Dean). Also George Botsford's quartet. Miss Blackstone was signed after appearing on the Rudy Vallee's program.

### Shortwaves Pooh-Poohed

roadcasters are not worried over the current short wave ballyhoo. Station owners and chain operators in this country believe the public soon will tire of listening to dull foreign programs and in turn better appreciate American broadcasts. Newspaper stimulation in its radio pages on short wave listening is a result of instructions from advertising departments who are working with set manufacturers to promote sales of short wave radios. Newspapers in turn are promised plenty of ads.

### 'Meet the Artist' Furloughs

'Meet the Artist', Columbia's interviews with radio artists, suddenly left the airwaves last Saturday (7). Program was conceived and conducted for nearly three years by Bob Taplinger of the publicity department. Several weeks ago, change was made with artists interviewed by supposed questions from fan mail, with dramatic re-enactments of their lives. General criticism favored the former type of informal interviews, with the new tryout method failing to click. Program expected to return in the fall, with Taplinger interviewing.

### WMCA Under

Ince George Storer stepped in WMCA, expenses have been cut down. Station has given up some rooms it formerly had on the 13th floor and in addition has let out Seymour Thayer, who was recently called in on the dramatic department, which once more is under direction of Charlie Martin. Several orchestra leaders also noticed.

### Music Students Observe

Groups of music students are attending the thrice weekly Chesterfield series with Rosa Ponselle, Grete Stuckgold and Nino Martini. They are making these observations of operatic stars before the microphone as part of their regular course. Groups from La Forge and the Zenatello studios have already attended.

### CBS Gets NBC Show

True Story magazine's 'Court of Human Relationships' leaves NBC for CBS May 4, but it hasn't been decided whether Bill Sweets, who writes and directs them, will leave NBC at the same time. Sweets also writes 'Beatrice Fairfax'.

### Short Shots

Jacques Renard and his band replace Ohman and Arden on the Dr. Lyons Manhattan Medley program at CBS in two weeks. David Percy remains...Johnny Cantwell, of the old vaude team of McKay and Cantwell, is writing the continuity for Jack and Loretta Clemens on their three times a week WJZ commercial. He also wrote for Si Johnson on is last programs...Ben Gross, radio editor of the Daily News on WJN Sunday nights at 9 o'clock doing news and comment...Kathryn Parsons—the Girl of Yesterday—has a twice weekly commercial on WMCA...Bing Crosby will remain on the air until the end of May...Jessica Dragonette, heretofore exclusive to her Friday night spot, goes to Chicago April 15 to be one time guest star for Realbills...Tito Coral, last heard on the air from NBC last year, began work for Fox Films this past week...The Don Hall Trio start a series of three weekly evening broadcasts at NBC April 15...Tony Wons is going back on a Sunday program for Johnson Wax...Cliff Hall is rehearsing a vaude skit written by William K. Wells. This will mark Hall's first venture in vaude without the Baron Munchausen.

### Just Talk

Milton Rosen, arranger for Milton Schwartzwald and Ferde Grofe, has written a 'Columnists' Suite', with different themes for different commentators...Lee Leonard has completed a series of recordings for A. & P...Jack Smart and Ted de Coria, 'March of Time' impersonators, both have paintings hung in the exhibit of amateurs' artistic works at the Lamb's Club. Smart is in charge of the exhibit...Ray Heatherton is set on the Junis face cream program...NBC is having studio 9G rebuilt. Stage is being made larger and the control room moved from the extreme rear nearer the stage...Jerry Lesser has landed a commercial at WINS...Eight singers selected recently by stars of local Metropolitan Opera, as having the most promising voices of local amateur, being auditioned for radio by Roger White at CBS...Jim Maher shifted back to the day trick in the WOR press department...In her home town of Portland, Ore., Betty Day of the '45 Minutes in Hollywood' program was press agent for the Little Theatre, and also the leading lady...Following their appearance with Rudy Vallee last Thursday (5), Lee Sims and Ilomay Bailey have had many audition offers. They cancelled a week in vaudeville to appear with Vallee...Richard Himber and Joey Nash have been booked for six weeks in vaudeville...Though he's been on NBC sustaining for almost three years, all of Jack Denny's commercials were on CBS until last week, when he got the Continental program on the WJZ network. He continues over CBS on the Hadnut show.

### Gossip

A complete short was made at CBS during the past two weeks. Educational coming into the studio. Program filmed was Metropolitan Parade with Leth Stevens directing...Second floor in the NBC studio building is being called the NBC branch of the Lamb's Club, where actors gather waiting to catch the directors going or coming from their offices...Irving Reis has left CBS to go with the Blackman Co. in Brooklyn...Since his return from Hollywood, Lanny Ross has been speaking his own lines on the Showboat, which he didn't do before. Mary Lou (Lola Bennett) the only one who doesn't now...Don Walker is now with Harry Salter, arranging...Everett Marshall signed for 13 weeks for the Blisold program...Tommy McLaughlin is off the Venida Saturday shows at CBS.

## Lyrical Diagnosis

Minneapolis, April 9. Jack Borgan, WDGJ radio station announcer, dedicated a number last week to a young woman ill in the hospital and then announced the number (for the sick woman) as 'You've Got Everything.' He still hearing about it.

## HERE AND THERE

Gerald Howard and Olin S. Brown added to mechanical staffs of WFAA, Dallas.

Elliott Shapiro, of Bernstein, Shapiro, has himself engaged. She's Billie Warner, living in New York and not of the profess.

Benny and Polly Butler, two-piano team from Oklahoma stations, and Ted Nabors, formerly announcer over KTRH-Houston, new studio additions to WFAA, Dallas.

Hi-Hatters, trio on KFWE's 'Laff Clinic', join Ben Bernie's orchestra when it checks in at the Cocoanut Grove, Los Angeles, April 24.

WCAX, Burlington Vt., has installed a sound-proof glass window at the studio and visitors are now allowed to see broadcasts.

Skip-Step, Hapihana and Tommy-Vicky of WGY are barnstorming through Vermont.

Voice of Wisdom is now on WCAX, Burlington, Vt., three times weekly sponsored by Aunt Almira's Products. Formerly worked Montreal stations under name of King Solomon.

Gilbert Jaffe's orchestra followed Manny Harmon's band at Leighton's cafeteria, Los Angeles. Latter band in only a week.

Ted Lewis' orchestra will do a one-nighter, April 24, at the Casino Gardens, Santa Monica, Cal.

Francis Broich, chief engineer of WESG, Elmira, and Miss Dorothy Allen, studio artist, were married March 31 to the accompaniment of bridal music aired from the station.

Charlie Agnew in the south on a barnstorming tour.

Leo Feist will publish 'Heaven on Earth', from the Universal picture 'Glamour'.

Turner, Albany Times-Union radio columnist, is sponsoring a Shortwave Listener club and running program of foreign broadcasts.

Harry Tobias wrote the lyrics for the two Herb Stohart melodies in Metro's 'Villa Villa'.

WGSN, Birmingham, goes on the air one hour earlier at 6 a. m. now.

Johnny Robinson's orchestra moves to the Rainbow Ballroom, Denver, from the Baker Hotel at Dallas, Tex. Later he goes to Portland, Ore., to play at Jantzen Beach.

WOKO, Albany, will have four complete studios as soon as Studio C has been renovated. Audience

with a new type of program auditioned...Packard is the auto sponsor for which Walter Damsch goes on the Simpson Club tomorrow (Wednesday) and will concentrate on radio...Hands Across the Border, sustainer at NBC with Joseph Littau's band and Bill Wirges' Ramblers shifted from Thursday to a Saturday spot...Ford Frick, slated to announce the new Chesterfield program, was prevented by a throat operation. Hugh Conrad subbing in the meantime...Vic Irwin and his Cartoonland Band opens in May at Long View, Hastings-on-Hudson, with an NBC wire.

### Stand By

Easter Week brought a large tourist business to NBC. One day, up to 2:30 in the afternoon, 42 parties all with more than 20 people in them, had been through—at 40¢ per head...Marty Sampter is handling Leon Janney for radio...General Baking has renewed Uncle Don on WOR until July 7...Julian Street, Jr. (Pete), is the father of a girl born last week...Molasses 'n' January starts a series of New England one-nighters April 14...Fifi Dorsey on the same bill...Weber and Fields NBC audition postponed because of Lew Fields' illness...Mady Christians has been signed for four weeks by Ex-Lax...Douglas Girard, radio actor, has sold several items to the New Yorker magazine...Fred Waring has his own staff photographer...Hal Brown, music arranger for Sound Studios, is auditioning a band for NBC...William S. Paley returns from a Bermuda vacation this week...Because of Herbert Marshall's illness, he will be replaced by Victor McLaglen star of 'The Lost Patrol' on California Melodies today (April 10)...Jerry Cooper, Palala Royale juvenile heard on WOR twice weekly, goes on NBC again shortly...Cyranoe de Bergerac, the musical which Shubert will do next week, has a book by Charles Locke of Benton and Bowles. Everett Marshall will be starred.

## Fort Wayne, Indiana, in 99 Replies

### 58 Times Muffs Maxwell Show Boat

Fort Wayne, Ind., may be memorable among the tabulated in VARIETY's 'do fans know sponsors?' survey as the place where 58 out of 99 respondents didn't know who sponsored the Maxwell Show Boat.

In other respects the Fort Wayne poll tends to show this town as of limited familiarity with radio in general. However, in fairness it must be conceded the questionnaires were distributed among the same comparable stratas of the population as in other cities. Nearest VARIETY survey city in point of conditions seems to have been Burlington, Vermont. In that town, as in Fort Wayne, radio listeners go to

nearby big cities for network programs. Fort Wayne relies on Chicago, Detroit and Indianapolis.

Sponsors in general will possibly be disturbed by the Fort Wayne showing. Only Birmingham and Charlotte, the two southern cities tabulated, are quite as unacquainted with the advertiser behind the program as appears to be true of the northern Indiana town. Indianapolis in the same state revealed a far keener fund of topical information.

Out of 21 opportunities Fort Wayne only in the case of Amos 'n' Andy could do better than 66% in the identifyin' business.

Next Week:

## Program Sponsor Identification

### FORT WAYNE, IND.

Questionnaires tabulated from the following: Housewives, 4; executives, 3; pianists, 3; beauticians, 1; waiters, 1; stenographers, 0; theatre employees, 4; laborers, 1; students, 2; clergymen, 1; advertising, 7; newspaper employees, 12; accountants, 2; hotel employee, 1; barbers, 2; clerks, 19; salaried, 5; unemployed, 8.

### (99 REPLIES)

	Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Amos 'n' Andy	83		16
Eddie Cantor	66		33
Ed Wynn			29
Rudy Vallee			43
Wayne King Orchestra			46
Will Rogers			54
Jack Benny			54
Burns and Allen			56
Maxwell Show Boat			55
'March of Time'			54
Metropolitan Opera			62
Bing Crosby			68
Myrt and Marge			66
Clara, Lu and Em			68
Joe Penner			72
Paul Whiteman			77
Casa Loma Orchestra			80
Olsen and Johnson			86
Harry Horlick			83
Easy Aces			85
Jessica Dragonette			

windows have been installed along with new RCA transcription and a grand piano.

S. J. Bayne, Chadwick M. Baker, Jr., and Sam Maenza have been hired by WBERC, Birmingham.

KESC, Agua Caliente (Mexican) station, has bought new transmitting equipment to go to 5,000 watts. Operators say there'll be no fortune tellers, mystics or rackets exploited on the station.

KOY, Phoenix, Ariz., has been added to the western stations taking the Gray Earth News Dispatch bulletins from Los Angeles.

Stephen Deak, Hungarian cellist, goes on series of quarter-hour sustaining spots over WBAL, Baltimore starting April 19.

Gladys Beck, for past two years warbling over WFER Baltimore as 'Sweetheart of the Air', has packed off for New York, called to the Big Time by NBC.

## WARSON, DOOLITTLE, GO TO WIBX, UTICA

Charlotte, N. C., April 9. Ted Doolittle, the 'Village Nut-smith' at WRTI, has completed his contract with the Carolinas At-water-Net distributors and is moving to WIBX, Utica, N. Y., for the summer. Expects to return to WBT for the fall and winter to renew the At-ter-Kent series.

Loren Warson, formerly with an Atlanta station, has been made manager of WIBX and is taking Doolittle with him. Two have worked together at other stations.

## St. John May See Opposish To CFBO, Now Big Biz

St. John, N. B., April 9. That a second broadcasting station will be established in St. John, in the near future, is the claim of Frank D. Thorne, until recently manager of CFBO, at present the only local broadcasting unit. Thorne, who was manager of CFBO since it was started seven years ago, and who operated a non-commercial station for several years previously, was one of the four members of the staff of CFBO who participated in a walkout at this station recently. This followed on the heels of the purchase of the station by the local newspaper, telephone, power, street railway, gas monopoly group, and with Thorne declaring the monopolists planned on getting rid of the local men as soon as replacements could be arranged for from outside. Thorne went to Ottawa, after the walkout, and is reported to have secured permission for the establishment of a new station, and is now arranging for the financing of his project. J. R. Dakin, of Toronto, has replaced Thorne as manager of the station. Members of the editing staff of the two local dailies owned by the public utilities group are officiating at the mike as announcers.

# CONGRATULATIONS---WLS---10th ANNIVERSARY

## GENE AUTRY

The Oklahoma Yodeling Cowboy  
WLS Barn Dance Co.

## LULA BELLE

"The Hayloft Cutup"

## THE WESTERNERS

## PAT BARRETT

(Uncle Ezra)

Sponsored by Alka-Seltzer—WLS-NBC

## THEODORE DuMOULIN

Orchestra Director

Smiley Burnette and Jimmy Long

## SKYLAND SCOTTY

## RUBE TRONSON

And His Texas Cowboys

## BILL McCLUSKEY

(The Stranger)

*Theatrical*  
STUDIO  
339 No. Clark St.  
Chicago

Photographers to the Radio Artist

# CUMBERLAND RIDGE RUNNERS

JOHN LAIR  
SLIM MILLER

"RAMBLING" RED FOLEY  
LINDA PARKER  
(The Sun Bonnet Girl)

HARTY TAYLOR  
KARL DAVIS

## THE PRAIRIE RAMBLERS (Miss) PATSY MONTANA

JACK TAYLOR  
SALTY HOLMES

CHICK HURT  
TEX ATCHISON

## MAC and BOB

## EDDIE ALLAN

## Triangle Poster & Printing Co.

633 Plymouth Court, Chicago

## WILLIAM MORRIS THEATRICAL AGENCY, INC., OF CHICAGO, ILL.

MORRIS S. SILVER  
General Business Manager  
BUTLER BLDG. 162 NO. STATE ST.  
Our Staff Always at Your Service  
SAM BRAMSON, NAN ELLIOTT, CHAS. E. HOGAN AND ELSIE COLE  
Sure-Fire Presentation Attractions  
WLS Barn Dance, Merry-Go-Round, and The Roundup

## TOM OWENS' ENTERTAINERS

## WM. JACOBS—GUY PERKINS AGENCY

Representing WLS Attractions to RKO  
State Lake Bldg., Chicago

## GEORGIE GOEBEL

## TOM and DON Two Voices and Two Guitars

## DIXIE MASON | THE NEIGHBOR BOYS

## GRACE WILSON | Flemming Allan Musical Director

## GIRLS OF GOLDEN WEST Famous Cowgirls Harmony Yodeling Team

## HOOSIER HOT SHOTS

PAUL TRIETSCH KEN TRIETSCH OTTO WARD

## PATSY MONTANA Western Range Songs

## ARKANSAN WOODCHOPPER

## WM. ELLSWORTH Personal Management Suite 1003 Woods Bldg. Chicago

## WINNIE, LOU and SALLY

**WLS**

MERRY-GO-ROUND  
BARN DANCE  
ROUNDUP OF STARS  
Have Broken All  
Attendance Records  
For Publix-Great States  
Circuit of Theatres

# WLS---THE PRAIRIE FARMER STATION---CHICAGO





### A DECADE OF SERVICE.... A DECADE OF FRIENDSHIP

**I**N 1924 WLS was a 500 watt station, receiving 54,000 pieces of mail, with a staff of less than 30 persons.... Today, ten years later, it is a 50,000 watt station, attracting almost 1,000,000 pieces of listener mail each year, and employing a full-time staff of 160 persons. Through the years WLS has grown in many ways. Built on a foundation of SERVICE and TRUE FRIENDSHIP; it has never outgrown THESE original standards.

**I**F you can't be with us in person on Thursday evening, April 12, when we celebrate our 10th Anniversary at the Eighth Street Theatre in Chicago, we invite you to be in our radio audience. From 10:15 to 11:00 C.S.T., the WLS 10th Anniversary Celebration will be carried over an extensive coast-to-coast NBC network. You will learn what makes WLS distinctively WLS. No matter where you are, tune in and join the party.

The Prairie Farmer Station

BURRIDGE D. BUTLER, President  
GLENN SNYDER, Manager

# WLS

50,000 Watts, 870 Kc.

1230 W. Washington Blvd., CHICAGO  
MEMBER OF NBC NETWORK

Exclusive WLS Artists Booking

WLS Artists, Inc.

Earl W. Kurtze, George R. Ferguson

Abbreviations: Su (Sunday); M (Monday); W (Wednesday); Th (Thursday); F (Friday); Sa (Saturday); S (Sunday).

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<b>REMINGTON</b> <b>8:30-F-WABO</b> 'March of Time' B. B. D. & O. <b>E. J. REYNOLDS</b> (Comps) 10 To The WABO	<b>9:30-F-WEAF</b> 'Half H'r. for Men' Pio Malone Pat Padgett Joe White Josef Bonlime
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Radio Advertising Co., Seattle, Wash. WBT.  
Gillette Safety Razor Co., New York, N.Y., series of recorded an-

Tues. and Fri., 9:15 P.M.  
**BRUNSWICK RECORDS**

**WABC NETWORK, WEDNESD  
COLUMBIA BRO.**

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## Radio Chatter

### Tennessee

(Continued from page 38)

WSM to present a concert each Sunday afternoon at 3:15. Miss Goss is accompanied by Bobby Tucker, pianist, with whom she first appeared in the studios of WFLA, Clearwater, and WSUA, St. Petersburg, Fla.

Robert Lunn joined WSM and Old Opry.

Justine Tigert has returned to WSM as soloist with Leon Coles' organ concert.

Robert Lunn, WSM, Nashville, is making several recordings.

WLAC, Nashville, hosts the only radio man who is both a broadcaster and newspaper editor. F. G. Sowell, Jr., production manager of the Nashville station, recently received notice of his appointment as associate editor of a Columbia, Tennessee, newspaper, to the interest of which he will devote a small part of his time. His association with the radio station will in no way be affected.

Business of WLAC continues on the upgrade with 'spot announcement' service experiencing frequent sell-outs. Available spots on the two nights last week were booked solid from 6 to 11:00 P. M. Those new locally sponsored programs also were added to the schedule.

### Pacific Northwest

Marian Miller, love-lorn editor of the Morning Oregonian, will start a series of radio appearances on a sponsored program over KEX. The program, which will be fifteen minutes, will feature questions and answers from listeners. Column in paper has built up huge following in Northwest.

Harry Singleton, chief engineer KGW-KEX, is back on the job after a week's lay-up with bad tonsillitis. Daughter born to assistant manager KGW-KEX, Larry Allen and wife. New arrival labelled Mary.

Admirer sent Gene Duncan KGW-KEX traffic manager, a real duck for Easter. The 'Ponner-fowl' was penned in the office sink all day Saturday much to the distraction of writing department.

### Nebraska

Isabel Dickason, who seers for John Henry, doing a lot of pinch-hitting for her boss while he stumps the farmers in Southwestern Iowa, to send him to Congress.

Hart Jenks, KOIL program director, winner of one of the six cars given away by the Brandels store in a slogan contest, is now a contest bug.

Grace Pool Steinberg taking the cooking job in the Brandels-KOIL electric kitchen left by departure of Mrs. Rohrs. Grace says she now spends all her walking time in a kitchen.

John Connor is added to the announcing staff of KFAB.

Russ Baker, KFAB-KFAB identifier, has an aversion to certain yarns while eating.

A. L. Beghtol, vice-president in the Union Holding Co. carries a heavy cane like he could use it.

Lysle De Moss, is both announcer and ork leader, latter job with Beck's Band.

Biz up substantially for other links in the state.

April business blading to exceed March, a near record month.

Harriett Harris moving from Hart Jenks office to the reception desk at KOIL-KFAB.

Sally Steele off the reception desk at KOIL-KFAB and into the sales department under E. E. Montgomery.

Wade Thompson from KFAB's Omaha studios to Lincoln where he takes over work of Ada Bell, gone to a new position at Troutdale-in-the-Pines.

Lois Green taking over women's hour at WOW while Bea Baxter in the hospital. Bea back on the job now feeling tops.

WAAW staff getting more hours tacked on them when station increases time till 7 p.m. daily, due to receding sunset times.

Johnny Gillin at the mike for the broadcast over WOW of the spring Electrical Exposition at the city auditorium.

Bill Wiseman of the Omaha Bee-News radio department handling the publicity and radio broadcasts for Electrical Exposition.

Isabel Dickason and Ernie Stowe taking partnership in a new Chevy Marriage set for June 7 in Council Bluffs.

Meyers-Hodek band out of the

### Philly's Best Comedy

Philadelphia, April 9. Another spring political season rolling around in Philly is pointing attention toward WIP, as the usual hot-bed of mud-slinging campaigns. Last year saw every candidate choosing the Gimbel station for the hurling of fiery epithets, with the outlet cashing in on plenty of time sold.

Funny part about past political wars was that opponents would sit around in the studio's foyer waiting their turns at the mike, and practicing for hot speeches by sending nasty looks all over the room. Always has been the most humorous free show in town. This coming election should top records.

Midnight Frolic and WOW round-the-town party to make way for a colored unit intact from K. C.

Frank Wetzel of the Omaha Baseball Club signing Jo. Vallee James as combo slugger-fly-snagger-crooner.

Jettabee Ann Hopkins, KFAB, is taking this equestrienne stuff seriously.

Ada Bell, KFAB, gets a job at the Union Holding Co. resort at Troutdale in the Pines, Colo.

Nebraska Chev dealers, with the departure of Benny from the air for their cause, want to know whether the co. is paying for the entertainment of prospective customers, or for the prez.

KFAB-KFOR Easter egg hunt was such a success, it will become an annual pullcy.

Red Nichols and band laid over a week here and rehearsed before going to Detroit.

### North Carolina

'Pioneer radio voice of the south,' WBT, will celebrate it's 13th birthday this week. A two-hour program will be offered. Lee Everett and Holly Smith are whipping program into shape.

Presence of mind on the part of Holly Smith, new production manager at WBT, saved a program last week. In the midst of R. S. Rainey's 'Safety Time,' and while an electrical storm was raging, the

## Guy Earl Complaint Up April 25

### Doubtful if Radio Code Authority Will Take Action on Charges

Washington, April 9. Echoes of press-broadcasters' war will reach ears of Radio Code Authority at next session, April 25, as result of protests from Southern California about publisher-station tie-ups.

Admitting receipt of a complaint from Guy Earl, KNX, Los Angeles, James W. Baldwin, code executive officer, declined to comment on the issues raised and said entire matter would be left up to industry policemen for decision.

Indications are either CA will avoid if possible being placed in the middle of economic hostilities between broadcasters and newspapers. While members here refused to talk for quotation, opinion was that press-publishers tie-up is not a code problem but a matter which should be handled by trade associations and stations independently.

Kick is that Los Angeles papers have agreements with stations

lights in the Wilder Building, went out. Holly, who was announcing the period, dived into his pocket for the trusty lighter, snapped it (and it actually worked), and by this feeble light the program continued with no more than two seconds delay.

### West

'Tubby' Quilliam and Dick Rickard of KOMO-KJR, Seattle, resorting around the Olympic peninsula tourists' paradise—in a business way.

Skeets Spurgeon of Five Hot Peppers is now announcer over WOWO, Fort Wayne.

William A. Schudt, Jr., manager of WBT, Charlotte, N. C., in New York City on a business trip that will last a week.

which result in favorable publicity for broadcasters putting on news programs as sustaining features. Recalcitrants who refused to subscribe to radio-publisher agreement feel practice will discourage papers from ever paying regular rates for air time, argument being exact reverse of that employed by publishers to force broadcasters to pay advertising rates for program listings.

Fair practices in code do not enter situation, in view of many industry leaders, since nothing can be done to force stations to abandon programs they are willing to carry as sustaining features. If news programs actually are broadcast for nothing, view is that code clauses on rate-cutting and rebates cannot be applied.

Code authority has encountered similar question before, taking view that sustaining programs in which casual credit is given some business firm are not within the category of advertising, but that when sustaining programs include a recognizable plug the distinction is eliminated.

Question in mind of codists here is tied up with history of news broadcasts. Industry figures point out that originally news flashes were carried by stations as sustaining features to build good will and that sports broadcasts come in same category. If stations can get sponsors for such features, well and good; if not, stations are at liberty to donate time as they please.

Four other important items are on docket for the 25th session. C.A. will take formal action on proposal of NRA that working time be cut further and wages upped; will consider second part of report on technicians; will go over proposed question-forms for survey of artists; a id will act on series of complaints about code practice clauses.

# JACK BENNY

WEAF FRIDAY, 10:30 P. M. E. S. T.

### MY COMPANY

MARY LIVINGSTONE  
FRANK PARKER  
DON BESTOR AND  
HIS ORCHESTRA  
DON WILSON

### MY AUTHOR

HARRY W. CONN

• •

### MY REPRESENTATIVE

ARTHUR S. LYONS

Presented by

GENERAL TIRE COMPANY



## New Business

(Continued from page 42)

ing two daily. Placed by Radio Sales, Inc. WBT.  
Shaw Distributing Co., Charlotte, N.C., 300 15-minute programs beginning April 8 running Monday, Wednesday, Friday, 12:30-12:45 p.m. May 4, thence six days a week, same time, to April 4, 1935. Placed locally, WBT.  
Shell Eastern Petroleum Prod., N.Y.C., twenty one-minute live announcements beginning April 13, twice daily between 6:10-30 p.m., to April 22. Radio Sales, Inc. WBT.  
Southern Public Utilities Co., Charlotte, N.C., 156 15-minute pro-

grams beginning April 2, running Tuesday, Thursday, Friday at 11:45-12:00 p.m., until April 1, 1935. Placed locally, WBT.  
Southern Radio Corp., Charlotte, N.C., 52 100-word announcements beginning April 2, running Monday, Wednesday, Friday, 1:15-1:17 p.m., until August 1, 1934. Placed locally, WBT.  
Sterch Bros. Stores, Inc., Charlotte, N.C., 120 15-minute programs Sunday, April 1-3, at 12:45-1:00 p.m. Placed locally, WBT.

### FORT WAYNE

Allied Mills Co., six days weekly, dog food advertising copy on breakfast club hour. WOWO.  
Kamm-Schellinger Beer Co. Complete sports review during entire baseball series through October. Daily at 8:15 p.m. WOWO.  
Dodge Auto Co., daily announcements renewal. WOWO.  
Gillette Co., daily announcements renewal. WOWO.  
Hillman China Co., daily announcements. WOWO.  
Muesel Silver Edge Beer, daily time service replying through summer months. WOWO.  
Kovernu Company, three announcements weekly. WOWO.  
Nubay Products of Ovelmo Co., three announcements weekly. WOWO.  
American Research Chemical Company, featuring Ruggu product, six announcements weekly. WOWO.  
Merlin Bergerger Wallpaper Company, three announcements weekly. WOWO.  
Lubrite Gas Company, daily announcements, through Scott-Howe-Bowen agency. WOWO.  
Elie Sheets Martha Washington Candies, daily announcements. WGL.  
Berghoff Greeting, noon noonday musical series daily. WOWO.  
Crazy Crystals, three times weekly renewals, through Chicago offices of company. WOWO.

### PHILADELPHIA

Edward L. Stokes, five-minute political talks. Signed direct for four weeks. WCAU.  
Watchtower, religious program, thirty minutes. Signed direct. WCAU.  
Phila. Distributors, Inc., tie-in announcements for the CBS Minneapolis Symphony programs, for duration of series. WCAU.  
United Drug Company, five 15-minute transmissions, "The Magic Hour." (Spot Broadcasting, Inc.) WCAU.  
National Gold Buying Service, five 50-word announcements. Signed direct. WCAU.  
Tumbler Laboratories, fifteen minutes daily at 9:45 a.m., for 13 weeks. (Atkins, Kynett Agency.) WFL.  
Grolier Society (Book of Knowledge), 15-minute question and answer period with Florence Hucl. Direct. WIP.  
Foz-Weiss, Inc., 8 p.m. time signals for 13 weeks. (Feigenbaum Agency.) WIP.  
Electrical Assoc. of Phila., daily spot announcements. Stewart Jordan Agency.) WIP.  
Edward Stokes, series of weekly 15-minute talks. (Jerome B. Grey Agency.) WIP.

### SEATTLE

Carsten's Packing Co., weekly half hour for 26 weeks, starting April 16. KOMO.  
Chamberlain Laboratories, series of 104 one-minute discs, April 2 to July 14. KOMO.  
Dwight Edwards Co., 15-minute Ansom Weeks disc over KOMO, April 17.  
Knoe Co., contract renewal for continuance of series of 15-minute discs. KOMO.  
Soap Lake Chamber of Commerce, 52 announcements. KJFR.  
Burtis, Inc. (Jewelers), three announcements weekly, 26 weeks. KOL.  
Crescent Mfg., 26 announcements. KOL.  
W. P. Fuller & Co., three time signals each evening, April 15 to May 14, Sept. 1 to Sept. 30. KOL.  
Maybelline Company, 13 one-minute discs. KOL.

### BALTIMORE

Cartor Medicine Co., of New York City, three announcements weekly, 52 times. Placed by H. H. Good Ad Agency. WBAL.  
Cushillie Goddard Co., once weekly tie-in announcement, four weeks. Placed direct. WBAL.  
General Baking Co., once weekly tie-in announcement, five weeks. Placed by Ratten, Barton, Durstine & Osborn of New York City. WBAL.  
J. R. Hunt Co., once weekly tie-in announcement, Sunday p. m., 23 weeks. Placed direct.  
Bonnie Lannon & Co., twice weekly shopping service announcements. Placed direct. WBAL.  
Truitt Dept. Store, three-spot announcements. Placed direct. WBAL.  
Lunny Fashions, Inc., single spot announcement. Placed direct. WBAL.  
May Co., seven spot announcements, daily, one week. Placed direct. WBAL.  
G. C. Murphy Co., pair of shopping

service announcements. Placed direct. WBAL.  
North-44 Market, 12 shopping service announcements. Placed direct. WBAL.  
Wyman Shoe Store, pair of shopping service announcements. Placed direct. WBAL.  
S. & N. Katz, seven spot announcements weekly, one year. Placed by Jos. Katz. WFBK.  
McGowan & Co., 63 daily spot announcements. Placed by Van Sant, Dugdale. WFBK.  
General Contracting Co., 13 electrical transcription announcements. Placed by M. Wayne Davis. WFBK.

### WINSTON-SALEM, N.

Leashmit and Little Shoe Store, 26 spot announcements. Placed locally. WSJS.  
Quality Service Stores, daily 15-minute program for one month. Placed locally. WSJS.  
Patterson Drug Company, 15-minute program each Thursday night for 13 weeks. Placed locally. WSJS.  
Esskey Products, six spot announcements weekly for 26 weeks. Placed locally. WSJS.  
Mentho Mulsion, 26 spot announcements for one month. Placed locally. WSJS.  
Stonback Headache Powder, renewal of spot announcement daily for one month. Placed locally. WSJS.  
Davis Department Store, daily spot announcement for one month. Placed locally. WSJS.  
Anchor Store, renewed contract for one month of fifteen minute broadcast from floor to store three times each week. Placed locally. WSJS.

### CHATTANOOGA

Johnson Tire Co., four months, three 15-minute programs weekly. WDDO.  
Tennessee River Milling Co., half-hour weekly until further notice. WDDO.  
Chattanooga Steam Laundry, Brock Candy Co., "Cooking School of the Air." WDDO.  
United Drug Co., five 15-minute programs. WDDO.  
McCormick Co., three times weekly, 20 weeks, on "Cooking School of the Air," starting May 1. WDDO.

### DENVER

Gillette Razor, 18 transcriptions during April. KLZ.  
Cystez, 15-minute electrical transcription daily, "Newspaper Adventures," one year. KLZ.  
Dodge Motor, two announcements daily, three weeks. KLZ.  
Mabeline, 13 spot announcements. KLZ.  
Chevrolet, two announcements daily one month. KLZ.  
White Eagle Motor Oil, one announcement daily, one month. KLZ.  
Seminole Paper, 26 15-minute programs, two a week. KLZ.  
Hills Bros., five five-minute programs a week, 26 times. KLZ.  
Gillette Blades, 15 one-minute spot announcements. KOA.  
Remedy, 26 one-minute spot announcements. KOA.

### LOS ANGELES

Frigidate Co., 8-8:30 p. m. nightly, except Saturday, "Musical Cruise of the World," Salvatore Santella orchestra and Mario Alvarez, John Rogers, Florence Martin, vocalists. KMPR.  
Bank of America, San Francisco, Don Lee Coast network, 7:30-7:45 p. m. Wednesday, "Leaders of Tomorrow." (C. Stuart).  
Colburn's, Inc., Monday, 10:10-10:15 a. m., musical narrations. (C. R. Stuart). KJH.  
Globe Outfitting Co., Monday, Wednesday, Friday, 3:30-3:45 p. m., "Everybody's Friend," music and philosophy. (Duke-Johannet Agency). KJH.  
Hills Bros., San Francisco, five minute intervals around 9 p. m., five nights a week, discs. (N. Ayer & Son). KJH.

### NEWARK, N. J.

Sheffield Farms Co., 7 weeks, starting April 17, Tuesdays and Thursdays, 5:15-5:30, recording, "Once Upon a Time." WOR.  
United States School of Music, contract extended April 8 until further notice, Sundays, 15 minutes. WOR.  
General Baking Co. (Bond Bread), 13 weeks renewal, effective April 8, Sundays, 15-minutes, Uncle Don. WOR.  
Garfield Tea Co., seven weeks, Mondays to Fridays inclusive, 15-minutes, Dr. H. L. Strandhagen, health talk. WOR.

### PITTSBURGH

B. C. Remedy Co., sponsorship of Sports Stadium, five spot announcements except Sunday. Placed by Harvey-Messingale Co. WWSW.  
State Auto Insurance Ass'n., 77 150-word announcements. Placed direct. WWSW.  
Pittsburgh Waterproof Co., three announcements daily for four weeks. Placed direct. WWSW.  
R. E. Loughney, Inc., 12 100-word announcements. Placed direct. WWSW.

### PORTLAND, ORE.

Hill Brothers, 26 times on five-minute transcription daily except Saturday and Sunday. Through N. B. Ayer and Sons. KGW.  
Davidson Baking Company, un-

## John Royal Off

John Royal left Saturday (7) on the first lap of his round the country goodwill tour. Initial stop is Chicago.

NBC program chief figures on being gone from New York about six weeks. His itinerary will above all take in stations affiliated with the network. To these he'll offer suggestions of program improvement, local showmanship ideas, etc.

## SHELL SWITCHING FROM DON LEE NET TO NBC

San Francisco, April 9.

Shell Oil pulls its Monday night hour variety show from the Columbia-Don Lee network at end of this month and starts May 7 on NBC. With that change it's expected the production point will remain in Los Angeles, as Shell moved the show down there three months ago because picture names for broadcast features were more easily available. Account is handled by J. Walter Thompson, which has another show for Langendorf bakes on NBC, a daily talk column with Hugh Hughes. Shifting of the show will also mean that Jennison Parker, continuity editor at KFRC (Don Lee) will bow out of that station to go with Shell for the Yabbut and Cheerily character he does with Bill Wright.

With these changes KFRC will bring back its Blue Monday Jam-boree to the Monday night spot currently held by Shell. The Jam-boree, one of the country's oldest variety shows, started as a two-hour broadcast about eight years ago and is still one of the Coast's leaders.

nouncement service. Through Botsford Constantine Company. KGW.  
George L. Botsford, announcement service. "Friendly Chat" program service. KGW.

Chamberlain Laboratories, Des Moines, transcriptions, one minute. Through Coolidge Adv. Company. KGW.

J. K. Gill, local stations, announcement service. KGW.  
Columbia Electric Company, one month announcement service daily. Through Gerber and Crossley Agency. KGW.

Packard Service and Sales, Inc., announcement service. KGW.  
Espresso Laboratories, one month program service, 15 minutes daily. Through W. S. Kirkpatrick Agency. KGW.

Dr. J. J. Colton, one year, 15-minute program service, "Marian Miller," heart expert counselor and family trouble smoother, three times weekly. KEX.

Gardner Nursery Company, five-minute announcement service. Through Northwest Radio Adv. Service. KEX.

Jake's Famous Crawfish, Inc., three months daily, announcement service. Through Phil Fennelly Agency. KEX.

School Relief and Property Tax Reduction League, six 15-minute program features. Through Vincent and Vincent. KEX.

### LINCOLN

Book Nook, announcements on Little Theatre of the Air. Fridays 3:30-4. KFAB.

General Tire, ten one-minute dramatic sketches on Mondays, Wednesdays, and Fridays and 25 25-word announcements per month for six months. KFAB.

Institute of Radio Broadcasting, daily announcements on Times and Tunes. KFAB.

Dearborn Chemical, announcements on Times and Tunes. Monday, Wednesday and Friday for six months. KFAB.

Lincoln Floral Co., announcements daily for two months on Times and Tunes. KFAB.

National Protective Ins., announcements for a month. KFAB.

Brunswick Balke, nine announcements. KFAB.

White Eagle Oil, 13 one-minute Eds. KFAB.

City of Lincoln, three-minute daily dramatic sketches for two months. KFAB.

Mary Jane, three months of daily announcements. KFAB.

Nu-Way shoe, one-minute announcements Wednesday and Saturday for a year. KFAB.

O'Shea Rogers, one 15-minute transcription. KFAB.

Pick n' Pay, nine spot announcements. KFAB.

H. P. Low, 10 one-minute announcements. KFAB.

State Tire, announcements. KFAB.

Shopping Guide, six day and three night announcements per week. KFAB.

Sears Roebuck, six announcements. KFAB.

Uneda Grocery, six announcements. KFAB.

## WMAQ WOULD BECOME CHI'S 3D 50,000 WATTER

Chicago, April 9.  
NBC has applied for a broadcast power for its red network outlet, WMAQ. Wants to double watts from 25,000 to the 50,000 top. Also wants to move transmitter.  
Two other transmitters locally have 50,000 watts, WENR-WLS and WGN, the Chicago Tribune station.

THE INTERNATIONAL BUFFOON

AL TRAHAN

PILOTING The "Fastest Show on the Air" The Terraplane TRAVELCADE SATURDAY, 10 P. M. WEA-FNB Dir. CHARLES MORRISON

ROY FOX AND HIS BAND CAFE de PARIS LONDON B.B.C. NETWORK

fred allen's HOUR OF SMILES With PORTLAND HOFFA IRWIN DELMORE LIONEL STANDER MINERVA FLOUS EILEEN DOUGLAS LENNIE HAYTONS IPANA TROUBADOURS Mater 1 by Fred Allen and Harry Taggart Management Walter Batchelor Wednesday, 9-10 P. M. E. S. T.

Isham Jones Orchestra

COMMODORE HOTEL, N. Y. The big show sponsored by EX L.A. every Monday, 9:30-10 P.M. Sustained. Wednesdays, Thursdays and Fridays, 11:30-12:30 P.M. Saturday is Grace Barrie. P.M. coast to coast. WABC Direction Columbia Broadcasting System

GRACIE BARRIE "The Sweetheart of the Blues"

"Variety" Said But above all it's got a little bundle of smash potential in Gracie Barrie. Here is a beauty enhanced by an air of freshness, combined with a lyrical voice is the fair to invest a song with emotional meaning and deliver it with selection. The reception that the girl received at the performance would indicate that the hub of The Gracie Barrie Show is Gracie Barrie. Sole Direction HERMAN BERNIE 1619 Broadway, New York

VIVIAN JANIS "ZIEGFELD FOLLIES" CBS, Mon-Fri., 12 Midnight Sole Direction HERMAN BERNIE 1619 Broadway New York City

THE ARMOUR JESTER PHIL BAKER EVERY FRIDAY EVENING WJZ, NBC NETWORK COAST-TO-COAST

NEW YORK 9:30-10 P. M. E.S.T. Thru Station WJZ CHICAGO 8:30-9 P. M. C.S.T. Thru Station WENR

HARRY McNAUGHTON ALIAS "BOTTLE" THE ARMOUR HOUR Coast-to-Coast every Friday Evening NEW YORK 10:10 P.M. E.S.T., WJZ CHICAGO 9:30-9 P.M. C.S.T. Thru Station WENR Permanent Address, LAMBS' CLUB, 130 West 44th St., New York City

ABE LYMAN AND HIS CALIFORNIA ORCHESTRA COAST-TO-COAST WABC SUNDAY, 2-3 p. m. WEA-FNB 8:30 p. m. 9 p. m.

RUBY NORTON 8th MONTH STILL ON TOUR WITH GREENWICH FOLLIES JACK CURTIS and ALLEN Palace Theatre Bldg. York

COLUMBIA BROADCASTING SYSTEM Presents

LEON BELASCO ARMOUR PROGRAM 9:30-10 P. M. FRIDAYS WJZ MON, FRI, WABC, 12 Nightly St. Martin Hotel, New York Sole Direction HERMAN BERNIE 1619 Broadway, New York

RAY PERKINS Palmer House Cushman's Sons CHICAGO BAKERIES NBC WOR Direction SEDLEY H. BROWN

# Radio Directory

(As a convenience for advertising agencies, sponsors, and other readers, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.)

## New York City NBC (Stations WJZ-WFAP)

80 Rockefeller Center  
Circle 7-8800  
M. H. Aylesworth, President.  
Richard C. Patterson, Jr., Executive V.P.  
Edward Kobak, V.P. Gen. Sales  
A. L. Ashby, V.P. and Gen. Atty.  
George Smiles, V.P. on Artists' Service.  
John F. Royal, V.P. on Program.  
Roy C. Winters, V.P. on East Div. Sales.

## EDDIE PEABODY

The  
Instrumental Stylist

PURE OIL PROGRAM  
EVERY SATURDAY  
WJZ-9-9:30 P.M.-NBC

Featured Nightly  
HOLLYWOOD RESTAURANT  
NEW YORK

Week of April 13th  
LOEW'S STATE THEATRE  
NEW YORK

Personal Manager  
RUDY VALLEE

## HENRY BURBIG

"A Gay Young Blade"  
GILLETTE PROGRAM  
Monday, Wednesday, Friday  
6:45 P.M., WJZ

Sole Direction  
Ben Rocks Productions

## IRENE TAYLOR

Personal Management

SEGER ELLIS  
ROCKWELL-O'KEEFE, Inc.

RKO Bldg., N.Y., New York

## Jack and Loretta Clemens

WJZ  
10:45-11 A.M.  
Mon., Wed., Fri.  
WILBERT'S  
FLOOR WAX

Sole Direction  
Ben Rocks Productions

THE GREEK AMBASSADOR  
OF GOOD WILL

## GEORGE GIVOT

On tour with condensed  
version "New Yorkers"

Sole Direction  
HERMAN BERNIE  
1019 Broadway, New York

Frank Mason, V.P. on Public Relations.  
Mark Wood, Treas., Asst. to Exec. V.P.  
Lewis MacConach, Secretary.  
Alfred H. Morton, Bus. Mgr., Program  
Dept.  
Lloyd Thomas, Mgr. Local Sales.  
W. C. Hoyt, Mgr. Local Sales Promotion.  
C. W. McKen, Auditor.  
H. F. Kelly, Asst. Auditor.  
C. W. Hurn, Gen. Engineer.  
Frank Mullen, Agricultural Dir.  
J. deJara Almonte, Evening Operations.  
Bertha Brinard, Program Mgr.  
G. W. Payne, Operations.  
R. J. Teichner, Asst. to Treas.

Department Heads  
Donald C. Shaw, Eastern Sales Mgr.  
Thos. J. Bellino, Music Library.  
W. D. Bloxham, Purchasing Agent.  
G. W. Johnson, Chief Engineer.  
O. B. Hanson, Mgr., Plant Operation and  
Engineering Dept.  
Ruth Foster, Personnel Supervisor.  
Donald Withcomb, Mgr. Sta. Relations.  
Paul F. Peter, Mgr. Statistical Dept.  
G. W. Johnson, Mgr. Press Relations  
Dept.  
Harold Kemp, Artists Service Popular  
Talent.  
S. T. Tutthill, Sales Mgr., Artists' Service.  
Quinton Adams, Office Mgr.  
E. P. H. James, Sales Promotion Mgr.  
Mrs. Frances Rockefeller King, Mgr. private  
entertainments.

CBS  
(Station WABC)  
485 Madison Ave.  
Wickham 2-2000  
William E. Paley, President.  
Edward Egan, Executive V.P.  
Sam Fickard, V.P.  
Hugh Kendall Boice, V.P. in Charge of  
Sales.  
Lawrence W. Lowman, V.P. on Operations  
and Secretary.  
M. E. Ruyton, Treasurer.  
William H. Ensign, Asst. Sales Mgr.  
Reed McMurtrie, Com. Program Supers.  
Julian Field, Comm. Program Dir.  
John P. Seabach, Program Oper.  
G. G. Guide, Publicity.  
Edwin E. Coban, Technical Dir.  
Paul White, Special Feature.  
Paul W. Keaton, Sales Promotion.  
John J. Karol, Market Research.  
W. M. Gittman, Sales Mgr.  
Charles Stark, Local Sales.  
John S. Carille, Production Mgr.  
Frederic F. Wille, Educational Dir.  
Julius Mattfeld, Music Library.  
Hugh Cowham, Commercial Engineer.  
Courtney Savage, Dramatic Dir.  
Ralph J. Wonders, Mgr. Artists' Bureau.  
Paul Ross, Mgr. Personal Bookings.

WOR  
Bamberger Broadcasting Service, Inc.  
1440 Broadway  
Pennsylvania 6-8888  
Alfred J. McCosker, Station Mgr.  
Theodore Streibler, Asst. to Pres.  
A. A. Conner, Gen. Mgr.  
Walter J. Neff, Sales Mgr.  
Lewis Bell, Program Mgr.  
George Shackley, Musical Dir.  
Robert L. Wilder, Associate Program  
Mgr.  
David Caseln, Press Mgr.  
J. R. Poppels, Chief Engineer.

WINS  
American Radio News Corp.  
114 E. 58th St.  
Eldorado 5-6100  
Bradley Kelly, Station Mgr.  
Philip P. Whitten, Sales Mgr.  
Frederic Wall, Production Mgr.  
Vincent Sorey, Musical Dir.  
H. Harrison, Acting Program Dir.  
George Wicks, Press.

WMCA  
Licensees, Knickerbocker Broadcasting Corp.  
Donald Plamm, Pres.  
Operated by Federal Broadcasting Corp.  
Broadway at 53d St.  
Columbus 5-5660

Geo. B. Storer, Pres.  
John T. Adams, Executive V.P.  
Clendenning J. Ryan, Jr., V.P.  
James K. Morris, Treasurer.  
Harry Carlson, Program Dir.  
Jack Ricker, Production Mgr.  
Robert Hood Bowers, Musical Dir.  
Charles Martin, Dramatic Dir.  
Harry Pascoe, Comstock Dir.  
Frank Hennig, Mgr. Artists' Bureau.  
Robert S. Wood, Jr. Public Relations.  
Franz Marx, Chief Engineer.

WLW  
Universal Broadcasting Corp.  
415 W. 59th St.  
Columbus 5-7030  
H. F. Riley, Dir.  
J. E. Klerman, Business Mgr.  
J. W. Bior, Sales Mgr.  
George O'Brien, Program Dir.  
Rudolph Furst, Musical Dir.  
Joseph Deppa, Chief Engineer.

Chicago  
NBC  
Merchandise Mart  
Superior 8300  
(Stations WENR-WMAQ)

Niles Trammell, V.P. in charge.  
Eben Kany, Asst. V.P.  
F. G. Parker, Asst. Gen. Mgr.  
Fred Weber, Station Relations Mgr.  
John Whalley, Office Mgr.  
Roy Sheld, Chief Musical Dir.  
C. L. Menner, Production Dir.  
Sidney Straus, Program Mgr.  
Alex Robb, Asst. Program Mgr.  
Sidney Straus, Asst. Program Mgr.  
Willis Cooper, Continuity Ed.  
Frank Mullen, Dir. of Agriculture.  
Judith Waller, Educational Dir.  
Kenneth Carpenter, Sales Mgr.  
Bill May, Local Sales Mgr.  
J. E. Shoverman, Sales Service Mgr.  
E. C. Carlson, Sales-Promotion Mgr.  
Howard Laugens, Chief Engineer.  
M. W. Rife, Chief Field Engineer.  
B. R. Donages, Maintenance Mgr.  
Al Williamson, Publicity Mgr.

CBS  
Wrigley Bldg.  
Whitehall 7000  
(Station WBBM)  
H. Leslie Atlas, Vice-Pres. in Charge.  
J. King, Asst. to Vice-Pres.  
Leonard Erikson, Western Sales Mgr.  
J. Kelly Smith, WBBM Sales Mgr.  
Hob Stephenson, WBBM Asst. Sales Mgr.  
Richard Elpers, Sales Research Dir.  
Walter Freston, Program Director.

Deles Owen, Program Operations Mgr.  
Holland Engle, Asst. to Program Director.  
Ray Appleby, Dramatic Prod. Mgr.  
Don Bernard, Studio Prod. Mgr.  
Howard Neumiller, Music Dir.  
Henry Klein, Continuity Editor.  
Frank Palmer, Chief Engineer.  
Bob Kaufman, Publicity Mgr.  
Edna Martin, Chief Engineer.  
Ray Black, News Service Mgr.  
Arthur Wiener, Community Concert Mgr.  
McClure Bellows, Columbia Concert Mgr.

KYW  
trauss Bldg.  
Wabash 4040  
Homer Hogan, Gen. Mgr.  
Parker Whasley, Production Mgr.  
Harold E. Bean, Asst. Production Mgr.  
Max Maupin, Musical Director.  
E. E. Randall, Chief Engineer.  
Umer Turner, Publicity Dir.

WCFL  
Furniture Mart  
Delaware 9000  
John Fitzpatrick, President.  
Edward N. Nockles, Gen. Mgr.  
Franklin Landquist, Bus. Mgr.  
Maurice Lynch, Chief Engineer.  
Howard Kegan, Production Dir.  
Eddie Hanson, Musical Dir.  
Howard Keegan, Chief Engineer.  
Maynard Marquardt, Chief Engineer.

WJJD  
Lake and Wells Sts.  
State 5468  
Ralph Atlas, Gen. Mgr.  
Art Linick, Commercial Mgr.  
Joe Allabough, Chief Announcer.

## Chicago Ad Agencies

Radioduct Executives  
Aubrey, Moore & Wallace, Inc.  
410 North Michigan Ave.  
J. H. North.  
F. G. Ibbett.

N. W. Ayer  
164 W. Jackson Blvd.  
Nelson McGuire.  
Batten, Barton, Durstine & Osborn  
221 N. La Salle St.  
George May.

Jackett-Sample-Hummert  
221 N. La Salle St.  
Edward Alesschre.  
N. H. Peterson.

Doremus & Company  
208 S. La Salle St.  
H. Ray Henderson.  
Erwin, Wasey & Co.  
230 N. Michigan Ave.  
William Weddell.

Fredericks & Mitchell, Inc.  
360 N. Michigan Ave.  
Karl Frederick.  
Charles Daniel Frey  
333 N. Michigan Ave.  
Larry Triggs.

Gundlach Advertising Co.  
400 N. Michigan Ave.  
Irving Rosenbloom.  
Hurst Hurst & McDonald  
520 N. Michigan Ave.  
N. L. Pumphalan.

Kastor  
360 N. Michigan Ave.  
Read Wight.  
Kirtland-Engel  
646 N. Michigan Ave.  
R. M. Kirtland.

Lurd & Thomas  
919 N. Michigan Ave.  
Lewis Goodkind.  
Matteson, Fogarty, Jordan  
307 N. Michigan Ave.  
H. L. Weller.

McCann-Erickson  
910 S. Michigan Ave.  
Raymond Atwood.  
Hays McFarland  
333 N. Michigan Ave.  
Nate Caldwell.

McJunkin  
228 N. La Salle St.  
Gordon Best.  
Needham, Louis & Brorby  
N. 10, Michigan Ave.  
Helen Wing.  
Reincke-Ellis-Younggren.

Finn  
520 N. Michigan Ave.  
Russ Williams.  
Roche, Williams & Cunningham, Inc.  
Strauss Bldg.  
William Ridge.

Rogers & Smith  
20 N. Wacker Drive  
Everett Opie.  
Ruthrauff & Ryan  
360 N. Michigan Ave.  
rank Steele.

Stack-Goble  
8 S. Michigan Ave.  
Ralph Goble.  
J. Walter Thompson  
410 N. Michigan Ave.  
Vic Marvin.

U. S. Advertising  
612 N. Michigan Ave.  
George Enzinger.  
Wade Adv. Agency  
208 W. Washington St.  
Walter Wade.

WLS  
1230 W. Washington  
Haymarket 7500  
Burridge Butler, President.  
Glenn Snyder, Gen. Mgr.  
George Diagar, Chief Engineer.  
D. R. McDonald, Asst. Mgr.  
Tom Rowe, Chief Engineer.  
Clemens Leachman, Chief Engineer.  
Hal O'Halloran, Chief Announcer.  
Julian Bentley, Publicity Dir.

WGN  
Lake Hotel  
Superior 6100  
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  
123 N. Crawford  
Van Buren 8000  
Gene Dyer, Station Mgr.  
Charles Lantieri, Production Mgr.  
Joseph Brubaker, Chief Engineer.  
John Vgn, Musical Dir.  
Don Cramer, Chief Announcer.

WIND  
201 North Wells.  
State 5468  
Ralph Atlas, President.  
Frances Kennedy, V.P.  
Frank Morris, Production Mgr.  
John Muri, Musical Director.  
T. McMurray, Chief Engineer.  
Art Jones, Chief Announcer.

Advertizing Agency  
Lord & Thomas-Henry Sellinger.  
J. Walter Thompson-Tom Luckenbill.  
Erwin-Wasey-William Weddell.  
N. W. Ayer-W. G. McGuire.  
McCunkin-Frank Steel.  
BBD&O-George May.  
Blackett-Sampson-M. H. Peterson.  
Hurst Hurst McDonald-Art Decker.  
Hays MacFarland-Nate Caldwell.

San Francisco  
NBC  
(Stations KGO-KPO-KYA)  
Western Division  
111 Sutter St.  
Sutter 1600  
Don E. Gilman, V.P. and Western Div.  
Mgr.  
L. McCarthy, Asst. iv. Mgr.  
Law Frost, Prog. Dir.  
Harry Anderson, Sales Mgr.  
T. M. Gannon, Mgr. of Plant Operations  
and Engineering.  
Lloyd B. Yoder, Press Dir.  
William Andrews, Chief Announcer.  
Cecil Underwood, Prod. Mgr.  
Roy Frothingham, Sales Promotion Mgr.  
Meredith Willson, Musical Dir.

KYA  
988 Market St.  
Prospect 5466  
Edward McCullum, Station Mgr.  
Lynn Chapp, Prog. Dir.  
Harry Bechtel, Chief Announcer.  
KFRG  
(Don Lee-Columbia outlet)  
1000 Van Ness Ave.  
Prospect 8100  
Fred Pabst, Don Lee Gen. Mgr.  
Harrison Holloway, Station Mgr.  
William Wright, Prog. Dir.  
Arthur Kemp, Sales Mgr.  
Al Cormack, Technical Dir.  
Claude Sweeten, Musical Dir.

KJBS  
(Julius Brunton & Sons, owners)  
1880 Bush St.  
Ordway 4148  
Ralph Brunton, Mgr.  
Ralph Smith, Prog. Dir.

KTAB  
115 O'Farrell St.  
Garfield 4700  
M. E. Roberts, Mgr.  
Frank X. Galvin, Prog. Dir.

Los Angeles  
KHJ  
(Columbia Don Lee Broadcasting System)  
1079 West 7th Street  
Vanduyke 7111  
Don Lee, President.  
C. Ellsworth Wylie, Gen. Mgr.  
Raymond Paige, Musical and Program  
Dir.  
Paul Rickenbacher, Production Mgr.  
Kenneth Mills, Asst. Prod. Mgr.  
Herbert Witherspoon, Traffic Mgr.  
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ)  
David Heenan, Publicity Mgr.  
Thomas Lee Artist Bureau, Ted Braun, Mgr.

KFI and KECA  
(NBC outlets)  
Earle C. Anthony, Inc.  
1000 So. Hope Street  
Richmond 9111  
Earle C. Anthony, President.  
Arthur Kalen, V.P. and Gen. Mgr.  
Glen Dolberg, Program Dir.

KFWB  
Warner Bros. Pictures Corp.  
Warner Theatre Bldg.  
Hollywood 6316  
Gerald King, Gen. Mgr.  
Chester Mitterdorf, Commercial Mgr.  
Jack Joy, Program Dir.  
Johnnie Murray, Charge Vaude Programs  
Kay Van Riper, Charge Dramatic Prog.  
Les Hewett, Chief Engineer.  
Frank Murphy, Supervising Engineer.  
George Fischer, Publicity.

KNX  
Western Broadcasting Co.  
Otto K. Olsen Studios, Hollywood.  
Hempstead 4101  
Guy C. Earl, Jr., President.  
Naylor Rogers, Asst. Gen. Mgr.  
Carl B. Nissen, Commercial Mgr.  
Kenneth C. Ormiston, Technical Super-  
visor.  
Van C. Newkirk, production manager.  
Wilbur Hatch, Office Mgr.  
Leo Mawhinney, publicity.

KMPC  
(Beverly Hills)  
MacMillan Petroleum Corp.  
8631 Wilshire Blvd.  
Crestview 3101  
Hugh Nenn, Jr., Gen. Mgr.  
Jerry Tegenro, publicity.  
Baron Von Igdy, production manager.

KMTT  
KMTT Radio Corp.  
915 No. Formosa, Hollywood  
Hillside 1161  
Reed C. Callister, President.  
David Ballou, General manager.  
Salvatore Santella, Musical Dir.

KGFJ  
1417 So. Figueroa Street  
Prospect 7780  
Ben S. McCollahan, owner.  
Duke Hancock, Mgr.  
Firestone Broadcasting Co.  
KFCF-FVD  
841 South Spring Street  
Madison 1176  
Frank Doherty, President.  
V. G. Fretag, Chief Engineer.  
Del Lyon, Sales Mgr.

KTM  
Pickwick Broadcasting Co.  
214 So. Vermont  
Exposition 184  
Charles Wren, Pres.  
George Martinson, Manager.  
KFAA-FVD  
Los Angeles Bldg. at  
845 Mariposa Ave.  
Filizoy 1231  
E. L. Cord, President.  
George Moskowitz, Commercial manager.  
Calvin Smith, studio manager.  
Burton Bennett, program director.  
Chauncey Haines, Jr., musical director.  
Tom Gibson, charge dramatics.

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## 'Spinning Wheel' Leads the Sheets Coast-to-Coast

March started off with the sheet music business limping badly, and in that condition it remained through the month. Chaos brought on by the Music Dealers Service-Max Mayer litigation reflected itself in the behavior of the dealers. Later were not only ordering in small and cautious lots, but they were shipping 'em back in hefty bundles to the MDS so as to gain extra return and discount privileges.

Drag in the sheet industry did not reflect itself in the mechanical field. Turnover of discs showed a marked pickup during March.

For the second consecutive month the publishing vernal failed to produce a new real smash seller. 'Old Spinning Wheel' (Shapiro) had no trouble to make it top call for the third month. 'Smoke Gets in Your Eyes' (T. B. Harms) was nudged out of second place by 'This Piggy Went to Market' (DeSylva), while 'Wagon Wheels,' another Shapiro-Bernstein delegate, moved in among the six best the early part of the month.

'Little Grass Shack' (Sherman Clay) was still solidly second among the topline through the first week of April. Same went to T. B. Harms' other click 'Caricoa'. Among the March runners-up were 'Make Hay While the Sun Shines' (Robbins), 'You Oughta Be in Pictures' (Harms), 'Goodnight, Little Girl' (Morris) and 'Throw Another Log on the Fire' (Feist). Showing stout climbing propensities were 'Little Dutch Mill,' 'Somebody Cares' (Morris), 'Going to Heaven on a Mule' (Witmark), 'In a Shelter from a Shower' (Broadway) and 'Boulevard of Broken Dreams' (Remick).

Among the phonograph fraternity Bing Crosby led for Brunswick. Little Jack Little proved the white-haired boy for Columbia, and Eddie Duchin was responsible for the three best sellers on the Victor list.

### Lent Makes Chi Hesitate

Chicago, April 9. Business took a slight fall-off in March, which is the usual trend with the pre-Easter season. Now the music business looks for a regular climb until about the middle of June.

'Spinning Wheel' is the easy winner on the best selling list, running almost twice as fast as the runner-up, 'Piggle'. From a trend the next winner will be 'Little Grass Shack,' which is hopping fast. Bunched at seventh, eighth, ninth and tenth are 'Let's Fall in Love,' 'I Couldn't Take It, Baby,' 'Throw Another Log on the Fire' and 'Well Make a Man Out of You,' but starting on the verge of 'Butterfingers' and 'One Thousand Good Nights.'

Discs remain on the right side of the fence, with the automatic sales continuing to help. Through the music taverns and other outlets the automatics are supplying about 25-35% of the total disc money.

### 'Caricoa' Coast Disc Leader

Los Angeles, April 9. 'Caricoa,' recorded by Enrico Madriguera's orchestra for Columbia, led the disc on platter sales in March, with 'Little Grass Shack' running a close second and coming near to again topping the Brunswick releases. 'Spinning Wheel' held strong for Victor.

In the sheet music field jobbers report 'Old Spinning Wheel' continues to top, with 'Grass Shack' giving the lead in disc run. Continued heavy demand noted for 'Wagon Wheels.'

Trade was slow early part of month, but last two weeks, particularly week before Easter, brought brisk demands. Guy Lombardo Brunswick recordings were much in demand, particularly 'during' and immediately after his Paramount stage engagement.

### UNIT REPLACES BAND

Omaha, April 9. Lily Meyers-Frank Hudek band, playing at the Midnight Frolic since its opening some weeks ago, are out in an attempt to cut club's overhead.

A colored unit, including band and entertainers was brought in from Kansas City to replace.

# MARCH MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS SALES MADE DURING MARCH BY THE LEADING JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORY

## 6 Best Sellers in Sheet Music Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
SONG—No. 1	'Old Spinning Wheel'	'Old Spinning Wheel'	'Old Spinning Wheel'
SONG—No. 2	'Piggy Went to Market'	'This Little Piggy Went to Market'	'Little Grass Shack'
SONG—No. 3	'Smoke Gets in Your Eyes'	'Little Grass Shack'	'Caricoa'
SONG—No. 4	'Wagon Wheels'	'Wagon Wheels'	'Piggy Went to Market'
SONG—No. 5	'Little Grass Shack'	'Boulevard of Broken Dreams'	'Temptation'
SONG—No. 6	'Caricoa'	'Smoke Gets in Your Eyes'	'Going to Heaven on a Mule'

## 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	'Little Dutch Mill,' 'Shadows of Love' (Bing Crosby)	'Cari' (Castilian Troubadours)	'Night on the Water' (Guy Lombardo Orch.)
BRUNSWICK—No. 2	'Love Me,' 'Infatuation' (Casa Loma Orch.)	'Love Locked Out' (Bert Ambrose Orch.)	'Little Grass Shack' (Ted Florito Orch.)
BRUNSWICK—No. 3	'Ill Wind,' 'As Long as I Live' (Leo Reisman Orch.)	'Little Dutch Mill' (Guy Lombardo Orch.)	'Temptation' (Bing Crosby)
BRUNSWICK—No. 4	'Good Night, Little Lady,' 'She Reminds Me of You' (Hal Kemp Orch.)	'Neighbors' (Freddy Martin Orch.)	'You're Gonna Lose Your Girl' (Casa Loma Orch.)
BRUNSWICK—No. 5	'Jungle Fever,' 'I Found a New Baby' (Mills Bros.)	'Little Grass Shack' (Ted Florito Orch.)	'Yvonne' (Jack Carlton)
BRUNSWICK—No. 6	'You Oughta Be in Pictures,' 'Little Dutch Mill' (Guy Lombardo Orch.)	'Boulevard of Broken Dreams' (Hal Kemp Orch.)	'Going to Heaven on a Mule' (Gus Arnheim Orch.)
COLUMBIA—No. 1	'Nothing But the Best,' 'You Oughta Be in Pictures' (Little Jack Little Orch.)	'Old Roses' (Little Jack Little Orch.)	'Caricoa' (Enric Madriguera Orch.)
COLUMBIA—No. 2	'Here Goes,' 'The Beat of My Heart' (Ben Pollack Orch.)	'Smoke Gets in Your Eyes' (Emil Coleman Orch.)	'Old Pappy' (Benny Goodman Orch.)
COLUMBIA—No. 3	'Wonder Bar,' 'I Love Gardenias' (Emil Coleman Orch.)	'Old Mamma' (Ben Pollack Orch.)	'Little Grass Shack' (Ben Pollack Orch.)
COLUMBIA—No. 4	'True,' 'Oh! The Pity of It All' (Enric Madriguera Orch.)	'Caricoa' (Enric Madriguera)	'There Goes My Heart' (Enric Madriguera)
COLUMBIA—No. 5	'Emaline,' 'Georgia Jubilee' (Benny Goodman Orch.)	'You Oughta Be in Pictures' (Little Jack Little Orch.)	'This Little Piggy' (George Olsen Orch.)
COLUMBIA—No. 6	'Marie,' 'Minor Mania' (Claude Hopkins Orch.)	'Wagon Wheels' (George Olsen Orch.)	'Music Makes Me' (Emil Coleman Orch.)
VICTOR—No. 1	'Let's Fall in Love,' 'Love Is Love Any-where' (Eddie Duchin Orch.)	'You Oughta Be in Pictures' (Rudy Vallee)	'I Was in the Mood' (Eddie Duchin Orch.)
VICTOR—No. 2	'Piggy Went to Market,' 'If I Didn't Care' (Eddie Duchin Orch.)	'Over Somebody Else's Shoulder' (Isam Jones Orch.)	'Orchids in the Moonlight' (Rudy Vallee Orch.)
VICTOR—No. 3	'Caricoa,' 'Raffers' (RKO Studio Orch.)	'Wagon Wheels' (Paul Whiteman Orch.)	'There's Something About a Soldier' (Ray Noble Orch.)
VICTOR—No. 4	'I Couldn't Take It, Baby,' 'One Hundred Years from Today' (Eddy Duchin Orch.)	'Let's Fall in Love' (Eddie Duchin Orch.)	'Let's Fall in Love' (Eddie Duchin Orch.)
VICTOR—No. 5	'Smoke Gets in Your Eyes,' 'Something Had to Happen' (Paul Whiteman Orch.)	'Caricoa' (Harry Sosnik Orch.)	'Caricoa' (Harry Sosnik Orch.)
VICTOR—No. 6	'Orchids in the Moonlight,' 'Flying Down to Rio' (Rudy Vallee)	'Shelter from a Shower' (Jan Garber Orch.)	'Old Spinning Wheel' (Ray Noble Orch.)

## NIGHT CLUB REVIEWS

### Hotel Pennsylvania, N. Y.

The Pennsy's Madhattan room (accent on the 'mad'), an ultra-modern interior, has a new dance attraction in Don Bestor's tip-top combo, plus Baron and Blair holding forth with smart ballroomology.

Bestor has been at the Biltmore hotel and brings to the Pennsy, which is more in the commercial hostelry category from which aura the Statler management has been trying to remove it, a fitting brand of conservative yet compelling dancing.

Bestor's 16 men (which is an augmentation) know how to dish it out and the customers seemingly take to it.

Baron and Blair are very ultra. They've been around New York and the table cards also heralds them as from the Mayfair hotel, London, and a Monte Carlo resort spot. Girl is a looker, packs a load of a.s. and knows to accentuate that aspect of it, incidentally. Her partner is equally worthy and both make a capable dance team, further enhanced by a nice sense of showmanly values such as the 'Caricoa' for ultra-modernism and that bender-outer, collegiate finale for comedy flavoring.

The three B's, Baron, Blair and Bestor's band, could essay a week at the Cap or the Palace with little difficulty (doubling from the Pennsy) and that's an idea that probably has suggested itself already to them or their agents.

### Oriole Terrace, Detroit

Detroit, April 6. This is the first of the modern trend towards theatre night clubs in vogue in New York. Spot is new and in former years was the best known and most successful in town. In recent years it hasn't been so fortunate.

Present owner, Sam Fraser, has spent money redecorating and in the more important item as to show. This one is a production of a fair produced by Wally Milam and consists of six acts, a line of 12

girls and six show girls. Bands are Sammy Watkins and a tango combo, Del Pozo.

Spot originally seated 1,000, with about 200 eliminated in the remodeling. But it has gained more in atmosphere than it lost in seating capacity.

Management was most fortunate in two choices for the opening. One is the dance band (Watkins) and the other in the master of ceremonies, Art Ball. Watkins is well known locally, but this spot gives his music its best background so far. Acoustics are good and the bandstand is located at the end of a large dance floor that gives ample room for hoofing.

Ball has been here before, but never in better voice. When he opened up without using the p.a. system he knocked them off their seats and made it easy for the rest of the show.

Other acts were Karle LeBaron Trio, looking better on a nite club floor than in a theatre; Four Reeves Sisters, Chita, Lillian Barnes and Dave Tannen.

Spot features mixed drinks for a 40c top. Minimum charge weekly days and \$1 cover on Saturdays.

### Sues Sam Fox Co.

May Z. Kaufmann as executrix of the late Mel B. Kaufmann who wrote many compositions for Sam Fox Music Corp. publication has started suit for \$20,000 against Sam and Harry Fox, heads of the firm.

Through Pauline M. Berko, who is attorney for the Songwriters' Protective Ass'n, Mrs. Kaufmann alleges that between 1915-1932 her husband wrote extensively for Fox and that in January, 1931, sundry royalty disputes were compromised, but that the compromise agreement was never consummated by Fox. Julian R. Abeles is acting for the publisher.

Harold Stern moves up to the Montclair's roof, New York, April 17.

### FREDERICKS EXPAND

Canton, April 9. Frederick Brothers Music Corporation, engaged in band booking in the south and west with headquarters in Kansas City, will shortly extend their activities to eastern territory.

William Frederic is negotiating for permanent offices in Cleveland.

## FRENCH POP MUSIC CONSERVATIVELY OK

Paris, March 31.

Despite the general cautiousness and business sickness here, due to the unsettled political and economic conditions, American music is doing well in France, according to Hugo Bryk, European representative of the American Society of Authors and Composers, who has been back here from his American trip long enough to have a good look around.

Sheet music is finding fair sales, Bryk says, mostly in the original English, and records, particularly Brunswick, have a good market. The old numbers are still good, for the French are conservative and the turnover in titles is small here.

Francis Dee, leading French publisher, has just renewed for another two years his contract with Irving Berlin, giving him French rights to all numbers as well as the film music of RKO Radio Pictures, Columbia, United Artists and Walt Disney. Latter's numbers are among the biggest moneymakers in France.

'Big Bad Wolf' is still going strong in all forms.

Bryk just returned to Paris from a short trip to London.

## Cox Group After Col. Phono. Interests, Say \$50,000 Needed in Deal

Chicago, April 9. Grigsby-Grunow company and subsidiaries go on sale here April 15.

Indicated that the old Columbia Phonograph crowd, headed by Harry Cox, will buy back the Columbia Phonograph interests. Figured that the actual cash needed for the takeover is \$50,000.

### Canton's Bands

Canton, April 9.

Meyers Lake continues its parade of name bands, with Ted Weems drawing in 3,400 for the new high for the 1934 season. Jan Garber is booked for April 11, to be followed by Hal Kemp, Ace Brigode and Guy Lombardo.

Philadelphia Dances to OLIVER NAYLOR and His Orchestra at The Batters in the Quaker City and broadcasting via WIP and WCAU. The tunes they play might seem outstanding. For example: "A THOUSAND GOOD NIGHTS," "DANCING IN THE MOONLIGHT," "TODAY," "MOONLIGHT WALTZ," "I JUST SHOULD TAKE IT, BABY," "INFATUATION."

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# Quakertown's Sudden Night Life Yen Baffles Boys Who Know Burg

Philadelphia, April 9.

This town, where they used to pull in the curb at 9 p.m., is turning night life-conscious. During the last two weeks Philly added three big nite club openings to swell an already large total, which is proving to be a mysterious phenomenon among local stay-outs.

On Saturday (21) Meyer Davis started the entertainment ball rolling by returning to Philly with a 15-piece band and Gomez and Winona. First night turnout was terrific. Mickey Albert followed with a switch to Jack Lynch's Cafe Marguery in the Adelphi hostelry, leaving the Chez Samakann spot for Joe Lewis' debut the eve after (3). On Wednesday, the next day, Lew Pollack, the song scribbler, eased into the Walton Roof with the largest floor show in town.

And the mystery is, how long will it last? Local entertainment attitude has always been poor, with the public preferring a bridge game at home. But a current night-time whirl around town would have an observer believe that nobody ever sleeps. Probable reason may be the liquor flow, although Philly has never been very dry, regardless of police clean-ups. Certainly, names aren't drawing the heavy biz, because the town hasn't had a chance to get acquainted with m.c.'s and nite club performers. Club owners are finding new faces at every show. There isn't the usual run of customary rounders of the night spots, nor are there very many complaints about high tariff at several places, some charging off Broadway prices and getting away with it.

Formerly one or two favorite niteries got what little business there was around. Now the crowds are just milling from one joint to another without any obvious purpose. Surprising thing about the new era is the striking out on the week-end in the bigger places, with the rest of the week pouring out gravy.

Nobody can figure it out. Booking prices jumped 25 to 50 percent in some cases, but few nite club proprietors are tearing their hair about it. One thing is certain—it can't be just Spring, because that happens every year!

## HILLBILLY MUSIC NOW RESPECTABLE

Shapiro-Bernstein is credited with having done an historic thing for the music business—the firm forced the radio bars and air to respect the hillbilly song and plug it as a new evolution in native American music. Heretofore the 'billy' was muchly despised as 'corny' and too hokey for any self-respecting major network band to plug.

'Moon Over the Mountain' never got to first base on the air waves until Kate Smith plugged it, but the hillbilly plug ended there. Along came S-B's 'Last Round Up' and now 'Spinning Wheel,' thus catapulting all 'billes' into the microphone limelight as never before.

Paradox of all this is that the billy song is one of the true manifestations of popular musical Americana, and yet heretofore despised.

## Biltmore Gives Whiteman 6 Wks. Leave; Back June 1

Paul Whiteman steps out of the Biltmore April 14 for six weeks. He returns June 1 to the hostelry's roof, which, along with redecorating at a cost of \$60,000, will undergo a change of name.

For the first four weeks of the leave, Whiteman will make it a vacation, except for the Thursday night obligations to Kraft-Phenix on NBC. Other two weeks will be occupied by stage dates.

## Balto Union Officers

Baltimore, April 9.

Oscar Appel has been re-elected proxy of Musicians' Union, Local No. 40. Others balloted into offices are Bob Lansinger, v.p.; Martin Elmer, recording secretary; Joe Benick, financial secretary; Paul Gross, treasurer, and William Freitag, Ad. Leader, and Joseph Sostman appointed to exec. committee.

Appel, Rossi and Henry Meyers were voted delegates to national convention, scheduled for June, in Cleveland.

## Petrillo Jumps Rates On Bandwagon Dates In Political Parades

Chicago, April 9.

With the political ball rolling again as April gets under way, James C. Petrillo has put through new bandwagon prices for members of the Chicago Musicians' Union.

Engagement prices on the vehicle parades is as follows: Four hours or less, per man, eight dollars; leader or contractor gets extra dollar per man, while overtime figured at half hour or fraction, amounts to other dollar per man.

## Most Played on Air

To familiarize the rest of the country with the tunes most on the air, ground New York, the following is the compilation for last week. Plugs are figured on a Saturday-through-Friday week, regularly.

Only the chain stations are listed as indicative of the general play popularity. Data obtained from Radio Log compiled by Accurate Reporting Service.

	WEAF	WJZ	WABC
'True' .....	25	22	25
'Play To Me Gypsy' .....	21	21	21
'1,000 Goodnights' .....	21	21	21
'Somebody Cares' .....	21	21	21
'Be in Pictures' .....	21	21	21
'Danci in Moonlight' .....	20	20	20
'Wagon Wheels' .....	20	20	20
'Eise's Shoulder' .....	19	19	19
'I'm Myself' .....	18	18	18
'Byd, Broken Dreams' .....	15	15	15
'Carica' .....	15	15	15
'Cocktail For Two' .....	15	15	15
'House is Haunted' .....	15	15	15
'Certain Thing' .....	15	15	15
'Old Water Mill' .....	14	14	14
'Ill Wind' .....	14	14	14

## Savo Holds Over

Casino de Pares, New York, is holding Jimmy Savo in its floor show for another eight weeks. He went in originally for two. Extension starts this week. Set by Lyons & Lyons.

Eddie Elkins migrating over to Ben Marden's Riviera in Jersey.

## Inside Stuff—Music

For the 19 months of its existence the Music Dealers Service, Inc., showed a net loss of around \$5,000. Final accounting for the distributing combine, however, won't be made until the injunction proceedings against Max Mayer in the New York Supreme Court has been settled.

Sudden demand for English songs in America has song writers there working at top speed with the American market mostly view English successes that have become popular in America are, 'Without That Certain Thing', 'Love Locked Out', 'I Raised My Hat', 'I Was in the Mood', 'He Was a Handsome Young Soldier', 'There is Something About a Soldier', and 'Let's All Sing Like the Birdies Sing'.

Mills Music, Inc., has purchased 'No More Heartaches, No More Tears', the entire score from Gaumont-British picture, 'Aunt Sally', 'Who is Going to Take Me Home Tonight?', 'How', and 'Strange', Berlin, Inc. has 'Paint Me', 'Unless', and 'Play to Me Gypsy', Stanly Bros. has 'At the End of the Day', while Felt has 'Madamoleise'.

Jack Hytton has imported Coleman Hawkins, Fletcher Henderson's former tenor sax, to England with the intention of building a colored aggregation around Hawkins and Louis Armstrong.

Henderson is under contract to Irving Mills and the latter has plans of touring the Henderson combo through Britain this fall. Hytton hopes to get the Hawkins-Armstrong band going before Calloway leaves Europe. Exit date for Calloway is April 27.

Publishing group holding AA ranking in the American Society of Composers, Authors & Publishers includes the Robbins Music Corp. Others rated AA are Shapiro-Bernstein, Witmark, Berlin and Felt.

Irvin Dash, expatriate American music man who clicked in London to the degree that Campbell-Connelly, native British publishers financed the Irvin Dash Music Pub. Co., arrived from London last week for the anomalous purpose of buying American songs for England. Dash has exported some worthy British song material to America, his 'Without That Certain Thing' being a current T. B. Harms plug on this side. He returns April 20 to London.

Reg Connolly is due in New York early in May. He is still recovering with his wife in the south of France from an auto smashup which bruised both not a little.

Dash's colored songwriting protégé, Reginald Forsythe, a British subject, has turned some scripts over to Dash for American placement. On the same boat coming in with Dash were Irving Mills and his wife.

Music Publishers Protective Association will put out the second of its nickel all-lyric folios the end of this week. Association has also under contemplation the issuing of a dime folio for distribution among the chain stores. Latter, if okayed by the membership, concerned, will be labeled the 'Song Sheet Folio Debut' and in addition to a hundred or so lyrics contain illustrated articles by writers and publishers.

Survey taken among 700 dealers following the disposal of the original batch of 200,000 nickel folios revealed that 84% of these retailers were of the opinion that the all-lyric folio did not compete with the sale of sheet music, 14% that it did, while the remaining 2% vouchsafed the viewpoint that there was no telling either way. Of the 84% fall advised that their opinion was founded on actual experience. About 80% of those who expressed themselves as opposed to the folio idea said that they based their stand on sheer opinion.

MPPA had two reasons for going into the folio proposition. One was to try to put in the lyric sheet bootlegger out of business and the other was to do something to help stimulate the sale of sheet music. The bootlegger element in New York have got around the MPPA's folio competition by putting out their contraband in similar folio form instead of the large single sheet. MPPA's original nickel edition was distributed among stores in Chicago, Boston, Philadelphia and to a limited extent in New York. Another reaction obtained from the bootleggers was the MPPA's receipt from this faction of franchise offers for the MPPA totaling \$314,000. These applied mainly to the New York, Jersey and Pennsylvania areas.

Contained in each of the nickel folios distributed by the MPPA is a box offering to furnish the music sheet version of any one of the lyrics included upon the receipt of 35c in stamps. To date the MPPA has received over 600 such orders.

# Mayer's Counsel Denies Frightening Publishers; Fights Their Injunction Bid

## Dubonnet Name Grant

The Dubonnet family of France, makers of the aperitif wine, okayed the use of their surname on the Dubonnet restaurant, East 45th street, N. Y., which opened last week.

The Dubonnet house felt that it was a good institutional bally for their American trade and have even donated giveaway matches, etc., as a gesture of co-operation. This differs markedly from the Dubonnet firm's two suits in the N. Y. federal courts in 1914-15 to enjoin anybody else from vending a Dubonnet type of aperitif.

## Jersey Wonder Bar Beats Billy Rose Into Cheap Field

Union City, N. J., April 9.

Local new Wonder Bar has beaten Billy Rose's proposed W.B. on Broadway by opening with an elaborate floor show headed by Ann Pennington and Ann Seymour.

Bernard and Rich, Jerry Burns, Gale, Tracy and Leonard, Lolly Lidox and Ernie Glick's orchestra are in the Noel Sherman-Billy Arnold 'Wonder Whirl' revue.

Billy Rose's Manhattan Music Hall, on Broadway and 53d street, New York, will be patterned after the Wonder Bar in the Johnson-Warner Bros. film, but will be known as Rose's Music Hall. Opens May 1. Three floor shows daily with a 50c minimum.

Idea is to have singing waiters and pop entertainment on a less grand scale than the Casino de Pares, in which Rose is presently associated. Casino de Pares is the nite life seventh wonder in New York with its consistent \$30,000-\$35,000 weekly grosses.

Rose is also planning to open a W.B. spot in Chicago next fall. Hope to get the music hall started there around September 15.

Clark Robinson is designing the interior of the Manhattan and will probably do likewise in Chi.

## MARKS ADDS V. MORET TO CATALOG PURCHASES

E. B. Marks Music Co. has obtained the exclusive selling rights to the Villa Moret, Inc., catalog. Franchise gives the Marks firm an interest in the 'Moret catalog's' sound, mechanical and radio disc rights. Carl Winge, Marks' San Francisco rep, closed the deal.

Besides its pop catalog, Villa Moret has an extensive standard library. Moret makes the third publishing firm whose selling agency Marks has acquired within the past year. Other two were Hamilton S. Gordon and Ross Jungnickel.

## Concerts in Bridgeport To Aid Jobless Tooters

Bridgeport, April 9. City's unemployed musicians, numbering 400, will get relief this summer when local branch of Federal Emergency Relief administration puts on concerts in Bridgeport's parks.

Fritz K. G. Weber, Public Welfare commission head and prominent musician, drawing up plans for FERA—cultural—program—during summer months, with concerts to be augmented by classes in music for those who can't afford to pay for them.

## B. and O. Routes

Band and orchestra routes are in this week's edition on page 58.

David A. Podell, Max Mayer's trial counsel, put in a spirited personal defense yesterday (Monday) before Sup. Court Justice Frankenthaler in answering the coercion allegations contained in the Music Dealer Service's application for an injunction. MDS is asking the court to restrain Mayer and the nine publishers who withdrew from Mayer's \$1,250,000 anti-trust suit while the action was in midtrial in the Federal court from carrying out the provisions of the settlement agreements.

Podell asserted that there had been nothing in his opening address to the Federal court jury that could have been construed as having had a 'terroristic' effect upon the publisher defendants. Mayer's lawyer declared that A. S. Gilbert, the MDS attorney, discussed with him the proposition of a settlement even before the opening of the second trial in the U. S. Court, and that Gilbert also was cognizant of the negotiations which comprised that were going on with the nine publishers.

In his argument against the injunction, Podell quoted from the settlement agreements that Mayer signed with the withdrawing publishers, which stated that the pact 'shall not in any way be affected by the judgment of the court or verdict of the jury.' Podell related that the first defendant that sought him out for a settlement was the Warners Bros. publishing group, and that this foursome paid \$7,500 of the \$51,000 eventually collected in settlement of counsel fees, court costs, etc.

Podell also called attention to the fact that the publishers who settled had, through counsel, declared themselves neutral in the injunction proceedings. He said that he could not understand how Mayer could be accused of attempting to cause the destruction of the MDS when that organization has already gone out of business, with the Maurice Richmond Music Dealers Service, Inc., now acting as its agent. Gilbert took issue with this point. The MDS, he retorted, was merely in a state of suspended animation.

## Two Publishers Represented

Only two of the withdrawing publishers were represented by counsel at the hearing before Justice Frankenthaler. They were Shapiro, Bernstein & Co., and Mills Music, Inc. Their lawyers said that their clients were not taking a position for or against the injunction, to which Podell rejoined that it was obvious that the action had as purpose both the making of Mayer the single target, and of helping the nine publishers get their settlement money back.

Court ordered that Mayer's counsel get their answering affidavits in by Friday (13). Gilbert had previously petitioned the judge to give an early decision, since this litigation was responsible for keeping the music publishers' industry in a state of suspended animation.

Gilbert opened his line of argument for the injunction with a review of the organization and operation of the MDS. He referred to Podell's opening address to the jury as the thing that actually scared the liver out of the nine publishers. He said that the proceedings, however, Gilbert allowed that he was willing to waive his coercion allegations and have the injunction application passed on strictly according to the laws and decision court in his brief.

## Instrument Trade Learns What It Must Not Do

Washington, April 9.

Trade practice rules for the musical merchandise industry were approved by the Federal Trade Commission on Wednesday (4).

Principal provisions outlaw practice of plugging particular brand of instruments; use of false, misleading or exaggerated testimonials; false marking of products; price discrimination; secret rebates, and offering of merchandise at ridiculously low prices when the supply on hand is inadequate to care for any reasonable demand, with the purpose of attracting customers from competitors.

## RKO Agents Retain Maurie Goodman To Fight New York City Licensing

RKO agents are retaining Maurie Goodman, former Keith-Albee attorney, to stage a possible court fight against the licensing of agents under employment agency regulations by the City of New York. They want the law interpreted as formerly—that agents, as 'personal representatives' of the actors, are exempt from the licensing, which they claim pertains to bookers and booking offices only.

At the same time the RKO agents are reviving their organization, Artist Representatives' Association. At a meeting Friday (6) they elected officers and appointed a committee to see Goodman regarding the license fight. Officers are Maurice Rose, president; Marty Forkins, vice-president; Eddie Keller, treasurer; N. E. Manwarins, secretary; on the board of governors: Chester Stratton, Hugo Morris, Charlie Fitzpatrick, Charlie Maddock, Larry Puck, and the officers, Rose, Morris and M. S. Benham, are on the license committee.

The nine-member board of governors will also function as a board of arbitration to settle disputes among the agents and between agents, actors and the RKO booking office. This time, the agents say, both the organization and its arbitration board will be free from booking office dictation. Prior to its recent lapse into inactivity the ARA was subservient to the booking office, and as such was not respected by the agents in general.

Until the RKO agents decided to organize for a fight against the licensing, it appeared the efforts of License Commissioner Paul Moss to license and bond every agent in New York would go without opposition. A majority of the RKO agents now fighting it originally voted in its favor when the National Association of Theatrical Artist Representatives went on record as in accord with Moss' licensing aims for the good of the business. NACTAR was organized originally to fight the proposed state agency licensing (Wald bill), which never went through.

Shortly after taking office, Commissioner Moss, brother of B. S. Moss, announced an interpretation of the city licensing laws that differed from those of his predecessor. Theatrical agents, he decided, are not exempt from the licensing and finger-printing required of all employment agencies. He gave the agents until May 1 to apply for licenses, which involve an annual \$25 fee and a permanent bond of \$500 to \$1,000. As a means of increasing its revenue, the city now has in mind the raising of the yearly license fee to \$100.

## Indie-Booked Unit in Warner's State, Phila.

In straight pictures for a couple of years, Warner's State, Philadelphia 'B' house, started units Saturday (7) on a split-week basis. When it isn't possible to get units, house will play five vaude acts. First stage show is in the Arthur and Morton Havel unit, 'Sweet and Low Down'.

Harry Biben, Philly indie booker, is booking the house under supervision of Warner's booking office in New York.

## Billy Purl 'Cruel'

Chicago, April 9. Marie Purl has filed suit for divorce against Billy Purl, the vaude writer.

According to papers filed by Attorney Henry Kalchheim, the charge is cruelty.

## F.&M. Off Units

After a couple of tries, Fanchon & Marco is off units, so far as producing them is concerned. Will buy the nameless minnie revues, however, when they fit the budgets of the houses F.&M. is booking.

Harry Gourlain, producer in Boston, staged the first unit for F.&M.'s and outside theatres. Second unit was put on by Jack Partington and Clark Robinson.

## RKO ADDS THREE WEEKS

Out of Chi-Cincy and Indpls., Full; Springfield-Peoria Split

Chicago, April 9.

RKO's Chicago booking office gains three weeks playing time with Palace, Cincinnati, and Keith's, Indianapolis, full weeks, and Springfield and Peoria, splits, going on the book. All except Indianapolis, which opens April 20, start next week.

In Indianapolis the RKO shows will be opposed to the indie Lyric, which is booked in New York by Ferdie Simon. Latter grabbed the house from Frank Gladden of Chi, who has had the house for 15 years. Simon, who is also an RKO agent, is booking Keith's, Louisville, too.

## Interstate May Play Units Thru Entire Summer

Units will continue in the Interstate houses to June 1, and perhaps through the summer. This was settled after confabs between Bob O'Donnell and Paramount in New York last week, and the former with Charles Freeman, booker. Latter will continue his office in the Paramount building.

An attempt by Par to have the booking of the Interstate houses switched from Freeman to its own booker, Harry Kalchheim, was squelched by O'Donnell.

Next fall, according to O'Donnell, the southern time for the units will be stretched from the present four weeks to eight.

## DAVE APOLLON UNIT SET ON LOEW'S 100%

Loew is taking the Dave Apollon unit for the whole circuit, commencing April 27. Show has been playing Interstate.

Loew opening follows two indie weeks in Louisville and Indianapolis. Show is currently in San Antonio, repeating after only a week's lapse, the quickest return engagement ever played in an Interstate house.

## Albany's Variety Club

Albany, April 9.

Tent No. 9 of the national Variety Club has been formed with Christopher H. Buckley, managing director of RKO-Buckley theatres here, as chief backer. Ralph Plelow, Metro exchange manager, is first assistant chief backer and temporary chairman.

Other officers are: Nate Sauber, Albany, second assistant chief; Abe Stone, Albany, wagon man; R. Halligan, Albany, property man; and C. H. Johnston, Clayton Eastman and Toney Ryan, all of Albany; Jack Swanton, Troy; Ray Smith, Albany; and Henry Frieder, Hudson, canvas men. There are approximately 100 members.

Chicago, April 9.

John Harris in town last week stirring up interest for a local chapter of the Variety Club.

Conferred with the Chicago Film Board of Trade members who evidenced a readiness to get together for the Variety organization.

## SINGER'S LOOK-SEE

Hollywood, April 9.

Mort Singer, who has been around town for the past week, left over the week-end for San Francisco and from there returns to Chicago during the week.

Singer was looking over some theatre properties here.

## GRISMAN AND BROWN TALK STRAIGHT VAUDE

Another straight stage show, combination of vaudeville and revue is being braced for Broadway this summer by Sam H. Grisman and Anthony Brown, producer of 'Tobacco Road.' Neither has ever done a musical show.

Producers have not decided on any particular theatre. Are also undecided as to the exact type of show they'll bring forth, though Grisman is certain it will not follow much along the lines of 'Varieties,' which opened at the Casino last week.

Whether they'll change acts every few weeks is also indefinite.

## K. C. Pan, Renamed Tower, Opening With Combos

Kansas City, April 9.

Pantages theatre, dark for several years, will reopen as the Tower April 16 with a combination picture and stage show policy. House has been acquired by a new operating company headed by M. W. Reineke, formerly division manager for Universal, operating from this city. Barney Joffe, unit recently at the Fox Uptown, will manage.

New company has also secured the old Twelfth Street next door and will change its name to the Downtown. Tower has been entirely refurbished. It will play first run pictures in connection with produced presentations and vaudeville acts booked through RKO, Chicago. Permanent chorus of 12 girls will be used, and productions will be directed by Frank Tracy, with Tracy-Browns orchestra in the pit. Admission will be 25c for any seat at any time.

## State, Philly's Stage Shows

Philadelphia, April 9.

The State, last neighborhood house of the Stanley-Warner chain, is varying usual policy with the presentation of stage shows. First one, now current, is 'Sweet and Lowdown' with Arthur and Morton Havel, the Honey Boys, Audie Gibson and a Chester Hale ballet. John McConnell, formerly conductor of the mastbaum, directs. Tab versions of the 'Scandals' and 'Varieties' scheduled to follow.

Shows are on for a week. Formerly house only had vaudeville Saturday night.

## Brod Crawford

Brod Crawford, 25-year-old son of Helen Broderick and Lester Crawford, goes abroad next week as an actor in the London 'She Loves Me Not' company.

## Inside Stuff-Vaude

The cordial entente existing in the relations of normally competitive Broadway showmen for the success of the Casino Varieties is an extraordinary current manifestation. It evidences a mutually deep-rooted affection for that cradle of the theatre—vaudeville—with the common desire and hope by all to see some form or another of straight vaudeville stage comeback.

The material co-operation along those lines figures in the exchange of scenes, ideas, loan-outs of scenery and costumes and the like, in order to help put over the new Casino (nee Earl Carroll) theatre's Broadway two-a-day vaude venture.

Scaled at 83c top mats and \$1.65 nights, excepting Saturday, Sunday and holidays, opening week's gross was around \$25,000. House can break at \$18,000, of which \$12,000 covers the show.

The C. Casino is trade-regarded as one of the best comeback opportunities for vaudeville in its ultra-modern, 1934 evolutions; for it's not straight vaude in the old Keith Palace sense. It's a hybrid, revueque entertainment with a line of 24 Bobby Connolly girls, and performers who work in and out of the show throughout the evening, doubling in bits, scenes, blackouts, and with specially credited script material.

Among union labor representatives speaking at the American Federation of Actors' charter mass meeting was Louis Yeager, business manager of the New York local of the IATSE (stage hands). 'We are with the actors,' said Yeager. 'We will fight for the actors and stand behind them.'

Some of the oldsters among the AFA members and other vet actors in attendance asked later, 'Where have we heard that before?'

Those who go back that far recalled that the stage hands said the same thing 17 years ago, and it sounded just as nice then as now. When the 'White Rats' called their strike in 1917 'the stage hands walked out with them in sympathy and as fellow members of the American Federation of Labor. But the stage hands remained out but briefly, returning to work before the White Rats had settled the dispute, which had much to do with the failure of the strike.

A 30-people unit, without adequate means of transportation, had to travel in sections in order to make a 60-mile jump in New England recently. Booked to open 60 miles away the next day, the troupe couldn't promote a bus; railroad travel would have been too expensive, and only one member of the company owned an automobile.

So the auto owner, working all night, made five trips back and forth, with a full load each time. Last load arrived just in time to make the first performance.

## Imperial, Toronto, to Straight Pix; Only 2 Vaudfilmmers Left in Canada

### DENY INJUNCTION

Team Sues Fox Film Over 'Bottoms Up' Title

Supreme Court Justice McCook last week denied an injunction asked by Hickey and Anger against further showing by Fox of the musical 'Bottoms Up,' the jurist contending that stopping the picture would work an 'extreme hardship' on the film company. Hickey and Anger are suing Fox on the grounds that their unit, 'Bottoms Up,' has prior right to the title.

Justice McCook paved the way for a civil suit by the unit producers, which has been filed by their attorney, Lawrence Greene, by stating that 'Fox is financially responsible.'

## The Bert Vincents Killed in Mystery Massacre on Coast

Seattle, April 9.

Bert and Peggy Vincent of vaudeville were two of six victims in the mass murder at Bremerton last week. Four men and two women were brutally murdered in a beach dwelling near the navy town. The victims were beaten with hammers and clubs and wounded with knives and bullets.

Robbery is considered the most likely motive, although the tragedy is enveloped in mystery. It may have been the culmination of a drinking party.

Vincent was about 48 years old. He had played on Pan and Orpheum with his wife, who was about the same age. They did a comedy and singing act. Vincent was billed as the 'man with the most powerful voice in vaudeville.' As a publicity stunt here a few years ago he sang from the top of the 42-story Smith building, being heard in the street below.

In recent years he found vaude dates few and hard to get, so he 'highpitched' medicines and worked in beer gardens with his wife. Their real names were Eugene and Peggy Chenevert. They were week-end guests at the beach home when the murders made a shambles of it.

Toronto, April 9. Imperial, largest theatre in Canada and Famous Players-Canadian's ace house, tossed stage presentations at the conclusion of the current 'Bottoms Up' engagement and will inaugurate a policy of all film with first-run features. Along with the talent 26 musicians, as well as the stagehands and electricians, are out, together with Horace Lapp, organist and assistant orchestra leader.

Jack Arthur, who had been responsible for the presentations, will remain as manager under the new policy.

Unexpected shift to grind marks the first time that some sort of flesh entertainment has been out of this spot since the 3,400-seater was built 14 years ago. Stage policy has alternated from tab to presentation to straight vaudeville, but the stage always has been occupied.

Admitted reason for change is the growing cost of live entertainment, particularly the price tags on the essential names, making for a growing nut that became increasingly hard to crack despite the large capexity.

New policy pulls the night prices down from \$5 to 50c. First attraction under the new policy is 'Wonder Bar.' Most of the attractions had been booked through Harry Kalchheim. Bookings already contracted for go to Shea's Hippodrome. These include George John's band with Ethel Shutta, also Blackstone, the magician.

Hippodrome and Loew's, Montreal, are now the only houses in all Canada with stage bills.

Line girls also received their notices, but will be taken over by the Freeman outfit and billed as the 'Twelve Cousins.' Margaret (Midge) Cousins, former baller mistress at the Imperial, goes with the girls. They break in somewhere on Long Island Sunday.

## Allen Bows Out

Allen, Cleveland, indie booked by Arthur Fisher out of New York, reverts to straight pix Thursday (12) after a four weeks' try with units.

House played the minnie revues on a strictly percentage basis with no guarantees.

## Soph Sails April 26

Sophie Tucker sails for London April 26 for her annual theatre and cafe appearances over there.

Opens May 7 at the Cafe de Paris, London, probably doubling at the Palladium.

## Saranac Lake

By Happy Benway

Spring registered here with a 16 below zero breeze.

Leo Massimo is now located at 31 Broadway, Asselta cottage. Boy doing oke.

Main industries up here are drug stores and medics.

Jack Nicoll again on the medico ogle list.

Fred Rith in bed with a mess of tummy ailments.

Toni Temple besting a two-month siege in bed.

Joseph Parker and Robert Merrick moved up into the infirmary department. Both boys are on a strictly abed diet.

Among those who are at the Northwoods sanatorium is Frisco DeVere, Salvadoro (Ragone) John Malone and Angie Papula.

Harold Rodner (Warner Bros.) ogled the lodge on a get-acquainted tour. He was accompanied by William Lee.

Jeaneane LaFaut, after eight months, left the lodge for the big town. She will New York it for a while, then may resume the cure in Oshkosh.

Even Saranac's Easter parade gives one a thrill. It's wonderful to see some one who perhaps has been bedding it for a year, walking down little Broadway in new Easter bonnet just for a day.

Every room at the lodge was decorated with an Easter novelty sent in by Jerry Vogel.

Raymond Ketcham, of the Loew maintenance department, is a new arrival at the lodge.

Fred 'Bones' Bachman, that Chicago cyclone, still holding up on the part side of the fence.

# VAUDE CODE STANDS AS IS

**Casino Grosses \$21,000, Loses \$1,000**  
**1st Wk.; \$18,000 Overhead for Future**

Casino, New York, presenting the first straight variety show on Broadway in years, grossed \$21,000 on 16 performances last week, its first. Loss was around \$1,000 on the week. Present \$22,000 weekly overhead, the operators expect will be chopped to \$18,000 when the second bill opens next week (16).

Business didn't warrant holding the initial bill longer than two weeks. Nothing set for the second show up to yesterday (Monday), except that George Jessel will hold over. Ritz Bros. also may be retained. The Casino booker, Arthur Fisher, is scouring the radio and picture fields as well as vaudeville for a name, and may possibly land Rudy Vallee, with whom the house has been dickering. Harry Richmond, whose manager George Woods is participating in booking the Casino, will be available for the third show.

Week-day business after the Monday opening last week was only fair, but capacity on the six weekend (Saturday-Sunday) performances boosted the gross considerably. Week-day top was \$1,500, as against \$2 Saturday and Sunday. Operators, Haring & Blumenthal, Jack Shapiro and Harry Schiffman, estimate the Casino can do anywhere from \$32,000 to \$38,000 on capacity.

## Cafe Adjunct Up Again

Encouraged by opening week's business, which indicates the Casino has a good outside chance of getting over, the operating group again started work on the downstairs cafe, with intentions of opening it in two weeks as a supper club and after-show nite spot. There will be a combination \$2.50 ticket for dinner in the cafe and the variety show upstairs, as originally planned.

Late last week Fisher commenced to submit the Casino show in part to the circuit booking offices as a unit. Offer included the scenery and production effects, plus special material, with the proviso the bookers could supply their own principals to supplement the unit's line of girls. Bobby Connolly, Casino's producer, also has in mind the booking of the show in out-of-town legit theatres, or picture houses, as a full length entertainment at \$1,000 tops. Casino, as the straight vaude successor to the Palace, drew considerable attention from both the trade and the press, latter treating it importantly with reviews from the first-string dramatic critics. Connolly's production embellishing the variety talent was held responsible for that.

## Turner Out

Terry Turner was let out as press agent for the house, being replaced by Harry Sobol and William J. McHale. Harry Sobol is a brother of Louis Sobol, New York Journal columnist. Management was, reportedly dissatisfied with Turner because of the slight attention given the venture by Broadway columnists.

## Doc Rockwell-Singer

### Midgets, New Unit Idea

Dr. Rockwell, without cutting himself down to their size, is hooking up with Singer's Midgets in a new idea in units.

John Murray Anderson and Clark Robinson are doing the staging.

## Pickford's \$13,000

Mary Pickford took \$13,000 out of the box office of the Michigan Theatre, last week for her end on percentage.

She helped the Mich to a wow \$38,700 week, a new post-1929 record for the house. Metro's 'Mystery of Mr. X' on screen. House is back to a \$26,000 pace this week, but plenty okay, with 'Wonder Bar' on screen.

## HUERTA VAUDES

Former Mexican Prez Hunts Spots F-W Coast Time

Hollywood, April 9. Series of vaude dates are pending for Adolfo de la Huerta, former president of Mexico, and now a Hollywood singing teacher. Howard Seiter agency negotiating with Fox-West Coast for a try out date in either Phoenix or Tucson.

Enrico Caruso, Jr., heads the act. De la Huerta, Caruso's teacher, has a part in the act. Albert Conti also in.

## 3,000 THEATRES, 50% INDIE, IN NVA DRIVE

About 3,000 theatres all over the country are expected to participate in the NVA drive the week of April 27. That will be double last year's number. Approximately half will be independent houses.

A trailer to go with the collections will be mutually made by the major picture companies at the Fox studio in New York. Five or six names from the stage, radio and pictures will do bits.

NVA anticipates around \$200,000 through the drive. Usual benefit show won't be staged in New York as part of the drive, but will be held in the fall instead.

Herman Levine, accountancy expert, is spending a week at the Saranac Lake san as part of Harold Rodner's investigation of conditions there.

## Convict Alex Ruloff Of Larceny in N. Y. On Actors' Charges

Alex Ruloff (Ruloff and Renova) will be sentenced in General Sessions, New York, this week, having been convicted last week of second degree larceny on charges made by 11 actors and several others. Crime calls for a sentence of two-and-a-half to five years. Court had signified it would accept a plea of guilty to third degree larceny, calling for a lighter sentence, but Ruloff insisted on pleading not guilty and standing trial.

There is a chance sentence may be put off for a week to give Ruloff an opportunity to make restitution, in which event sentence may be suspended.

Among those testifying against Ruloff at the trial were Pope and Thompson, vaude act; Alan Pirada, musical director; Mrs. Elizabeth Wilson, wardrobe mistress, and the father of Pearl Adelaide, a singer.

It was charged that Ruloff accepted money from the members of the troupe, which he intended to book for European dates, stating he would use it to buy costumes, scenery and boat tickets, but failed to deliver. Mrs. Wilson also charged Ruloff with taking her automobile.

Assistant District Attorney Vincent Impellitteri prosecuted.

## Jean Sargent Forced Out by Sore Throat

Baltimore, April 9. Due to inflammatory laryngitis, Jean Sargent cancelled out of the vaude bill current at Loew's Century after the last performance Saturday night (7).

Four acts only remainder of the week Miss Sargent's turn going un-replaced.

## CODE AUTHORITY BARS REVISIONS

Rosenblatt Announces Gov't Opposed to Open Hearing—Would Require Reopening Whole Picture Code—Too Much Time and Money—Chorus Provisions Stick as Written

## BALK PRODUCERS

It is now unlikely that producers and others seeking a change in provisions of the vaudeville section of the Motion Picture Code will be accorded any relief. Administrator Sol A. Rosenblatt has decided that the code shall remain as is.

The announcement from Rosenblatt came without comment, other than that any changes would require, under the NRA, the reopening of the entire film code for public hearing. Government is understood to be opposed to such a move at this time in view of the time and money it would consume.

Numerous factions in the vaudeville business sought changes in the code as it was originally written last fall, with most of the agitation coming from 'the vaudeville producers, who formed an organization for code revision purposes. As the result of the producers' interview with Rosenblatt in Washington, a committee was appointed by the Code Authority to sift the vaudeville matter. This committee held an open, but informal, hearing in New York and investigated for a month, its findings being turned over to the Code Authority and, in turn, to Rosenblatt.

## Lay-Off Salary Squawk

The producers specifically requested relief from the code's layoff salary provisions as regards chorus girls, also the full salary requirement for both principals and chorus during break-in and 'showing' engagements. Both proposed changes were strenuously opposed by the Chorus Equity head, Mrs. Dorothy Bryant, whose efforts were responsible for the chorus girl salary provisions as originally written into the code.

Code gives the chorus a minimum of \$35 in traveling companies, \$30 in permanent lines in de luxe theatres, and \$25 in permanent lines in other than de luxe theatres. They must be paid at the rate of \$3 per day for all layoffs over two days in work-weeks west of the Rockies, and \$3 over one day east of the Rockies. These layoff concessions are permitted only when traveling is necessary.

Producers' contention all along has been that they cannot operate successfully under the code requirements. They advised the Code Authority they would hold up their producing until relief would be given. What they propose to do about it now that relief is out of the question, has not yet been decided.

## Vaude's Error

Vaudeville's mistake, and the reason for dissatisfaction over the existing code, dates back to last summer and fall during the Motion Picture Code hearings in Washington. The agents and producers did not take time to participate in the public hearings at that time resulting—the code was written without representation for or by them, and consequently without considering conditions from their viewpoint.

John C. Finner will see Rosenblatt in Washington tomorrow (Wednesday) and, from account, will discuss the vaude matter further with the administrator. Even in any event, it is understood, there's no likelihood of a change this season, at least.

## Unit Producers Taking It Plenty on The Chin; Aver Agents Steer 'Em Wrong on Average Biz, % Terms, Etc.

## Holdover Easter

Radio City Music Hall held Frank Buck's 'Wild Cargo' for a second (current) week. At the same time it held over Easter—on the stage.

Combination of hard knocks has the producers of nameless units slightly dizzy and feeling like the trading old pioneers in suffering so many hardships. Latter, though, are not physical, but financial dents.

Besides finding almost impossible to get an appreciable amount of major circuit time once the units come out of the Interstate's four weeks, the producers in the last few weeks have been nicked plenty in playing their shows on percentage arrangements in indie houses. Their lack of experience in checking box-offices, as well as not having advance men to puff shows, having nothing more to sell than entertainment, were the stumbling blocks that tripped them into the crimson pool.

An instance of how little a unit can get from a percentage arrangement was well illustrated in the two acts 'Bottoms Up,' produced by Hickey and Anger, who in the Coliseum, Evansville, Ind. The minnie revue played the date without even picture support and was rewarded to the extent of \$88.90, splitting 50-50 from the first dollar after the promoter of the date devoted advertising costs. The unit is an auditorium on the wrong end of Evansville, away from everything.

## Beaucoup Crimson

Last week in Cleveland, at the Allen, booked by Arthur Fisher out of New York, Nick Agneta played his 'Let's Go Places' on a 50-50 arrangement after the first \$1,500. The only place the unit went was in the red, the minnie revue getting \$700 for its end after the week's engagement. The date cost Agneta around \$1,800 in making up the difference between the unit received for the date and the payroll and r.r. costs.

When 'Bottoms Up' played this same Cleveland house Hickey and Anger took it on the chin close to \$600, but Agneta's loss topped everything in this four-weeks the house played units. And to further top Agneta's headache the unit was cancelled out of a week at the Lyric, Indianapolis, scheduled to start Friday (13), after the manager there read an unfavorable report.

Some of the producers blame the whapping they have been taking on the percentage dates on the agents who actually set the shows in the houses, referring especially to those dates booked out of Chicago. Impresarios claim the salesmen puff the theatres' seating capacities, scales and average big on the actualities in order to get the 10% regardless of how the producers themselves fared.

## PHIL BAKER NICKS CHI PALACE 2 WKS., \$6,500

Phil Baker and his two radio stooges, Beetle and Bottle, play two weeks (April 27-May 4) at the RKO Palace, Chicago, on a deal set by the Simon office. Salary, \$6,500.

Same house, through Curtis & Allen, may take on Ken Murray for a 10 weeks' run as m.c. over the summer. Comic opens May 25 for two weeks, house holding an option for eight additional stanzas.

## L. I.'s Summer Vode

Patchogue and Bayshore, regular summer vaude towns on Long Island, N. Y., go stage show June 1. Both split weeks.

Arthur Fisher booking, as usual.

## Loew Books Perkins Unit

Johnny Perkins' unit, 'Melody Mad Parade,' has been routed by Loew. Opens in Baltimore April 27.

## LOSS TOO HIGH, RKO CANCELS SHUBERT TAB

After only three weeks' booking RKO has canceled the Shubert unit, 'Passing Show,' following the showing of the tab at the Albee, Brooklyn, last week. Originally the Shubert unit was to have been played in 12 weeks. Had previously played for RKO in Boston and Providence.

Week the unit showed in Boston RKO house was downed for a \$2,000 loss, and in Providence for a \$3,000 loss. Tab was in at \$7,500.

John Shubert, son of J. J., was personally interested in 'Passing Show,' and is said to have spent around \$8,000 of his own money getting it in shape.

## LYONS & LYONS AG'CY IN VOLUNTARY BKPTCY

Arthur S. Lyons and Samuel T. Lyons, individually and as partners in the booking agency, Lyons & Lyons, Inc., yesterday (Monday) took the debtor's veil in the New York Federal Court. In the schedule filed for the office they stated that the liabilities aggregated \$140,123 and assets, \$30,843. Brothers in their individual schedules included no assets and as for the liabilities they tabulated practically the same list of creditors contained in the office petition. Arthur Lyons tallied his liabilities at \$177,967 and Sam Lyons averred that his obligations came to \$176,378.

About \$100,000 of the liabilities were described as debts due performers on guaranteed contracts. These included Old Gigi for \$75,000, Wini Shaw, \$12,500 and Ralph Cook, \$10,000.

Other major creditors listed were Sam Salvin, \$16,000; Maude Hilton, \$7,200; Miller Music Co., \$1,650; Attorney Julius Kendler, \$5,000; Pauline Blair, \$11,250; Paramount Building Corp., rent, \$3,389; Moe Lazarus, \$1,600; Attorney Monroe Goldstein, \$1,000; Teddy Walters and Roy Ellis, \$5,000.

Of the Lyons & Lyons assets \$28,958 represented commissions outstanding from acts the brothers agent. Top claim, \$10,000, is one, says the schedule, that they have under litigation with Bette Davis. Warner Bros. played Nathan M. Abramson is tabbed as owing them \$9,099; George Hassell, \$1,920; Pancho orchestra, \$750 and Wells, Mordecai and Taylor, on a judgment, \$427.

## Bloom with Rockwell

Phil Bloom is leaving the Irving Mills office to go over as manager of the theatre booking department of the Rockwell-O'Keefe agency. Will handle all of R & O's radio attractions, bands, etc, for theatre dates.

Bloom joined Mills 18 months ago after leaving the RKO booking office. At that time it was Mills-Rockwell.



## UNIT REVIEWS

Broadway to Withersville  
(RIVOLI, HEMPSTEAD)

Hempstead, L. I., April 7. This is one unit in which the line is overworked—overworked because there is very little else in it to work aside from the 12 girls, Withers Opey and a Mae Westian toe and acro dancer, Muriel Gardiner. It's on the wrong side of the border.

Actual punch of the unit, the standard and over sure-fire 'opry,' is held for the final 19 minutes of the show. What goes before is nothing more than an elongated flash act. Ensemble is on for five routines, none of them strong, but it's the fact that the girls are on so often that makes them stand out.

Casting itself is hardly forte, with two teams competing with each other almost all the way. They are Billie and Elsa Nevell and Frank Dobson and Helen Paterson. Former is for comedy's sake, while latter is of the song and dance variety. Only time any of this quartet shows strength is in Miss Nevell's solo with prop legs on top of a baby upright. However, after the first few laughs, she makes the leg-tossing too obvious and the comedy punch is sloughed.

Miss Gardiner, because of her size and blonde voluptuousness to go with it, is easily the standout of the minnie revue. She's surprisingly light on her toes and delivers some excellent acro stunts, one of them a hand-stand twirl.

Idea of the unit was a 'contest' between the old and new styles of entertainment, but this is forgotten soon after Charles Withers comes up out of the audience early in the show. The y.k.'s run through their bit with Withers looking and commenting, and the comments don't mean much.

The Nevells run through one meller scene, and Don, Miss Paterson and the line deliver 'Ta-Ra-Boom-de-ay,' for the only old-style bits before Withers goes into his own act.

One portion in the show that doesn't seem to belong is a songfest by Jack Cameron and Lee Leo before a cowboy background and in appropriate costumes. This takes up close to 10 minutes and is strictly a sleep-producer.

The 'opry' portion at least closes the unit well, the laughs coming thick and fast after Withers' standard opening in front of the seven-piece a.k. band. His business and props are the same, even the un-billed team doing the phoney

Chinese magic act and Western sharpshooting. Too bad the entire staging of the unit did not take place on the 'opry' stage, or in front of it, for more comedy. As the unit stands it is dull stuff more than half its 64 minutes running time.

Temptations of 1934  
(PALACE, AKRON)

Akron, April 7. Gilda Gray, who rode to fame on the word 'shimmy,' when it didn't mean a twitching of an auto's front wheels, heads her own show, 'Temptations of 1934.' And it reveals that a smaller company of more happily selected principals can be more entertaining than a filled stage of uncertain entertainers.

Miss Gray is the unit's star. But she takes less time than any name yet to tour the local palaces at the head of a song and dance troupe, as much a part of the later Gray legend as the shimmy was the earlier, and she features it in a modulated voice and delivery that permits her to let the setting and the inherent values of the song do their full share of convincing the audience that it is a swell number.

Don Zelaya is with the company. The round Don is a comedian who permits an infectious personality to work its will upon an audience and then develops an act that reveals an extensive understanding of what makes an audience laugh.

Miss 'Chic' Kennedy is an impersonator of sufficient personal blonde attractiveness to disarm her audience until she is deep into the job of getting laughs in styles perfected by top billed artists. Her Fanny Brice without mugging is the ace of her repertoire. She is also mistress of ceremonies.

Cleverness and energy mark the dancing of the Darling Twins. They do a bit of hip flipping and Burns, Moriarty and Burns dance loudly but not well. The chorus is attractive.

Revue contains one unique and flashy bit in the finale when three blacked garbed show girls do the 'Black Moonlight' number from 'Too Much Harmony.' For the rest it isn't socko entertainment. Miss Gray adopts the regal attitude, which adds little to the entertainment beyond her own decorative person. Speaking of decorations, the scenery and sets are the Palace's own. Mack.

GEORGIA MINSTRELS  
(ORPHEUM, LINCOLN)

Lincoln, April 9. Richards & Pringle's 'Georgia Minstrels,' presented by Arthur Hockwald, set off the Orpheum troupe with a big splash of singing colors and acro singing than dancing, which went with the natives here satisfactorily. A 36-people show, the unit is in here with a record of only seven losing dates since it went out last October. Wisely playing the north and west, keeping out of the path of other colored companies, it's socko because its like hasn't been this way in a number of years.

Show is split into four numbers, the first being the full company on stage doing the regular minstrel routine, and men, interactor, et al. Chester Jones duals as m.c. and i.l. with Tommy Harris, Lassies Brown, Percy Williams and Slim Austin ending. The end men have wisely adjusted themselves doing more bits than gags, which were usually stale anyhow. Charles Andrews with 'Wagon Wheels,' Lee Glover with 'Silva,' and the 'Jimmie Miller' warbling 'Tenor,' River 'Stay Away,' whaled over for encores.

The quartet came in on front of the house, drop to put across two numbers, allowing the band to go from the stage, and then the show to change. Complexion of presentation changes at this point to a revue and minstrelsy is out. Indian number next, featuring a 'Dinah' number follows after a break by the comics doing the crap shooting, bit wherein the novice turned out to be the original 'Dinah' trainer. It's a short and is followed by Theodore Porter and George Johnson, a couple of darktown hounders.

The number is a lift partially from 'Green Pastures' and a bit in the 'Scandals' part of a couple seasons ago. Andrews sings the tune 'Dinah' and the band plays it for a vigorous dancing finale. The band, 10 pieces, is headed by George Bryant.

'Minstrels' has Jack Grimes out ahead of the 'Anchor' and Marco Bocchi, along. In face of tough Easter week screen fare opposition, this show justified the most to date, and perhaps will be the support show. Grimes will be higher than any bill since vaude came in. Blackstone unit is next. Barney.

## B'way Merry-Go-Round

(A. B. MARCUS SHOW)

Tokyo, March 16. A. B. Marcus Show played two weeks at Nippon Gekijo and changed bill, opening with 'B'way Merry-Go-Round,' another solid hit. Even matinees were sold out, papers handing out rave notices and nobody in town talking about much else. Theatre wants a holdover another month, which now seems likely.

By American standards this revue is a number city blocks behind the first, but probably better suited to Japanese. Spectacle's smoother and investiture newer, since much of it was built on the premises. Ben McAtee continues as Panic then and Hershey Surkin emerges from behind his drums to turn in a couple of swell eccentric dance routines.

Big surprise to everyone concerned has been the manner in which the public here has taken McAtee to its heart. Flipped in advance that America's good comedy would die at its feet here but, except for the fact that Japanese don't see anything laughable in a prat fall, reaction is good. McAtee is spending his spare time posing for snapshots, admirers and the lobby of the theatre is filled with huge wreaths of artificial flowers, sent by friends.

Some rough edges in the show, and Susel Matsui, interpreter, was not used to such good effect at the opening show but he can be cued in, as before, instead of being made to do his stuff straight and slowing up the show.

Using 14 girls of theatre's permanent revue troupe and an equal number of hup-pops, Leon Miller, dance stager, put on 'Sakura Ondo,' current hit, to a great hand. American girls had the Japanese steps down pat and the Japanese were able to follow the lead of the orchestra cut the tempo in half and went to town for a sock effect.

Four Karels (adagio), Bounding All Babas (acrobat), Ginger Brown (vocal), and Elmer Coudy (comic) also contributed stand-out bits.

Film which fills out program to normal Japanese three and a half hours is 'The Chatterbox'—'Frisco Jinks' (WB). Wreck help, but this revue doesn't need it. Crane.

## J. C. MORTON'S VAUDE RETURN

Hollywood, April 9.

James C. Morton, after an absence of several years, returned to vaudeville April 21 with a unit. Will break in at Long Beach. Troupe has 20 people, including Franklin Farnum, and is titled 'Blow the Horn.'

## NEW ACTS

BEBE DANIELS and BEN LYON  
Comedy and Singing  
16 Mins.; One and Full  
Chicago, Chicago

Daniels and Lyon make a swell couple for vaude, on screen rep, romantic angles, appearance and sock performance. They come to vaude to give, not just to take, which is news in itself from a screen performer. They come with clean hands and bring a genuine new act to the stage.

They are a cinch for business, as was demonstrated at the first show here. The women mobbers the box office for a squint at 'Hollywood's Happiest Couple.'

Lyon comes with some background of stage experience and that experience is necessary to back up Miss Daniels, who exhibited a tendency towards nervousness. However, she's sure to snap out of that. Act open in full, for a scene in what is supposed to be a broadcasting studio. They are alone and the red light signals they are on the air. They rush to the mike and go into a satirical caricature of radio commercial spilling. Radio burlesque treatment is good for laughs. Miss Daniels then comes through with her first vocal number and her nervousness at the first show retarded her somewhat, but over on charm.

Then, into 'one' while Lyon glowered to hold the stage for Miss Daniels' costume change. Talked about their daughter, Barbara, and told a few jokes. Miss Daniels back in Mex costume for the 'Rio Rita' number, singing to the first row and tossing violets to the customers. Makes for a solid finish. Gold.

## FIVE CRACKERJACKS

Novelty  
8 Mins.; Two  
Academy, N.Y.

Five colored lads who double in hoofery and acrobatic work as well as slip into a.k. characters. A fast act with enough to it to warrant opening spots.

Besides the dancing and tumbling, four of the kids do a little harmony singing, while the fifth plays a pop tune on a cigar-box violin. The chin whisks and gim-walks are affected for punch in the faster hoofing and acrobatic work.

Their present billing, however, means nothing and should be changed.

## THREE BONOS (3)

Acro-music, 3 clowns  
12 Mins.; three  
State, N.Y.

One of the very few recent imitations and showing their foreign derivation. Open seated with puppets with musical instruments, two in grotesque make-ups, the other straight. Latter comes down for a song and after that they go into a melange of music and acrobatics, outstanding being the straight man in his turns and a new twist on the fly-to-the-floor which not only lowers to the floor but folds up. Couple of good twisters by the straight.

Comedy runs too much to heavy-handed dance work that's neither amusing nor startling. Neither comedian is a real clown, but they got numerous laughs as the opener. That's the indicated spot for them until they can smarten the laugh end. Chio.

## GUS and BARRETT

Comedy  
12 Mins.; One  
Fox, Brooklyn

This act apparently isn't known to the east but it should find itself more than welcome, especially in view of the fact the bookers are going blind trying to find new material for shows, both vaude and picture houses. Over here, where spotted in a unit, team was announced as making its first appearance in this part of the universe.

Gus and Barrett is a man and woman comedy team which reminds of Burns and Allen and Block and Sully. The girl is the dumb dor sort but has it on the ball in every way, including ability in telling a song.

Partner carries an accordion which he fusses at little, majority of the time being crossfire. The girl, apparently Miss Barrett, displays considerable versatility. She handles all the comedy lines, goes in for hiccupping and sneezing stuff and sings songs. Besides, when she has a personality that takes quickly.

Spotted about middle in a unit over here, the team clicked strongly Friday night, when called, nearly being forced to an encore.

Appears ideal for either vaudeville or picture houses and carries the material that will suit any theater. Char.

## GENE MARVEY (1)

Tenor; Ft  
10 Mins.; One  
Loew's Orpheum, N. Y.

Marvey is a tenor who sings resoundingly. He has the beneficial influence of the advantageous association he is enjoying in his present connection under Rudy Vallee at Joe Moss's Hollywood Restaurant. But Marvey shouldn't tag any takeoff of Vallee for a voice that is so different than his.

That takeoff is the lying Trapes for which Marvey dons a brown derby and renders in good style without undue trimmings. This novelty ballad type looks to beat Marvey and so do the more robust songs which he has assembled into a medley from certain of the late Victor Herbert's catalog.

Marvey's opening number, a somewhat sentimental piece doesn't take so good. But it offers him a warming up opportunity which apparently helps his start.

Medium height lad of good build, he makes his appearance in white linens. His pianist is a blonde of slightly proportions who, thankfully, offers no trick solos and sings others between numbers. White piano and stool are used for okay effect for the duo, but that red spot for the opening number somehow doesn't belong. Shan.

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## 15 YEARS AGO

(From VARIETY and Clipper)

Agents and managers with offices around Times Sq. told that rentals would be upped. Putnam building up around 15%. Space in demand.

Combination of the Ringling-Barum shows gave head jobs to 17 men from the Ringling outfit and 18 from the Barum setup.

Keith theatres were open to all men in uniform after 5 p. m. Because of the cold weather those who desired were permitted to sleep in the seats all night.

Buffalo woman sought to tie up the silent version of 'Little Women' made by Paramount. Claimed the dramatic rights. She lost.

Toronto theatregoers walked on an act wearing U. S. military uniforms. Actors were returned soldiers. Canada thought the Yanks were taking too much credit. Later turned against film with the flag.

'The Mimic World,' musical, was carrying three chaperones. Girls could accept dates only if chaperoned by one of the trio. Cramped their style.

B. S. Moss took over the Broadway theatre, just relinquished by Universal.

English Variety Artists Ass'n alarmed by prospective influx of American acts. Advertised in VARIETY that foreign artists would be refused admission by the Govt.

Lewis J. Selznick bought out the half interest in Select pictures. Zukor took a profit of about \$500,000.

B. P. Schulberg, who quit Par to go to U. A., quit U. A. and eventually back to Par.

## 50 YEARS AGO

(From Clipper)

Billy Emerson gave us his permanent minstrel shows in San Francisco and went on tour. There more than a year.

Popular theatre treasurer in St. Louis took a benefit. Primrose and West bought a private box and set their lithographs against a floral background.

French opera quit in New Orleans after an intermittent season. Plenty of grief.

Minnie Hauk and her concert company in a railroad smash in Texas, but no one hurt.

Mr. and Mrs. George S. Knight acquired 'Over the Garden Wall.' It was one of their most successful offerings.

Touring company blew up in Pontiac, Mich. Last night's receipts were \$7.

Nate Salisbury took over the management of Buffalo Bill's Wild West. Planned to float a captive balloon over the show grounds as an attraction.

Forepaugh's white elephant arrived and was hustled to Philadelphia for the opening. No so very white. Beat Barnum's in.

Henry Irving back in town to finish his cleanup. Was to stay over for another season.

The 23d St. theatre was turned back into a church and rededicated. Failure as a theatre.

## Inside Stuff—Pictures

A Canadian Government office—specially set up for the purpose—has been wondering for the past 12 months why the film distributors in the Dominion have not been sending in reports on film revenues—or have these civil servants been wondering? More than a year ago the Department of National Revenue decided to impose a 12½% royalty on rentals for all imported pictures and the new office suite was established for the collection of the tax. New York producers got all worked over the matter and held a meeting at which it was decided to interview the Dominion Government. Col. John A. Cooper, president of the Motion Picture Distributors of Canada, and Henry Nathanson of Regal Films had a talk with Federal officials and the tax was called off. But nobody remembered to notify the new Government branch that the idea was washed out and, so for a good 12 months, the staff has just been sitting and sitting—waiting for the pic distributors to admit how much they would like to contribute to the coffers. The film rental royalty office still carries on and nobody seems to mind.

Biggest laugh of the campaigning for votes in the recent Screen Writers' Guild election occurred when Gordon Rigby tried to get J. Theodore Reed, proxy of the Academy of Motion Picture Arts and Sciences, to cast votes various candidates, including Oliver H. P. Garrett and Ralph Block.

Incident occurred when Rigby walked into office of Horace Jackson at Paramount to get Jackson to cast his ballots. Reed was in Jackson's office and after Jackson did the markup, Rigby turned to Reed and asked if he had voted. When the Academy proxy said no, Rigby handed him the ballots. Then Jackson stepped in and introduced the Academy president to the district captain, who beat a hasty retreat without the Reed votes.

Northwest Allied enlisted the Governor of Minnesota, Floyd B. Olson, in its fight against the film code. In Washington on a relief fund mission, the governor appeared before the national recovery review board and attacked the code: 'Codes should be administered by people hired by the Government and not those entirely representative of the industry,' he asserted. 'There should be a body somewhat like the interstate commerce commission to consider all questions involved in these codes. Then there should be some representatives of the film in such a body. Independents should be recognized because there are 13,000 independent theatre owners in the country, whereas there are only 4,000 houses controlled by the producers and their allied organizations.'

James M. Cain had a terrific time getting 'The Postman Rings Twice' over with the picture people because of censorable matter in the story. He originally submitted the story under the title of 'Barbaque' to several companies, who in turn, forgot it after the Hays office pinked it as screen production. The title was changed and a couple of more producers had similar experiences, after getting enthusiastically over it, in making the year after a Hays convalesce, with Metro finally buying it without submitting it to the organization.

Now Metro is trying to find some way to use the story, its basic plot or some of the material to which the censors will not object, with the possibility a new story will have to be written around the title.

George Raft has a staff of four bodyguards with him. Became somewhat embarrassing last week while Raft was at the Paramount, N. Y. Correspondent for a Buenos Aires paper wanted an interview with Raft and got into the theatre to see the actor. Two of the tough lads confronted the newspaperman with questions about his authenticity and he not believing they had any authority, broke away from them and tried to get up the elevator. All four ganged up on him, forcibly maneuvered him to the sidewalk and got his identity straightened out. Numerous apologies from everybody later on.

Attorneys for the Paramount trustees have put in a slip for some expense money in anticipation of a creditors' meeting April 14. Root, Clark, Buckner & Ballantine's bill of \$18,268.58 is for expenses and disbursements incurred from April 19, 1933, to March 31, 1934.

For the three month period of the equity receivership the Root firm originally asked for \$125,000, referee in bankruptcy cutting it to \$100,000 and recommending court approval on that. Total bill on which Justice Woolsey's decision is awaited amounts to \$208,000.

Canadian Council on Child Welfare, Ottawa, subsidized by the Canadian Government, has issued a 'white list' of films designated as suitable for juvenile consumption. British pictures head the list of 41 features with a total of eight current releases. 'Henry Eighth' is not among them. American producers, Columbia has provided seven approved features, with Paramount and Fox six each; Metro, 5; Universal, 4; Radio, 2, and U. A. Warners and Monogram one each. 'Catherine the Great' is one of the council's choices that created discussion.

Attacks on the Theatre Owners' Chamber of Commerce being made by its offspring, the Independent Theatre Owners' Association, and by Allied Exhibitors, are failing to get a rise out of Charlie O'Reilly.

Chortlings from Harry Brandt, once an O'Reilly pal and brother of Billy who once was also a president of the TOOC, that the TOOC hasn't held an election in the past six years and that the TOOC is keeping on its books exhibits who have united with ITOA—all such things are depicted by O'Reilly.

Joseph Jefferson O'Neill who covered the disaster for the New York World in which 1,000 women and children were drowned or burned to death on the excursion steamer General Slocum in 1915 is technical adviser on 'Manhattan Melodrama' at Metro.

The harrowing scene as the hull burned to the water line in the treacherous waters of Hell Gate.

All directors of Metro were re-elected Thursday (5) at the annual meeting of the stockholders. They are Nicholas M. Schenck, J. Robert Rubin, Felix Feist, David Bernstein, Major Edward Bowes, William Braden, Leopold Friedman, Messmore Kendall, Arthur Loew, David Loew, Jesse T. Mills, C. S. Moskowitz, E. M. Saunders, E. A. Schiller and David Warfield. Profit and loss statement of Metro was released in advance about a month ago.

Newspaper reporters and critics in Kansas City are hot and boiling over the way they have been treated lately by some of the stars passing through. Constantly advised by wire and telephone of the screen names' advent, and asked to meet them and get pictures and interviews, the policy of some of the picture people to fail to show has the newspaper boys steaming. Some are taking it out in printer's ink.

Coast agent, deciding to drop one of his writing clients because he thought he didn't come up to scratch, called the scribbler up and asked him to come to the office.

Before scribbler got to the agency, one of the 10%or's outside men called in that he had placed the scenarist with a studio, and at \$100 more a week than he had ever been previously paid.

With the Rockefeller's placing a \$10,000,000 valuation on their investment in the two Radio City theatres, it figures that it cost approximately \$1,000 per seat to construct the two houses, according to experts.

## Inside Stuff—Legit

An editorial in the Indianapolis News of April 3 read: 'Katharine Cornell, who played a brief engagement at English's, was pleased that people thought enough of her art to ask for an opportunity to see and hear her. Those who had that satisfaction would have been glad of the chance to convey their thanks for a kind of entertainment that is all too infrequent. For three performances of 'The Barretts of Wimpole Street' every seat in the theatre was sold, chairs were placed in the orchestra pit and standing room was accepted by some. Conditions were practically the same 'Candida,' with which she closed her engagement. Thus it is shown that while some very talented actors and actresses are out of employment in New York, this part of the country welcomes the best in theatrical fare. The touring ventures that have gone on the rocks have been, for the most part, offensive to theatre patrons. Give the country a chance to see something fine and what happened at Miss Cornell's engagement will happen again. When such an actress appears a large portion of the state responds. With paved roads, it is easy for the residents of the neighboring cities to come. The hundreds that greeted her at each performance represented to a considerable degree an imposing percentage of nonresidents of Indianapolis who are eager to see something good in the theatre.'

Otto H. Kahn rarely turned a profit in any of the theatrical ventures which he backed. When money was made, however, it was placed in what he called 'the waiting list,' of projects and persons he desired to aid. He was not opposed to the commercial theatre, but thought public was taken backstage too much.

Although among the leaders of the Metropolitan Opera, he defended and backed Oscar Hammerstein. Among the theatre ventures which he financially aided were the New Theatre (later Century, now razed), Century opera company, most of Morris Gest's importations, including the Max Reinhardt tour; Diaghileff's Russian Ballet, Moscow Art Theatre, Civic Repertory, Philharmonic orchestra and Boston Opera Company.

Kahn, too, was patron to the lesser people of the theatre, including actors, writers, musicians, painters, directors and producers. He got a kick out of 'finds' developed in that way.

Although 'Let 'Em Eat Cake' flopped and 'The Dark Tower' was something of a disappointment, George S. Kaufman, who collaborated in the writing of both shows, got a break anyway. Prior to the opening of 'As Thousands Cheer,' Irving Berlin traded 5% of that attraction to Kaufman for 5% of the latter's share of 'Cake.'

Recently Berlin repaid Kaufman for his share of the 'Cake' loss and received at the same time a check for his share of 'Cheer' profits, with other payments periodically due for the life of the revue.

Kaufman usually invests in shows he playwrites. He had a piece of 'Tower,' which by virtue of picture rights money, proved profitable. Melodrama, written in association with Alexander Woolcott, will shortly open in London with Basil Sidney in the parts he originated here.

'Whirlwind' with Lenore Ulric opened in Newark Monday (9) under the direction of Wee & Leventhal, which captured the star by paying her a record percentage of the gross. Show will play other spots on the W.E.L. rotary stock circuit.

'Play' was originally called 'East of the Sun,' tried out at Jackson Heights last summer by Morris Green and Frank McCoy. Latter staged the present version.

Leonard Sillman of 'New Faces' at the Fulton, N. Y., exhibited temperament which nearly caused a rumpus back stage. He used the wrong words to stage hands and musicians and was tipped off that unless he squared matters he might suddenly discover that the crew and orchestra 'might not report for duty'.

Actor apologized and restored peace.

Eddie Dowling, whose 'Big Hearted Herbert' is current at the Blitmore, N. Y., was feted by the Penn Athletic Club Thursday (4), 1,500 being seated. He went to Philadelphia in the private car of President Lou Killifer of the Long Island railroad. A congratulatory message from President Roosevelt aboard Vincent Astor's yacht was read to the gathering.

Nicholas Soussanin, who collaborated in, directed and produced 'House of Remsen,' was a stage director in Russia, current show being his debut as a manager over here. He is the husband of Olga Baclanova.

Couple has been here about five years, coming over originally with the Moscow Art Players.

Passing of H. T. Parker, the Boston critic for the 'Transcript,' was the fourth death among Hub reviewers within a year. William Greenough of the Herald died recently, and Nick Young of the American died last summer. Katherine Lyons of the Traveler passed last season.

U. of P. Mask and Wig club's 'Easy Pickings' will play New York matinee and night Saturday (14) at Mecca Auditorium. Heretofore the annual Manhattan appearances were at the Metropolitan.

The aggregate seating seats.

Paramount, when it releases 'Scarlet Empress,' which, though completed for some time, has not been previewed yet, will have no mention of Catherine the Great, in its advertising and exploitation, not wanting to confuse opus with English picture of that name and released currently.

Film Board of Trade secretaries are not going to double in brass. Each is being instructed that with the first check she receives from the Code Authority her services are solely in a grievance and zoning board capacity and the film board dissolves in her territory.

Louise Lattimer, who recently started at Universal on the Coast, is one of the 1,000-to-one shots. Miss Lattimer was ticketed as the result of a test sent from New York intended to plant an actor whom she assisted. Execs signed the girl and passed up the male candidate.

A film previewing committee of the Daughters of the American Revolution is now postcarding members monthly with a grading of pictures and suggestions. Films are listed as to entertainment and production value, elements of vulgarity, if suitable for adults, etc.

Major interests refuse to seriously regard Allied Exhibitors' statement it will make its own pictures for its own members. Allied on previous occasions had production franchisees via Tiffany, RKO and Universal release.

An Australian weekly grades picture reviews with letters, AAA being highest possible grade and BBB lowest. Only film in past year to get the triple A rating was 'Design for Living' (Par).

Theatre tie-ups via artists, et al., with likker ads leaves some skeptical, fearing reaction on dries and some of the feminine patrons.



# Ducat Distribution Chief Topic As Legit Code Hearings Reopen

Washington, April 9.

Armed with comments of New York theatre patrons, Co-consumers Advisory Board of the Recovery Administration is prepared to present specific demands for correction of ticket abuses tomorrow when hearing on revision of legit code resumes before Deputy Administrator William P. Farnsworth. Ticket distribution methods are expected to be the chief topic of discussion, since labor squabbles have been thrown out automatically by the order of Gen. Hugh S. Johnson requiring creation of industrial relations board in all industries. Mediation idea had been scheduled for further discussion, a result of labor's refusal to subscribe to theatre managers' proposals, but now outlook is that discussion on this issue will be confined to composition of board and definition of duties.

Having refused so far to endorse either of the alternative ticket schemes presented two weeks ago by Brook Pemberton and Philip Wittenberg, consumer board says it will submit detailed comments of Manhattan theatregoers on efficiency of present brokerage system and is expected to express opinions of remedies already advocated. Whether other schemes will be put forward is not known here, although it is believed the Shuberts will come forward with still a third idea.

## Secret

Results of poll of theatre patrons in New York Friday (6) were held confidentially by the consumer outfit, but will be revealed tomorrow. Blanks were handed out in New York houses asking patrons' opinion of the reasonableness of the premium and whether the location of the seat and ease of acquiring pasteboard made the fee worthwhile.

Similar poll may be taken in other cities to get consumer reaction to two-for-one, throw-aways, and other cut-rate devices, although no detailed arrangements had been concluded today.

Little headway has been made during past 10 days in reconciling conflicting points of view on other proposed code changes, but general compromises are expected to be reached latter part of this week. Several minor subjects remain in the air, with only one important issue—limitation of rehearsal time—actually ironed out.

## ASKS CHANGE IN WALES THEATRE PADLOCK LAW

Albany, April 9.

Manager or producer, and not the theatre owner, would be held responsible for improper plays, under an amendment to the seven-year-old Wales theatre padlock law introduced in the Legislature by Assemblyman Herbert Brownell, Jr., New York City Republican. His bill exempts owners of theatre buildings from penalties of the Wales law, provided they file with city authorities the name and address of the producer, and if the producer is within the jurisdiction of the court and may be reached by the authorities.

"To penalize the theatre owner, who has nothing to do with the production of the play, is a palpable injustice," Assemblyman Brownell said. "The law should concern itself with the producer of the play. At present the license commissioner, by threatening to padlock a theatre, may intimidate theatre owners in cancelling the producer's contract at the slightest hint of legal action against the play."

Brownell amendment is supported by the League of New York Theatres and the National Council of Freedom from Censorship. Under the Wales law a theatre may be padlocked "because of an indecent or immoral play."

## Molly Picon's Play

Hollywood, April 9.  
Jo Swerling has gone east for a six weeks' vacation.

While enroute he will write a play for Molly Picon, also going east, which will go into rehearsal while the writer is in New York.

## Equity Ruling on Clive Nips Coast Journey's End

Hollywood, April 9.

Ruling by Equity, through its local rep, Charles Miller, that Colin Clive was ineligible to play in an E. E. Clive production of 'Journey's End' at the Playhouse, resulted in the revival being abandoned. Ruling was based on the alien actor regulation, which prohibits an import from appearing in a production within six months after he has closed with another play.

With advance advertising out and rehearsals under way, local Equity members were notified of Clive's ineligibility and instructed not to appear with the English actor. Playhouse went dark Thursday night (8) after two weeks of 'White Cargo.'

## Gordon Shutting 'Dodsworth' for 6-Wk. Vacation

Definitely set for 'Dodsworth' to suspend for six weeks during the summer. It will ring down June 30 and resume Aug. 13.

Best is that the new dramatic smash will run well into next season despite the lay-off and despite being quartered at the Shubert, a house of musical comedy capacity. Lay-off was arranged to permit Walter Huston, who is starred, to appear in the Central City, Colorado, presentation of 'Othello.'

'Dodsworth's' production now was \$50,000, including heavy rehearsal costs when the show opened in Philadelphia. Investment will be paid off in another two weeks, which will be the show's ninth on Broadway.

Success of the show is a burn-up for several managers who refused Max Gordon's proffer to buy in. Several producers rejected the script, but Gordon picked it as a good thing. Entire profits go to him and Marcus Heiman, who is Gordon's silent partner. ERPI backed the show to the extent of \$25,000, in return for which it has 50% of the picture 'Dodsworth,' to be filmed next season, but does not participate in the production earnings.

Only Broadway hit that temporarily closed down and successfully resumed was 'The Barretts of Wimpole Street.' Latter laid off at the height of the run at the Empire and resumed for a total engagement of 47 weeks. Period of the 'Barretts' suspension was six weeks also.

## Good Try, Anyway

Trenton, April 9.

Trenton's stock company, the State Players, unable to make a go of it after 24 weeks of trying, will fold on Saturday (14). Final play, ironically enough, will be 'The Party's Over.'

Company laid off Holy Week and business had been so poor from the start that the reopening for Easter Week with 'The Late Christopher Bean' occasioned considerable surprise around town.

While the management refers to the closing on Saturday as 'end of the first season,' there is little likelihood of resuming in fall.

## Scan Krasna's Play

Hollywood, April 9.

Norman Krasna, who wrote 'Louder, Please,' has finished a new one.

It is being read by George Abbott with the possibility that it will get fall production in New York.

## GOLDEN GLOVE PLAY

Harmon and Ullman will start pronto on the production of 'The Cheese Champ,' pugilistic comedy, with Hugh O'Connell cast as the milkman who goes golden glove. William Schorr will stage.

## No Review

Refusal of a critic to review a play is unusual, but that happened when 'One More Honeymoon' opened at the Little, N. Y. Robert Garland of the N. Y. World-Telegram walked out of the house and the p.m. daily had no notice on.

Last season one or critics similarly passed up a piece called 'Marilyn's Affair.' Show was withdrawn after one performance.

## Actress Can't Learn Part; Rest of Cast Forces Her Out

Replacement of an actress during a run-of-the-play contract prior to the show's opening is the unusual situation which interrupted the rehearsals of 'Are You Decent?' listed to open at the Ambassador, N. Y., next week.

Cast trooped to Equity's offices to straighten the matter out, after several players refused to rehearse on the grounds that Alice Fischer failed to feed them the cues. Miss Fischer, a veteran of the legit stage, had rehearsed for about two weeks and apparently was unable to remember her lines.

Miss Fischer had a different idea about the attitude of the other players, being quoted as saying that they were jealous because she might run away with her part and register the hit of the show. She is said to be the sister-in-law of Paul N. Turner, Equity's attorney.

'Decent' players went into a huddle with Frank Gillmore and Paul Dulzell of Equity and the gist of their remarks was that the chances of the play would be jeopardized unless another actress would be permitted. Equity officers thereupon conceded the point and Zannah Cunningham was engaged to replace Miss Fischer.

Because of the terms of her contract, however, some points in the discussion will be arbitrated. Contract called for Miss Fischer to receive \$125 weekly and 5% of the gross if the takings exceeded \$3,000 weekly. Management was directed to pay her two weeks' salary, since she rehearsed more than the probationary period of seven days. She then claimed, at Turner's reputed suggestion, the percentage participation, even though out of the cast. There is no precedent for such a case and hence the agreement to arbitrate.

Show is being presented by Albert Bannister and George Miller.

# Price Checkup on Legit Ticket Cost to Be Included in Code; Trial Survey on B'way a Flop

## Actors' Fund Home Plans Abandoned by LA Agents

Hollywood, April 9.

for a Coast branch of the Actors' Fund home, long discussed by The Agents (legit agents and managers' organization here), have been abandoned temporarily because of reports from the east that the Actors' Fund is not in a position to expand.

When such conditions are remedied matter may be revived.

## BURR SHOWS FIGURES TO EQUITY

Courtney Burr has agreed to show Equity the box office statements of 'Sailor Beware,' Lyceum, N. Y., for any week that the gross drops under \$9,000. Cut in salary is effective for such weeks. Move by the manager was gratuitous, his object apparently being to set the morale of the company, players having become uneasy because of the several plans to slice salaries and dismissal notices. Latter were cancelled, but the cut went in two weeks ago. Last week, with attendance better, regular salaries were reported paid.

Manager called upon Frank Gillmore at Equity's office and presented figures to indicate that 'Sailor' did not break even when the gross went under \$9,000. One of the previous agreements with the union had set the cut figure at \$8,000. Burr's office expense was included in the data presented. He conceded that there was a profit on operating the theatre when the takings were nine G's but stated he did not care to put any further coin into the production account.

Although the figures were regarded as high, Gillmore accepted Burr's claims as given. He wrote the 'Sailor' cast outlining the details of the manager's explanation and suggested that the players continue on Burr's terms.

New system of checking on prices charged by agencies for Broadway shows will be inserted in the revised legit code. Although the first trial of the check-up, which was made Friday (8) night, was not skillfully conducted, the system is expected to develop into an effective policing of the ticket field and has the advantage of being costless.

Code will make it mandatory on managers to permit surveys of audience at any time. Theatre-goers who feel they have been gypped will be able to make complaints without inconvenience, according to the plan's sponsors. If violations of the rules, which limit the premiums at 75 cents (over the box office price) are detected, agencies involved will be disciplined by the Code Authority, which under the new pact will have such power.

Friday's trial survey brought fewer answers than expected, about 1,000 questionnaires being filled out. Under the new surveillance, Robert K. Straus of the NRA Compliance Board, N. Y., a corps of girls suddenly appeared in theatre lobbies and sought permission to enter theatres. Managers had not been advised of the stunt and there were hasty messages between the showmen and Straus before the situation was in hand.

## Junior Leaguers

Some of the girls were from the NRA offices, others being Junior Leaguers. Seemingly they were more interested in looking at the bit of theatre than in distributing the questionnaires, with the result that they came in bunches instead of spreading out. A dozen appeared at the Music Box ('As Thousands Cheer') but only three were permitted to enter. That happened, too, at theatres where other successes are spotted.

Slips handed out carried the imprint of the Consumers Advisory Board, which has been delving into alleged ticket abuses.

Theatre-goers were asked 'Did you pay an excessive premium for your ticket today?'

Slips went on to state that the NRA wants to eliminate unfair ticket speculation and four questions were set forth under the signature of Mary H. Rumsey, chairwoman of the CAB.

Questionnaire presumed that the average person did pay big prices indicated by one query: 'Do you consider the location of your seat and the ease with which you obtained your ticket justifies the premium you were forced to pay?'

## No Identification

No attempt was made to obtain the identities of persons filling out the slips, nor were they asked to name the agency from which tickets were purchased. At future surveys, however, such information will be sought by the CA.

Majority of replies indicated that tickets were bought from the office. Straus at first was disappointed in the results, but later felt that the system was workable. First 20 returns examined were box office ticket buyers, then two agency sales were recorded, both of those answers stating that gyp prices had been paid. Those returns were from the Music Box, 'Cheer' being among the limited number of shows which command excess premiums.

It appeared that most persons asked to fill out the slips refused and one questionnaire came back with a message: 'I think government is meddling too much in private business.' Majority of replies were from visitors to New York.

## Code Session

Managers and ticket men are in Washington today and the code session there will be principally devoted to tickets. Although advised by William P. Farnsworth, deputy administrator, to propose a plan of control, it was stated the ticket men had not done so. Same thing applies to the managers, who failed to agree on a system other than the rule suggested by the CA.

Today's conference will be the final open hearing on the rewritten code. It will be placed in final form by Sol A. Rosenblatt and Farnsworth, with Philip Wittenberg expected to sit in as code attorney for the Code Authority. Code in final form is not expected to be completed for about two weeks.

# Chi's Randolph St. No Longer Legit Rialto of Midwest; Goes All-Films

## INTERSTATE CIRCUIT SET FOR ROAD SHOWS

Texas stands of the Interstate Circuit will play a number of legit attractions, continuing the policy of booking stand-out shows as this season. Already booked by Rob O'Donnell are 'Ah Wilderness' and 'Mary of Scotland,' both with the original casts, headed respectively by George M. Cohan and Helen Hayes.

Possibility of high grosses in the circuit's houses was brought out by Katharine Cornell, whose split-week in Texas attracted takings of \$33,000. She appeared in 'Barretts of Wimpole Street' and 'Romeo and Juliet.'

## Blumberg Back?

Philadelphia, April 9.  
Best rumor of the week around town is that Leonard Blumberg is due back in show biz.

Blumberg, former general manager for the Shubert freres, is supposed to have annexed a sugary local bankroll for a stab at legit production on his own, with the angel a Philly cloak and suiter.

Chicago, April 9.

Randolph street, the show business rialto of the midwest, is finally clear of all legit theatres. Formerly the street of five ace legit theatres, today it is entirely under motion picture domination. For the past few years the Apollo and the Garrick were the rear guards of the legit business, but they have now been taken over by Balaban & Katz to be converted to films.

Through the years the picture business has gradually crept up on Randolph street legit theatres and has taken them over one by one. B.K. Oriental was formerly the site of the legit Colonial, the B.K. United Artists was formerly the Shubert Apollo. The Woods is now operated in grind pictures by Jones, Linick & Schaefer. Garrick is being remodeled by B.K. to open with pictures by May 1. Apollo (formerly the Olympic) will go pictures by May 15.

Today in the entire Chicago district there are only seven legit theatres and only five are in active use. These are the Selwyn, Harris, Brianger, Grand, Blackstone, Illinois and Princess. A few years ago there was the northside Chateau, the southside Empress and National. These are now all picture houses.

# Cohan and Harris at Guild Dinner Take Ribbing, Do a Song and Dance

By JACK PULASKI

Testimonial dinner to two pals and former partners, George M. Cohan and Sam H. Harris, at the Astor Sunday (8) under auspices of the Jewish Theatrical Guild of America, proved the most diverting affair of the season. Expecting nothing of the event both on the date and during the show which followed held the guests without a walk-out. Speeches went on the air, all being limited and completed within the allotted broadcasting hour.

Dais had a horde of celebs introduced by the master of toastmasters, George Jessel, whose kidding with Eddie Cantor drew much of the laughter. For a moment Joe Humphries appeared with the honor guests, kissed them both on the cheek, then held their arms aloft for the photographers.

Although the dais had its theme song "On the Cuff," Harris changed it. "The Mill Burned Down." He was referring to his California gold mining venture which went up in smoke. By his speech Harris scored the hit of the evening. Wise guys attempted to find out who wrote Harris' address, friends claiming he did it himself.

Cohan followed and spoke about his split with Harris when they were associated in producing. "There's a story around that we dissolved because I insisted on having an Irish lawyer (Capt. Dennis O'Brien). Well, I've been waiting to tell the real story for a long time. Truth is that I wanted to be a manager and Sam wanted to be an actor. After listening to him to-

(Continued on page 63)

## PHILLY TOP HATS OUT FOR NEW YANK BALLET

Philadelphia, April 9. Philly had one of its most exciting and glamorous premieres in recent years on Friday (8) night and it wasn't the opening of a show, either. Occasion was the first presentation of the American ballet, "Union Pacific," written by Archibald MacLeish, Chicago poet, and given by the Monte Carlo Ballet Russe. New York was heavily represented at the premiere and a near-capacity house greeted the affair. More top hats than Philly sees in a year's time and twenty curtain calls after the ballet, which was second on the program: MacLeish, Nicolas Nabokoff, who wrote the music; Albert Einstein, who designed the settings; Leonide Massine, director and principal dancer, and Eugenia Delova and Tamara Toumanova, leading women dancers, were particularly honored.

## Omaha Legit

Omaha, April 9. Ibsen's "The Master Builder" has been selected as the production in which Eva La Gallienne will appear in Omaha, April 10, under the auspices of the Omaha Drama League. Play will be given at Tech high auditorium at \$2. top, 75 cents under the top asked by the same organization for Katharine Cornell.

Walter Hampden comes in April 10 for one performance of "Rienzi," a modernized version of the play by Bulwer-Lytton. Hampden's performance will also be given at Tech high at \$2.

These two presentations wind up the legit season in Omaha, bringing to four the total of legit road shows which have hit town since January.

## Engagements

Helen Chandler and Bramwell Fletcher, "These Two".  
Estelle Jayne, "All the King's Horses".  
Dorothy Knapp, roadway Interlude.  
Ernest Truex, "Jig Saw".  
Henry Stephens, "Insurance".  
Jack Hartley, Rex Ingram, Al F. Watts, Harry Bolden, "Stevadore".  
Juliana Tubern, "Peace on Earth".  
Claudia Morgan, "Are You Dearest?".  
Victor Kilian, "Stevadore".  
Cabot, "Jig Saw".  
Hurst, "Connell, Lee Donnelly, Brian, "Jig Saw".  
Glady's George, "Lilly Low", "Jig Saw".

## S. HELLER'S STOCK CO. FOR CLEVELAND

Cleveland, April 9. Cleveland, without any legit since early December, is finally having one theatre brought to life by Saul D. Heller's stock company, with prospects of two more stock companies springing up before June.

Heller, formerly owner of a hotel theatre ticket bureau and show promoter, has taken over the Hanna and reopened it with "Men in White." Albert Cowles, ex-film scenario executive, and director of Theatre Guild for three years, is directing. Alice Reinheart and Gage Clarke head the repertory company, which also consists of Richard Pursell, Stanley Marlowe, Frank Conlan, Walter Fenner, Helen Payton and Dill McManis.

Heller first crashed into the local field by booking the Jessel-Cantor vaude show into the Cleveland Public Auditorium, where it ran up such a box-office record that rival theatre managers filed a protest against the hall as being unfair competition.

One of partners in his Hanna stock effort is George Maschke, Jr., ex-box office ticket man and nephew of Maurice Maschke, town's political czar. Elmer Weiner is publicity director and Bill Blair treasurer.

## McQuigg Joins Gerson

Chicago, April 9. Frederick W. McQuigg, ex-Chicago American drama critic and manager of the paper's amusement department, is now associated with the Gerson-Hampton publicity and promotion service.

New tag for the firm will be Gerson-Hampton-McQuigg Service. McQuigg was for five years with the Hearst daily.

## Future Plays

"Marching Song" by John Howard Lawson bought by Group Theatre for Fall production.

"Invitation to a Murder," by Rufus King, sponsored by Ben Stein.

"The Milky Way," from the script of "The Cheese Champ," by Lynn Boot and Harry Clark to be produced by Sidney Harmon and James R. Ullman.

"The Alliance" by Stanley Bruce being produced by Jack Blue.

## Equity's Younger Element Sticks To Guns but Won't Name New Slate

Younger element in Equity, which exhibited its organization by nominating six of the incoming Council and a vice-president, held another meeting last week for the purpose of discussing issues which their representatives will be instructed to clarify when elected to office. Indications are that this independent group within Equity will continue as such because its views on at least some problems are opposed to those of Equity's officers. Group has no single leader, being led by the nominees.

Session did not consider naming an opposition ticket, but should that eventuate the group nominees put up by the group on the regular ticket would also be on the independent ballot. Understood that the group plans placing more of its members on the Council, which could be done by writing in additional candidates at the time of election.

Point of that move is that the group believes it can attain its objectives more surely through the Council than through election of officers of its own choosing, because actions of officers are subject to the Council's okay.

## Rotary Stock

Rotary stock was discussed at last week's meeting, but it was tabbed unfinished business. Some complaint was made over Equity's Council having ruled on the Dangerous Corner dispute last Tuesday. It was claimed that the deputy of

## Current Road Shows

(Week April 9)

Eva LaGallienne Rep. Ft. Worth, 9; Oklahoma City, 10; Tulsa, 11; Emporia, 12; Wichita, 13-14.

Katharine Cornell, Louisville, 9; Evansville, 10; Nashville, 11-12; Memphis, 13-14.

Walter Hampden, Lincoln, 9; Omaha, 10; Sioux City, 11; Minneapolis, 12-14.

Pittsburgh, Nixen.

Richmond, Va. Maryland, Philadel.

Phi. Baltimore, L. A.

Reunion in Vi. Royal Alex.

andra, Toronto.

Ballet Russe, House, Boston.

The Shi Hour, Selwyn, cago.

Anni G.O.H., Chicago.

Take a Chance, Mayan, L. A.

Men in White, Captain, L. A.

Men in White, Captain, L. A.

Men in White, Captain, L. A.

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## Plays on Broadway

### HOUSE OF REMSEN

Drama in three acts presented at the Henry Miller theatre by Nicholas Soussanis, writer, and William J. Periman in association with Marie Baum; staged by the producer.

Henry Miller, writer, and William J. Periman in association with Marie Baum; staged by the producer.

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the lives of the gifted novelists. Several plays about the Bronte girls were presented in London. The season, but apparently failed to attract the attention of American showmen.

It remained for the new management of Broadway to turn the trick with Dan Tothero's version of the Brontes. It's a very good job. Melvyn Douglas, who is currently appearing in the sparkling "No More Ladies," blossomed as a director, with indications that he knows what it is all about. His wife, Helen Gahagan, plays Elenor, the sister of Jane. Perhaps there is too much travail in "Moore Born." Two deaths upon the stage in the same play left the

(Continued on page 56)

## PLAYS 'OUT OF TOWN' REUNION IN VIENNA

Toronto, April 9.

Maurice Colbourne and Barry Jones present a new play, "Reunion in Vienna," directed by Maurice Colbourne at the Royal Alexandra Theatre, Toronto.

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# 'Biog' with Alice Brady \$8,000 in L. A.; Pic Mob Fails to Flock In

Los Angeles, April 9. With two holdovers in town, Alice Brady in 'Biography', at the Biltmore had fair sailing up to Friday (6), when Olsen and Johnson moved into the Mayan and when Fanchon & Marco supplies with their musical, 'Take a Chance'. 'Biography' did not come up to expectations on first week of two week stay, but made money at around \$10,000.

El Capitán, Henry Dufty's 'Men in White' held fairly strong in its fourth week and garnered \$4,600; plenty satisfactory. 'White Cargo' folded at the Hollywood Playhouse with three weeks to its credit. Final five days disappointing, probably occasioned by cutting of orchestra floor to include regular admissions at 40c. This was done to offset the abolishment of the 40c service charge passes, but it failed to help the box office. House went dark with nothing in sight.

**Estimates for Last Week**

'Biography', Biltmore (1st week) (C-1,656-\$2.75). Picture mob did not respond to Alice Brady's Coast stage debut as might have been expected. A \$4 lower floor opening helped swell initial week's take, which was just so-so after Monday night. After this week opus goes to the Erlanger, Erlanger.

'Men in White', El Capitán (4th week) (D-1,571-\$1.65). Matinee trade holds strong and Dufty production will remain at least two more weeks. Fourth stanza, at around \$4,600, showed a little profit.

'White Cargo', Hollywood Playhouse (3rd week) (D-1,152-\$1.65). Last five days of third week not so forte. Luckily, the picture is still showing. Has several deals on fire, including a Tom Wilkes production of 'Mourning Becomes Electra', tentatively set for May 9, and another of Leon Gordon's plays, 'The Plicker'.

'Take a Chance', Mayan (1st week) (M-1,492-\$1.65). It's been several years since Olsen and Johnson have appeared here, but anything resembling a production. 'Take a Chance' got away nicely, with prospects of several healthy weeks. Figured first stanza should hit around \$12,000.

## Lederer's \$8,000 Finale

San Francisco, April 9. Francis Lederer and 'Autumn Crocus' bowed out of the Curran after four weeks, first two of which were very big but latter two slipped, final stanza taking \$8,000.

House now dark awaiting Dufty's 'Men in White', which is due in from Hollywood.

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## BOSTON GOES PLENTY FOR OPERA, BALLET

Boston, April 9. Hub's showminded if quality comes along. Tremendous advance sale for Ballet Russe at Boston Opera House, opening tonight, to remain four days. Prices strong, too, top at \$5.50, like pre-depress days. Looks like a gala glorification of the dance.

Metropolitan Opera Company, at same spot, all last week, did a sell-out, turning away thousands, many fruitlessly flashing eight bucks for unavailable seats. Hub peacock parades were in their element, and the operas got plenty attention. For a change local sponsors won't have to dig down; for the week's venture came better than even, which is gorgeous compared to previous seasons when sponsors had to cough up plenty to make good.

Jane Cowell's 'Sweet Bells Jangled' moved out after profitable week's stay at Plymouth. 'Dark Tower' at the Hollis grossed \$4,300, good margin of velvet, and remains another week. New show this week will be 'As the Moon Rises', opening at Shubert Saturday night; this being a revival of Franz Lehár's 'Gypsy Love', with Ethelred Terry, Leonard Cooley, Joseph Macaulay in cast. Story is announced as modernized by Kay Kenna.

Next Monday's openings will be 'Potters' Field', at the Rego play and cast, by Paul Green, at Plymouth and 'Her Majesty the Widow', with Pauline Frederick, at Hollis.

## CORNELL SWEET \$20,000, CINCY

Cincinnati, April 9. Katharine Cornell's repertory did \$19,800 at the Shubert last week at \$2.50 top. Figure, exclusive of Federal and Ohio tax taps of 10% each, is biggest for theatre since 'Of Thee I Sing' in January, '33.

Best biz was on 'Barrett's of Wimpole Street', with 'Candida' next, and sorry returns on 'Romeo and Juliet' which was offered Tuesday night and Saturday matinee.

Miss Cornell was joined here yesterday by her husband, Guthrie McClintic, producer of 'Yellow Jack', current on Broadway. They left by boat today for Louisville, with the rest of the troupe making the jump via rail. McClintic will tour with the company for several weeks.

Shubert goes dark again until April 23, for week of Mme. Jerizta at \$3 top.

## Dinehart's 'Alley Cat'

Hollywood, April 9. Alan Dinehart and his wife left here by plane Friday (6) for Broadway.

Dinehart will try to get a Broadway production of his play 'Alley Cat', which is going into the Pasadena Community Playhouse next month.

## 'Shining Hour' Tops Loop's Legit Trio at Fair \$5,000; 'Curtain' \$2,000

Chicago, April 9. Some perk-up in the legit business as new plays head for the loop. 'Annina' with Mme. Maria Jerizta opens for a two-week ride at the Grand tonight (9) and indications are good. Another two-weeker is 'Richard of Bordeaux' with Dennis King, which opens on April 16 at the Erlanger under American Theatre Society auspices.

Curt is closing 'Curtain Rises' on April 21 and on the next day brings in 'Big Hearted Herbert'. Elizabeth Sleeps Out, closes at the Studebaker April 14 and on the next evening comes 'Affections, Ltd.'

'Shining Hour' had a fair first week at the Selwyn. Notice are mixed and so is the response. Showing some pick-up and may last four or five weeks. Conrad Nagel as star is accounting for much of the success.

Grosses are still in the alley as far as the total take is concerned, with the shows merely going along without showing any real profits.

## Shows in Rehearsal

'These Two' (Casey and Little) Algonquin hotel.  
'I Myself' (Pearson and Buch) National.  
'Picnic' (Arthur Beckhart) Flske Bldg.  
'Lady From The' (Nathan Zatklin) Little.  
'Are You Decent' (Bannister and Miller) Bijou.  
'Cheese Champ' (Milky Way's (Harmon and Ullman) Broadhurst.  
'Stevodore' (Theatre Union) 14th Street.  
'Jig Saw' Guild.  
'roadway Interlude' (Hammerstein and Du For) Forrest.

## Philly Biz Okay; 'Ballet Russe' 15G, 'Bay Tree' \$7,500

Philadelphia, April 9. Legit business in town Easter week was generally pretty good, although not noteworthy.

'Easy Pickens', 46th annual Mask and Wig production, got close to its predicted \$26,000 in ten performances at the Garrick, better than the Willys have had in three years. House again goes dark and may stay so for the rest of the season.

Monte Carlo Ballet Russe had a good week at the Forrest, climaxed by the premiere Friday night of the new Archibald MacLachlan ballet, 'Union Pacific'. Upstairs trade was fine throughout, with downstairs spotty, but the \$15,000 claimed by the management was highly satisfactory.

The Green Bay Tree, second company, and on the cut-rate list, received swell notices at the Broad and reported a \$7,500 week, which is okay, although not up to some of the Willys and Leventhal figures at the house the past few weeks.

Queenie Smith in 'Every Thursday' only got about \$6,000 in its second week at the Erlanger, but that, too, was profitable.

This week finds only the Forrest, Broad and Erlanger occupied. 'My Maryland' is at the Forrest at \$1.50, Lawrence Shubert was on Broadway, presenting. Two weeks are scheduled. Erlanger has 'The Party's Over' with Blanche Sweet, and 'The Green Bay Tree' (Broad, 1st week). That house gets 'East of the Sun' with Lenore Ulric next week and the Forrest has 'As the Moon Rises' looked for April 23. Bert Lytell in 'The Second Man' follows 'The Party's Over' at the Erlanger.

## Estimates for Last Week

Ballet Russe (Forrest). In for one week only. Good business with \$15,000 upstairs big, doing the trick. 'My Maryland' Shubert (Broad, 1st week). Fine notices and capacity by end of the week. Between \$7,500 and \$8,000 reported.

'Every Thursday' (Erlanger, 2nd week). Died in second week. Under \$5,000. 'Party's Over' this week.

## Estimates for Last Week

'Annina', Grand (M-1,207; \$2.75). Opens tonight (9). Advance sale good. Elizabeth Sleeps Out; Studebaker (C-1,250; \$1.50) (12th week). Had a good stay at cut rate prices. 'Affections, Ltd.' that replaces was formerly known as the 'Alarm Clock'. Cast headed by James Spottwood and Percy Helton. Doing around \$2,000 at present.

'Shining Hour', Selwyn (C-1,040; \$2.20) (2nd week). Figure a four or five week stay. Only fair for the first week at around \$5,000, but some signs of perk-up.

'The Curtain Rises' (Curt C-1,100; \$2.00) (13th week). Cut-rates have kept this one going with present plans to move out April 21. 'Big Hearted Herbert' to replace. Above \$2,000, but too close to the red line for comfort.

Other Attractions  
'Girls in Uniform', Blackstone. Probably the best pace in the loop. Non-pro show can keep going indef.

## 'Roberta' \$30,000 and 'Dodsworth' \$27,000 Create New Run Marks

Attendance on Broadway fulfilled indications of the record Holy Week and Easter Week saw leading attractions registering new high gross marks despite the fact that business on the holiday itself was not so hot and rain interfered twice. Saturday was wet, too, up to curtain time for the sixth successive week.

Best mark of the season for a drama was scored by 'Dodsworth', two added matinees pushing the gross to \$27,000. Earlier leaders, playing one extra afternoon, accounted for 'Mary of Scotland', topping \$25,000, and 'She Loves Me Not' bettering \$22,000.

Among the musicals 'Roberta' went to \$30,000, establishing a new high in its 20th week. That tied 'As Thousands Cheer' for list leadership. 'Follies' tied 'Roberta' in its 19th week, inserted a holiday matinee but did not improve as much, takings being around \$25,000. 'Mikado', first Gilbert and Sullivan show at the Majestic, attracted attention and climbed to capacity on Saturday.

Some of the other attractions failed to hold, however. Rehearsal of 'Four Saints in Three Acts' is weak at the Empire, and 'Peace on Earth', spotted at the 44th Street and playing four matinees at the Civic theatre, got very little money.

Excellent business drawn to Madison Square Garden by the circus did in four days, but may have pushed the weeklings further down and several will slide out this week.

'Casino Varieties' started fairly well at the Casino, getting \$21,000 with its vaude-revue type of show at pop prices.

Good productions were topped by 'Moor Born', which approximated a fair gross of \$8,000 in its first seven performances. 'House of Remsen' looked doubtful at the Miller, while 'Brain Sweet' was suddenly yanked at the Longacre, despite favorable notices.

Incoming card slated for next week includes 'Stevodore', 'Civic rep. (14th Street)', 'Are You Decent', Ambassador, and 'Broadway Interlude', Forrest.

'Ah, Wilderness', Guild (28th week) (CD-914-\$3.30). Played extra matinee (Easter); takings around \$12,000; stand-out comedy well out from front.

'All the King's Horses', Imperial (11th week) (M-1,468-\$3.30). No added performance last week, but got share of holiday trade gross, going to \$12,000.

'Are You Decent', Ambassador. Postponed until next week.

'As Thousands Cheer', Music Box (28th week) (R-1,400-\$4.40). As big as previous nine performance weeks; gross nearly \$30,000.

'Big Hearted Herbert', Biltmore (11th week) (C-921-\$2.75). Laugh show steadily profitable, though moderately paced; about \$6,000.

'Brain Sweet', Longacre. Suddenly withdrawn Saturday; played four days.

'Dodsworth', Shubert (7th week) (CD-1,387-\$3.30). Played 10 performances for season's top drama movie; to \$27,000.

'Follies', Winter Garden (15th week) (R-1,433-\$4.40). Nine performance last week; takings not materially increased; gross approximated \$25,000.

'Her Master's Voice', Plymouth (25th week) (C-1,042-\$2.75). Three matinees last week sent takings to about \$10,000 mark; slated to tour soon.

'House of Remsen', Miller (2nd week) (CD-944-\$2.75). Drew unfavorable notices and business week; got less than \$3,000; may stay third week for picture rights.

'Mary of Scotland', Alvin (20th week) (CD-1,387-\$3.30). Easter week gross one of strongest since opening, over \$25,000 in nine times.

'Men in White', Broadhurst (29th week) (D-1,118-\$2.75). Expected to last through next run drama averaging \$11,000 lately.

'Moor Born', Playhouse (2nd week) (CD-944-\$2.75). Drew unfavorable notices and business week; got less than \$3,000; may stay third week for picture rights.

'New Faces', Fulton (6th week) (R-900-\$3.30). Not big, but earning profit; \$10,000 for intimate revue, which should stick into warm weather.

'No More Ladies', Morosco (12th week) (C-921-\$2.75). Good chance of holding over through summer; picked up with field last week and grossed \$12,000.

'One More Honeymoon', Little (2nd week) (C-539-\$2.75). Trying two for ones to keep going; estimated under \$2,000.

'Pursuit of Happiness', Avon (27th week) (C-921-\$2.75). Holiday matinee did not help, but business better later in week; estimated around \$6,000.

'Roberta', New Amsterdam (21st week) (C-1,712-\$3.30). Last week was biggest grosser since opening; close to \$30,000 in nine performances; tied for lead with 'As Thousands Cheer'.

'Sailor'. Lyceum (29th week) (C-923-\$3.30). No added matinee, but business up. Takings estimated over \$11,000.

'She Loves Me Not', 46th St. (25th week) (C-1,413-\$2.75). Drew big movie audience; one extra matinee last week helped gross improvement to \$21,000.

'Sing and Whistle', Forrest (9th week) (C-1,057-\$2.75). Final week, mostly cut rates with takings estimated at \$3,000; 'Broadway Interlude' follows next week.

'The Perfumed Lady', Ambassador (5th week) (C-1,166-\$3.30). Doubtful after this week; using cheap ticket schemes; rated under \$3,000.

'The Shattered Lamp', Elliott (4th week) (D-874-\$2.75). Getting cut rate support, but doubtful after this week; estimated under \$3,000.

'The Shining Hour', Booth (9th week) (D-708-\$3.30). Had another \$11,000 week; good money at this house; played nine performances.

'The Shining Hour', Booth (9th week) (D-708-\$3.30). Estimated around \$6,000, which was top money for moderately paced English show.

'They Shall Not'. Royale (8th week) (D-900-\$2.75). Announced to close but holding over with admission scale reduced; last week's gross of \$11,000 best figure since opening.

'Tobacco Road', 48th St. (19th week) (D-969-\$3.30). Three extra matinees last week. Presented independently; written by Frederick Jackson; called 'School For Husbands' in England; opens Thursday (12).

'Yellow Jack', Martin Beck (6th week) (D-1,214-\$2.75). Held to eight performances, but takings again improved; quoted around \$11,000.

Other Attraction  
'Casino Varieties', Casino; vaude-revue drew good notices; quoted at \$21,000 initial week.

'Gilbert and Sullivan revivals, Majestic; first week with 'Mikado' drew capacity at week-end, with gross nearly \$13,000.

'Peace on Earth', 44th Street; drew well on 14th street, but started badly here.

'Four Saints in Three Acts', Empire; slated off Saturday; about \$5,500; not enough for musical.

'The Drunkard', American Music Hall; revival with beer.

Grand Opera, Hippodrome; pop.

Grand Opera, Broadway; pop.

## 'ANNINA' \$12,000 N. S. G. IN PITTS.

## Pittsburgh, April 9.

Seven weeks on a legit-less diet, apparently weaned Pittsburgh away from the \$3.30 fare and as a result 'Annina' took it on the chin for plenty at the Nixon last week. It was house's first show in almost two months, but b.o. draft of Jerizta, together with all the ballyhoo of a week, amount of \$11,000, more than \$12,000, which means plenty of red all the way around.

'Got away to a good opening, but dropped to nothing next night when Lawrence Tibbett, in concert at Syria Mosque, drew capacity at 3,800-seat house, and after that just eased along without getting anywhere in particular. Even the mats were off quite unusual because it was figured Jerizta would be an afternoon draw with the females.

'Spring legit revival got away with flying colors last week. Charles Emerson Cook Players at Ford's (Emerson) drew nearly \$8,000 on ap-proximately even terms and was accorded equally ardent notices, but couldn't hold. However, closed to \$4,000 at \$1 top, plus help from the W. & E. 17 cents.

Len McLaughlin, Maryland mgr., that's an o.k. figure. This week, Pauline Frederick in 'Her Majesty, the Widow'. Next session, 'Double Door'.

## COOK PLAYERS 'WHITE' FAST AT \$8,000, BALTO

Baltimore, April 9.



## All Paris Vaude Theatres Drop Stage Shows, Presentation Houses May Follow; 100% Films Likely

Paris, Mar. 31.

Last refuge of vaudeville in Paris—except the circuses, whose capacity for acts is limited as to kind and quantity—threatens disappear with negotiations among big film exhibitors to get rid of their programs by common consent.

Only three important houses now using stage shows and vaude in connection with films are Paramount, Gaumont-Palace and Rex. Excessive expense is argued by originators of move to get these three theatres in an agreement to drop the acts.

Gaumont Palace and Rex are both Gaumont operated, and that concern is all for economy now. Both houses are hard to fill these days. Vaudeville bills there have been of inferior quality, but have helped keep the public interested.

Paramount, although not using a show equal to those of the Francis A. Mangan days, has kept the standard a little higher than the others.

Straight vaude has completely disappeared from Paris, and the big international acts don't come here any more, unless they are of the circus type, or can be fitted into a revue. Only house using a variety bill is the Alcazar (formerly the Palace) which at present is showing only A. K. singers and patter specialists in a 1900 revival.

No agreement has been reached yet among the three big exhibitors for cancelling the stage shows. Paramount is said to be holding out, and the others do not want to drop theirs unless it can be made unanimous.

Jacques Charles, who runs the Rex productions, will leave for the United States in May with a show for the Chi exposition and according to present plans, the Paramount Theatre will continue with straight vaudeville acts after his departure. His specialty has been modest scenes, with a line, brought here from England.

Paris at one time was one of the best vaude cities in the world. Quite a number of ace American acts played there regularly. During the past few years, requirements for American acts dropped but there was always room for 100 to 150 U. S. acts per year in several Paris houses until very recently.

Only acts now going over are for revues and for floor shows in French resorts.

### Mary McCormick Ogled For Reinhardt 'Bat'

Paris, March 31.

Mary McCormick is dicker with Max Reinhardt, who has asked her to take the lead in his 'Fledermaus' 'The Bat' production at the Theatre Pigalle. Seems likely the deal will go through.

This will be the third change in the 'Fledermaus' leading role, which was first taken in November by Lotte Schoene. Incumbent is Jacqueline Francell. Show is going on longer than was expected at first, and since Reinhardt is planning a new prima donna, it seems that he feels the piece can continue another month or so at least.

In New York, Julian T. Abeles, attorney for J. Edgar Huff, owner-operator of the Hollywood Country Club, Hollywood, Florida, made a motion to punish Miss McCormick for contempt of court arising from the breach of contract and injunction suit Huff started against the diva. Huff had allegedly walked out on a Hollywood (Fla.) engagement to accept London bookings.

Huff submitted Sophie Tucker at \$2,500 a week. Miss McCormick was slated in at \$1,500 a week. Two weeks' difference in salary totals \$2,000, for which Attorney Abeles is petitioning the N. Y. Supreme Court, also asking for his own counsel fees plus solicitors' fees in London attendant to similar action.

### NOT HER CLOTHES

Someone Buys Paris rocks and Sends Mary McCormick the Bills

Paris, March 31.

Somebody has been buying a lot of clothes lately for Mary McCormick, now singing at the Opera Comique, but Miss McCormick not only didn't order the clothes but didn't receive them, so she has filed a complaint with the French police against Jane Doe, known in this country as Mme. X.

In recent days Miss McCormick has been flooded with demands for payment for clothes she never bought, and shops have complained that although someone saying she was Miss McCormick ordered the clothes, they were always refused at the two addresses the woman gave, in the Avenue Kleber and the Avenue Hoche.

Woman who does the buying is small and dark, and she always has the clothes altered to fit her. Bills have been going to Miss McCormick at the Comique.

## PARIS EXPO. SET FOR 1937

Paris, March 31.

Doumergue Government has finally decided to hold the much discussed Paris Exhibition of 1937. Did not say where the money was coming from, but implied it would get the coin, somehow.

At the same time 12 architects submitted designs in a contest for the construction of a new permanent exposition hall, to supplement the now ageing Grand Palais on the Champs Elysees. New building is to be of steel and to cover a minimum of 24 acres.

### No Visas for Jewish Vaude Acts Is Order To German Consulate

London, March 31.

German Consulate here has received definite instructions not to issue any visas to acts of Jewish persuasion, regardless of nationality.

Even if act consists of a troupe, with one a member of the Jewish race, they are to be definitely boycotted, according to the order.

There are several instances of dance teams, here from America, who have been advised, rather delicately, not to venture a German date, although agents are frantically looking for talent and material importable to Germany.

### Death of Queen Mother Stops All Dutch Shows

The Hague, April 9.

La Argentina arrived here from Paris, just after the death of the Queen Mother was made public. She was to appear next night in a special gala at Theatre Royal, for which many authorities were invited, including the Spanish Minister. Royal decree, however, caused all places of entertainment to close, including theatres, cinemas and cabarets.

In cafes no music was allowed, and for one day all radio broadcasting was stopped. Until the funeral, broadcasting has been ordered cut down and no merry tunes are to be played. Later in the week cinemas will open again, but all entertainments are to stop again on the day of the funeral.

Argentina returned to Paris and is coming back here after Easter, when national mourning will be over and conditions normal again. That is the procedure of several other troupes also.

### MOOR BORN

(Continued from page 54)

observers of the press cold, yet the first nighters politely enthused.

Play displays how and why Charlotte, Emily and Anne Bronte started to write. Out there in the lonely Yorkshire parsonage on the wind-blown moors it seems curious that these three sisters should write poems for their own diversion. Money is needed for an operation on father's eyes and to send away their ailing brother, Branwell. Emily resents the idea of publishing the poems until the necessity for raising funds is realized, and then assents only when Charlotte selects pen names.

Reviews of the volume and the novels, which really 'made' the Brontes, are frequently mentioned and the guess of the commentators that Branwell is the genius of the family. Play makes no attempt at romance and there is but slight indication of Charlotte's excursions to Brussels. At one point, when the possibility of marriage and children is mentioned, Emily bitterly says something about 'the sexless Bronte sisters.'

The Reverend Bronte fails to recognize the genius of his daughters and instills in them the idea that Branwell is the genius of the family. The youth is a sot and opium eater, who has one good painting to his credit but whose claims to authorship are visionary and whose conduct is a pain in any locality. The devotion of Emily is almost a passion with her, and that's the only warmth about that cold female. Branwell expires in her arms, as she holds him upright after a day of drinking at the inn with his grave-digger companion. Three months later Emily passes out but her wish to credit Branwell with the authorship of her later famous 'Wuthering Heights' is not followed.

Miss Gahagan's bitter Emily makes one wonder whose happiness life had for her, except for the chilly adoration of her brother. Frances Starr is the warmer Charlotte, who, at least, had mingled with normal people and tasted some pleasures of civilized contact. Edith Barrett is Anne, whose timid 'little pieces' turn out to be lengthy rhapsodies. Thomas Finner is the pastor-father and Glenn Anders as the dissolute brother are the male principals in this short cast play.

'Moore Born' seems to be for the few. Thee.

### ALL IN A LIFETIME (YIDDISH)

Comedy-drama in three acts and five scenes by H. Kalmanson; presented at the Yiddish Art Theatre, New York. \$2.75 top.

Motel Shapi ..... Nathan Goldberg  
Julius ..... Leon Kolberg  
Pessam ..... Anna Hollander  
Hymle ..... Guss Goldstein  
Shmoe Balr ..... Sarah Krebner  
Silver ..... Motel Breda  
Gee Libkin ..... Motel Breda

There's probably a lesson of some sort in the history of this play. It opened in a small 300-seater in the Bronx early this season and despite the fact that it has been the worst Yiddish legit season in some years, has lived through and is now stronger, after a 27-week run, than when it started. Radio is the reason.

Play has a cast of more or less unknowns and is none too good, but it got a fair start up in the Bronx because of the small house. Then

## 60-Person French Floor Show Being Brought Over for Chi Fair

Paris, March 31.

One of the biggest French shows to be brought to America for years is being readied by Jacques Charles, who puts on the stage shows at the local Paramount, working with and through the William Morris agency.

Show will be Pabst Blue Ribbon hall at the Chicago exposition, which is being remodelled especially for it, according to Charles. Cast is now being assembled and rehearsals will begin immediately. Company will consist of 55 to 60 troupers, all French and 99% pretty girls. Plans to sail May 16.

Charles' ambition is to give them something really Parisian—in fact, a little more Parisian than the real Parisian, so they'll know they're getting the real stuff. No big French names are planned—just the regular run of Parisian artist, with the emphasis on the femme angle. Charles counts on modified stripping to help. Title is 'Ca, c'est Paris' ('This Is Paris.') After the girls, the back-

## Paris Legit Back in Doldrums; Political Tension Still Tough

Paris, March 31.

Legit here profited less than it had from the political truce ushered in by the Doumergue cabinet, which kept the town free of street fighting and coincided with the first days of spring. Films are doing fairly decent business—partly because people like to be able

to hang in at any time on a continuous performance—but legit, after a boomlet which assured moderately well, has settled back close to the doldrums.

Political situation, though outwardly still calm, is getting increasingly tense again, and with the Government cutting the pay of its employees in an attempt to balance the budget, real trouble is expected soon by everyone. This reacts severely on the theatre, for which people are not in the mood, seemingly.

Openings have been pretty well suspended on account of the Easter holidays, when most Parisians go out of town. Right in the midst of them, however, the Capucines is putting on a new revue, 'Mitzit-Mitzou,' opening today (31), in the hope of catching the out-of-town trade which replaces the Parisians during the holiday season.

The old standby, 'Cyrano de Bergerac,' has just been revived at the Sarah Bernhardt for pretty much the same reason.

Another revival is 'Maitre de Forges' ('The Iron Master') at the Ambigu. A film version of this went the rounds earlier in the season and got publicity, which made picking up the play a good proposition. 'Un Soir de Reuil' ('New Year's Eve') will come back to the Ambigu after the holidays.

Among the other openings announced is Cocteau's 'Internal Machine' at the Comedie des Champs Elysees, April 10.

### BRAIN SWEAT

Comedy in three acts and five scenes by Charles Brownell, presented at the Longacre April 1, Longacre and Henry Stern. \$2.75 top.

With a better title, a bit more care in casting and some work on the script this could have been turned into a hit; as it is it will hardly do. It's one of those old-fashioned, colorful shows, which will help considerably because it could run along on a moderate take.

Most Negro plays thus far tried on Broadway have been either straight musicals or dramatic. This one is a comedy and with a funny idea. It has an Octavus Roy Cohen lead act switch, which is a pip and sends customers away guffawing. Unfortunately, the first two acts are slow, too slow, even for the fine third act help.

Henry Washington used to be a hard working Southern colored boy, but he decides to stop working and wait for his brain to think up 'a crack.' His wife and son work hard for years while he's 'thinking,' and despite the fact that everybody in town laughs at and ridicules him, finally he gets his idea, and although everybody thinks he's gone mad, puts it over for a net gain of \$9,000 overnight.

But nothing happens during the first two acts except a build-up for the finale twist. That makes a good deal of it pretty tiresome.

Billy Higgins as Henry Washington is perfect casting and a peach of a character actor. Rose McClendon, a more capable and experienced actress, went up in her lines opening night, but gave the impression of a girl who had never had a good portrayal when forgetting her nervousness. Rest of the cast is none too well chosen, seeming rather Harlemish instead of Southern, which they're intended to portray.

(Closed Saturday (?) Review printed for the record.)

## PRAGUE LIKES PLAYS AGAINST HITLERISM

By EDWARD HEYN

Prague, March 31.

Plays, both modern and classical, but clearly directed against existing dictatorships and terrorism, are now running in several Prague theatres.

Striking new play, 'O. S.' aimed against Hitlerism, national socialists and brown shirts, in defense of democracy and humanity, had its premiere in the Akropolis Theatre of Zlatov-Prague. Drama, written by Kamil Huga, a general in the Czechoslovak army, received a favorable reception.

Vinohrad Municipal Theatre, in a similar spirit of defense of liberalism, has produced a humorous drama, 'Richard III,' and in its theatre program declares, 'This historic play, dealing with the activities of tyrants, was chosen for performance because of its European affinity in a present period when arbitrary power in Europe has been threatened by totalitarianism, and to give expression to the Shakespearean optimism—of the hope for the final victory of the good over evil and of right over might.'

Ferdinand Harte, a refugee from Germany, fills a leading role in the 'Vinohrad' performance.

Arnold Marle, former prominent stage star, now residing in Prague, read Frouchen's play, 'Osak-rak the Eskimo,' at the Unitaria Hall. Metro film of the same name has not shown here.

Back Together

London, March 31.

Wilson, Keppel and Betty, who have played steadily here for two years and are booked here till the end of 1934, rank as tops among American importations. But they have had plenty of tough breaks.

First Jack Keppel was out of the act for six months, due to appendicitis, and then Betty Knox contracted some internal trouble, necessitating a lay-off of 16 weeks. At one time, the act only had Jack Wilson playing, with the other two recruited locally. For the first time in six months, act is now the same outfit as originally came over.

Poems Custom Made

South Carolina has started something by naming a poet-laureate, Archibald Rutledge. A poet-laureate is more high class than a colonel, thus giving South Carolina the edge over Kentucky.

Poet-laureates have originated in England. Best poet in the realm was given the title, which he held until his death. His job was to do a poem on anything important that came up. The king could do no wrong, and the poet-laureate's verse could not be bad. Thence why so much poet-laureate verse has been handed down as literature.

South Carolina's poet-laureate will adhere to custom. He will spring a poem on whatever fire, flood, bank robbery, flag day celebration or other big event that may come along. Birthday party of the Governor's kid also included.

Rushing Topical

Books of topical interest now get rush printings. Book publishers have found that they can profitably cash in with topics still in the headlines.

Typical example is Dana Bartlett's novel, 'Crack Up.' Author got his theme from the Army air-mail difficulties and showed it to William Morrow. Everything else on the Morrow list was set back a spell in order to get the Bartlett story out as soon as possible.

Harper's also doing a rush job on George Seldes' 'Iron, Blood and Profits.' Book deals with munition makers, something with which the Senate is concerning itself just now.

Bargain on Printers' Code

Increased cost of book manufacture, which will be engendered when the printers' and binders' code goes into effect, has alarmed the publishers. Committee has been appointed, consisting of John Benbow, Henry Hoyns and Alexander Grossett, to endeavor to do some bargaining.

Claimed by the publishers that if the new schedule of the book manufacturers goes into effect it will necessitate an increase in retail book prices, something the publishers have sought to avoid.

P. N. to Meet in Scotland

Scotland has been named as the gathering place for the 12th International P. N. congress, to be held this summer. Dates are June 16 to 22, with the sessions to be divided between Edinburgh and Glasgow.

Writers will attend from about 40 countries, with Germany again expected to stay out. The Nazi members did not like something the International P. N. body did last year and remained away.

U.S. Novel Bought in London

Stanley Rinehart had to go to England to pick up American publication rights of an American novel, 'Fire in the Night,' by Raymond Otis.

Chicagoan now living in New Mexico, couldn't sell his yarn in New York, so gave it to Gollancz in London. Rinehart liked it and bought it for this side after reading it over there.

Miley to Sports

Jack Miley has been taken out of the general assignment staff of the N. Y. Daily News, tab for sports-writing.

Miley isn't specializing on any particular branch of sports, News giving him special assignments, as well as allowing his gag style full swing.

Brown on Wet Goods

Ned Brown, sports editor of the old N. Y. World, who took an unsuccessful try at mag publishing with his short-lived International Sports, is editing a new monthly called Wet Goods, which serves clubs and stewards and bartenders. Wet Goods is published by the Numedia Publishing Co.

Rush Anti-Nazi Yarn

Doubleday-Doran is rushing the printing of 'To the Vanquished' by A. I. R. Wylie. Figured for June, which will give Miss Wylie two on the current-season's-hit.

Book is being serialized in the Saturday Evening Post and is supposedly the reason for the Post being banned in Germany.

Temerson's New Mag

T. Z. Temerson, who was in on the mags Broadway and Hollywood Movies, has formed the Norwood Publishing Co. and will get out a new film mag.

Periodical will probably be known as Movie Humour.

No Repeats

There are a bit over 20,000 orders for the new Charles Dickens book, 'Life of Christ,' although it hasn't been sent to the printer yet. But Max Schuster is wearing a face.

'What's the use of building this up?' Max is wailing. 'I can't sign the author for his next two books.'

Competish in Sports

The All-America Sports magazine is now in its sixth monthly edition. It is a wood pulp fact and fiction mag, edited by Nat Fleisher, publisher of the Ring, devoted to wrestling and boxing. Publication is opposition to Street & Smith's sports magazine, which has a circulation of about 60,000, new Fleisher mag climbing close to the 30,000 mark.

All-America started as a 20-cent magazine, but with the April issue dropped to 15 cents, same price as the Street & Smith publication. Latter's publishers said to be burning over Fleisher having cornered most of their sports writers.

Columnist's Book Plug

New York World-Telegram, in a tie-up with Cecil-Friede, has arranged a big plug for George Ross' gastronomic guide, 'Tips On Tables.' About 50 of the restaurants mentioned in the book have been rounded up to participate in a full page ad, with the book publisher going on the nut for a tiny piece of it also.

Each restaurant has small display on the page, with quotations from the book on each mentioned.

Whole thing works as a double buildup for the 'Telegram,' which has Ross' column, by the same name, as a regular feature.

Post Shakeup

Another shakeup on the New York Post practically cleaned out the entire sports department of the evening sheet. About 12 men got their walking papers.

Hugh Bradley, who wrote for the Post's sports department until going over to the magazine field a few years ago, is in as the new sports editor and is reorganizing this adjunct of the paper.

Baseball writers on the sheet, now covering the metropolitan teams in the south, were also given tickets, but are being allowed to work their way north with their respective assignments.

'34 Writers' Faculty

Hervey Allen, Julia Peterkin, Walter Prichard Eaton, Bernard DeVoto, Gorham B. Munson, Raymond Everett and Theodore Morrison will compose the faculty of the ninth annual writers' conference at Breadloaf, Middlebury, Vt., the last two weeks in August.

This convention brings together each year a number of men and women who desire advice and aid in the various fields of literary endeavor.

N. Y. Dailies Employing

The City News Association, for years regarded as a barometer on employment conditions in the New York newspaper field, reports that jobs are markedly on the upgrade.

Since the first of the year 12 of its own staff have quit for better jobs. A year ago the CNA was like a CWA camp, with every unemployed reporter huddled around its doors.

Morris Script Service

Augmenting its script service, the William Morris agency has added a literary agency with Mrs. Sewell Haggard in charge. She was former editor of Delineator and handles contacts for publications, monthly, weekly, etc.

This is apart from the Hollywood and Broadway writing which Jim Goller and Ruth Morley handle, or the radio scripts under Harry Spingold and Bill Murray.

Mitchell East

John-Mitchell, western editor of the New Movie Magazine, arrived in New York yesterday (9) from the Hollywood office of Tower magazines.

He'll spend this week in New York for conferences with local staffs of the Tower mags.

First Serial

Marilyn Herd's serial 'She Wanted a Baby' first chapter story in Photoplay mag in several years. Two pie offers already.

Guggenheim Awards

Nine writers were awarded Guggenheim Prizes this year, as against six artists, two composers, two workers in the theatre and 21 scholars. Each got \$2,000 to enable them to study abroad for a year, with no strings attached.

Writers to get the award are Conrad Aiken, Kay Boyle, Albert Halpern, Alexander Laine, George Milburn, Isidor Schneider, Leonard Ehrlich and Younghill Kang. Last two also received the award a year ago.

William Grant Still and Professor Douglas Moore, of Columbia, get the music awards. Theatrical folks are Anna Enters, dancer, who wants to study in Greece, and Charles Norris Houghton, former head of a little theatre in Princeton.

ital Vacash

H. J. Kobler entered the Lenox Hill Hospital Saturday (7) to recuperate from a bad cold, also to lose a badly run down condition.

Publisher of the N. Y. Daily Mirror secured a capital's section his only sure way of convalescing. Office staff and editors are not permitted to bother him there.

Not Fit For Laguna

Librarian of Laguna Beach, California, had several requests for 'Mad Hatter's Village' so ordered two copies.

When Mary Canvondish's novel arrived, and librarian read one of them over, there were some doubts, so books were burnt. At least so says Alfred King, the publisher.

Hungarian 'Two World'

'Man of Two Worlds' novel by Ainsworth Mowbray, now writing for films in Hollywood, has been bought by Palladis of Budapest for publication in Hungarian.

Book is on sale in Great Britain, published by Grayson & Grayson.

What Is Keisley?

Keisley Allen, critic of the Women's Wear Daily, has been ducking jury duty for years on the premise that he's a newspaperman. Last week, however, Supreme Court Justice McCoock ruled otherwise and now Keisley's in the box.

Random Gets Proust

Random House has bought all U. S. rights to Marcel Proust from A. & C. Bonis. Seven novels in the series have already been published by the Bonis and Bennett Cerf's house now will have all of them.

Intention is to continue selling the volumes separately as at present, although next Fall a complete four-volume set is contemplated in a new edition to sell possibly at \$10. Book would then get the title 'Remembrance of Things Past,' as originally entitled by the Frenchman.

Chatter

Laird S. Goldsborough, news editor of Time, back from a European trip.

Due to press of work in Washington, where Robert Wohlforth is assisting the Senate investigation of the munitions industry, his book 'Tin Soldiers' has been delayed but King says book will be out by the end of May.

Mother of George Finley, feature editor of King Features, died last week in New York.

Sam Rapport, who was assistant to Alan C. Marple as advertising manager of Harper's, gets Marple's job following latter's resignation.

Beatrice Atlas, in addition to acting as New York rep. for Bruce Humphries, book publishing house, will cover the drama for Trend, the mag.

E. Arnot Robertson, femme English novelist, admits English novels the past few years have been dull.

Story, the mag, has upped the price for its yarns and now writes checks for \$35. Used to be \$25.

George Milburn going back to Oklahoma.

Cass Canfield, Harper prexy, throwing a luncheon for the Coast on his home-ward trip to England.

Farrar & Rinehart have the reminiscences of Doc Henry Seidel Canby, the Saturday Review of Literature editor.

Just 25 years since Lee Furman became the head of Macaulay's.

Helen Grace Cline gets a tea tomorrow (Wednesday) from her publisher.

Ludwig Lewisohns (Thelma Spear) due back from France this week. Abroad for some years.

Best Sellers

est Sellers for the week ending April 7, as reported by the American News Co. Inc.

Ficti

'Anthony Adverse' (\$3.00) .....By Hervey Allen  
'Oppermans, The' (\$2.50) .....By Lion Feuchtwanger  
'Anitra's Dance' (\$2.50) .....By Fannie Hurt  
'Private Worlds' (\$2.50) .....By Phyllis Bottome  
'I Went to Pitt College' (\$2.50) .....By Lauren Gillilan  
'Magnus Merriman' (\$2.50) .....By Eri inter

Ficti

'While Rome Burns' (\$2.75) .....By Alexander Woolcott  
'Robber Barons' (\$3.00) .....By Matthew Josephson  
'New Dealers, The' (\$2.75) .....y Unofficial Observer  
'100,000 Guinea Pigs' (\$2.00) By Arthur Kallet and F. J. Schil  
'Native's Return' (\$2.75) .....By Louis Adamic  
'Nijinsky' (\$3.75) .....By Romola Nijinsky

Book Reviews

Modern History

Historical novels have a tendency to the hard to read. MacKinlay Kantor, however, has managed to turn one out that's easily digestible, strong and one that could be made into a fine film. It's good writing and deserves a place on the shelves. Book is 'Long Remember' (Coward-McCann \$2.50) and the May selection of the Literary Guild, despite the fact it's published now, early in April.

It's a story of Gettysburg; the life in the town during the Civil War. There's a minor love intrigue to give the harrowing war scenes added strength by way of background. Details are grueling and horribly believable, despite the age of the subject. Author has reconstructed the scene of the terrible slaughter that took place with seeming accuracy, giving all of it freshness and a realistic quality attainable generally only by books on current subject matter.

Any number of men could play its central role in films, but it seems a perfect fit for a Walter Huston type.

Technocracy Waves

Willard Hawkin, editor of Author and Journalist, Denver, has taken a crack at the present social system in a booklet published by the Rocky Mountain Division of the Continental Committee on Technocracy ('Castaways of Plenty,' 50c).

Hawkins has written it in parable form, taking no more pages than necessary to point out the shortcomings of the present-day system. He takes three men of different types, casts them on an island away from steaming travel, and in the 56 pages tells of their troubles in living as they had been accustomed to.

Obvious Mystery

An unusual twist in 'Death of a Ghost' (Crime Club; \$2) has the reader aware of the murderer almost immediately, although proof is not there and finding of the clues a tough assignment.

Rates as a fair mystery book, though not for film use because a bit too obvious.

they will spend summer at Helena Rubinstein's country home in Greenwich, Conn. Another case of expatriates being chased back by fall of the dollar.

Both Arthur Stringer and Phil Strong have gone to the West Indies.

Annette Vin giving up her place on Long Island and will move back to the city.

Alec Waugh is in with corrected proofs of his new book, 'The Ballols.'

Farrar & Rinehart has bought all Faith Baldwin titles and reprint rights, including some juvenile books, from Dodd, Mead. Also 'Earth Moods,' by Hervey Allen, from Harpers.

'Anthony Adverse' sold for Italian translating, making it Sweden, Germany, Denmark, Holland, Italy and England besides the U. S.

Renee Carroll and Alex Gottlieb received royalty checks on 'In Your Hat' Tuesday (3). Each got \$164.

Next-Mark-Hellinger-book will be titled 'The Ten Million.' Farrar & Rinehart figure it for May.

A. L. Jack Woodbridge, 57, newspaper and fan mag writer, died April 2 in Los Angeles after a lingering illness. Survived by Dorothy Woodbridge, his wife, also a fan mag writer.

Jim Mitchell, L. A. Examiner's Hollywood reporter, on indefinite leave of absence because of illness, is recuperating at Vidal, Calif.

Bi its Criticisms

There are several important angles to be considered on 'Anitra's Dance' (Harper; \$2.50). Fannie Hurst's newest novel met with an onslaught of adverse criticism from the book reviewers on the New York dailies, in spite of which it's well into its eighth edition and a definite best-seller.

Answer to the big sale is supposed to be that the book was not serialized prior to publication, as is usual with Hurst novels. If that's true, as is also claimed for 'Work of Art,' by Sinclair Lewis, there will be a healthy movement to keep 'name' novels from being split up into chapter printing in the future.

Book is not as bad as some of the New York reviews would have one believe. It's not good writing, but a good story. It's interestingly, though perhaps somewhat brazenly, told. It will make a fine film, which is perhaps another thing that is the matter with it from a straight writing standpoint.

Miss Hurst may have become camera conscious; but she has not forgotten how to spin yarns—and that is the real answer to the eight editions in three weeks.

Plays

About a year ago Don Marquis sat himself down to write a play about Henry the Eighth, but by the time it was finished the British film was released and Don could not get his piece started, although sold for production. So he's put it in book form. Entitled 'Master of the Revels' (Doubleday-Doran \$2), it makes exciting reading.

It's composed of a novel in play form, which is a good idea since it's too long for stage use. Hasn't been cut or altered, Marquis figuring that's up to the producer. Makes better reading this way and shows a lot of possibility for stage production, the sympathetic and satiric Marquis treatment making Henry an unusual character.

'Shining Hour' (Doubleday-Doran; \$1.50), by Keith Winter, is current on Broadway. It does not fall into the category of reading-lamp drama, however. While finely written, theatrically it is dependent on good local stage histrionics for its effect. Between covers it is not so strong.

European War Impends

Is there a war brewing in Europe? There are those on this side of the ocean who don't believe it, but Leland Stowe essays to prove the theory. Does so in a little book entitled 'Nazi Means War' (Whitsey House; \$1.50), which is full of spine-chilling data.

Stowe is the New York Herald Tribune correspondent in Paris. He spent some time in Germany gathering facts. Doesn't advance any theories, but in straight journalistic style reports what he saw, children of the learning to throw hand grenades; secret gun drills on the outskirts of cities; armies in battle formation everywhere, and millions of guns in hiding and ready for use. The facts and figures are quite convincing.

Modiste's

There seem to be the makings of a picture in 'Love Honor and Decivel' (Macaulay, \$2), by Howard Rockey. It will require plenty of cleaning, however, for the book is told from the loose angle affected by alleged 'modernist' authors. Gives a new slant on the backstage scene in a gown shop and offers plenty of events.

As reading matter the style is fairly good, and the incidents hold interest in spite of somewhat stilted telling. Chiefly for the rental libraries.

Scott, Wm., Statler H., Boston.  
Seldenman, Sld, Mayflower H.,  
Selvin, Ben, care Col. recording,  
ve.  
Setaro, A., Paramount Studio, Hollywood.  
Severt, Gino, KHJ, L. A.  
Shackley, Geo., WOR, N. Y. C.  
(Continued on page 60)



# Hash and Rehash

By Joe Bigelow

Manager of Midget Village concession at next summer's Chicago World's Fair is suing last year's manager for \$10,000, claiming latter is conducting a "whispering campaign among midgets" to effect that the concession would not receive a permit to operate this summer.—From VARIETY.

A man must stoop pretty low to whisper to a midget.

## Screwly Correspondence From Screwly Correspondents

You-Know-Me, Ala.—Owner of the Can theatre exhibited plenty of presence of mind in an emergency the other night. Film caught fire, and to stall for time while the boys were patching it up, the mgr. ripped off his celluloid collar and ran it through the projection machine. Next day he was arrested for showing a dirty picture.

Hollywood.—Lola Looloo, ingenue, after three years on the studio contract list, got it in the neck from Metromount yesterday. When it came time to pick up Miss Looloo's option all the boys at the studio suddenly developed lumbago and couldn't bend.

Hlt Or, Miss.—Al Faifa, blackface single No. 2'ing at the Loew Gross (vaudfilm). finished the last two bars of 'The Last Round-Up' with a kissful of ripe tomato at the Friday night show. At the finish he stole his usual bow and said: 'My friends, I have enjoyed the vegetables you have thrown my way very much, but as I am not strictly a vegetarian I would appreciate it if one of you gents would toss me a slioin steak smothered with onions.'

Oh, Minn.—Six downtown first run houses all triple featuring are causing plenty of anxiety about the future. Rialto, running short of product, is starting to use discarded pictures off the shelf. 'The week of April 26,' announces Manager Ed Lenihan, 'we are going to play the shelf.'

Pretzel Bend, Mo.—Lily Hippo, 430-pound fat lady with Sells-Floto, quit the show en route to try her luck at a new racket. She's now a gun moll in a cannon factory.

New York.—Trigo Nometry, who heads the statistical department of the National Broadcasting Co. decries the dearth of ideas for new style surveys. 'What is radio without surveys? Nothing, absolutely nothing,' says Mr. Nometry. 'Why, only last week I was making a telephone checkup on the results of a radical change in the Sudsy-Wudsy Soap program's institutional sales promotional announcement. Instead of asking the public to tear off and mail in the top of the Sudsy-Wudsy carton, they asked them to tear off and mail in the BOTTOM. Well, the first number I called was a lady who lives on West 76th street. A man answered, so I hung up.'

## Code Question Box

(This department each week will answer a limited number of questions pertaining to the Motion Picture Code. There seems to be an undercurrent of skulduggery in the picture industry, with a lot of people claiming the code is Greek to them. It is not only Greek to this dept., but Scandinavian also. But this dept. will answer any and all questions just the same.)

Question No. 1.—from Pete Gluph, Second Run Pictures Corp., Hollywood, Calif.—Now suppose a guy walks in a studio and asks for a job as a gaffer, see? The scale for gaffers is \$1.63 per hour. Understand? Well, the guy gets the job as a gaffer, and then they find out he's just a sprinkler fitter. The scale for sprinkler fitters is \$1.16, or 40 less than for gaffers. Got it? All right. Now if that happens, how can a one-legged Lucy Stone Leaguer score from first base on a sacrifice bunt after three men are out?

Answer No. 1.—Youse is a viper.

Question No. 2, from Tom Collins, Greenpoint—Why is the saloon on my corner called The Counterfeit?

Answer No. 2.—Because you can't pass it. (Editor's note: This sort of thing can't go on. Maybe we'd better call the whole deal off.)

## How It Happened

(VARIETY and 99 other American publications, allegedly immoral, have been banned by the Austrian government from sale on newsstands in Vienna.—news item.)

Johann Doakesburg, Minister of the Vienna Foreign Office—Vass iss iss ger-paper, Variety?

Doakesburg's confidential secretary—It iss der ger-show paper, Herr Doakesburg. It iss der ger-house organ from der acherobahs.

Doakes—It iss here, 'Lady' Gets \$5,200 in New Haven.' Isss dot nicht immoral?

Yah! (In Vienna a yes-man is a yah-man.) If she gets \$5,200 in New Haven, she iss no lady!

Doakes—in der review on der Yinter Garten it sees, 'Mlle. Fif, grinder (vot is 'der grinder?'), shivers a mean load of snakebites. She could do a coot dance to the 'Blue Danube'.

Sec.—Ach, der 'Plus Danupe'!

Doakes—Making fun and chokes mitt der 'Plus Danupe,' hah? Vell, ve do something about it. Der ger-paper Variety iss ge-barred! Yah?

Sec.—Yah!

## Evolution of a News Item

New York.—Harold B. Franklin, former theatre operating chief, for RKO, is entering the motion picture producing business on his own. He is lining up a schedule of features. Production starts in three weeks. Will release through a major distributor.

Chicago.—Harold B. Franklin has decided to produce a play instead of a picture. He is lining up a lot of stars for the cast. Hasn't decided on what play it will be, but says it will be a smash. Has engaged Max Gordon as his office boy. The Shuberts will take tickets.

Hollywood.—Harold B. Franklin has changed his mind about producing a play instead of a picture. He will produce both. He'll produce the play, and then the picture. Or vice versa.

New York.—Harold B. Franklin sails for Europe tomorrow (Tuesday) to engage stars for the play and picture he will produce. Cecil B. DeMille, who will direct the picture, is making the trip with Franklin to carry his luggage.

Paris.—Harold B. Franklin is here to engage stars for the big ice carnival spectacle and show he will produce at the Hippodrome, New York. He intends to take over the Radio City Music Hall, where he will install a No. 2 company to catch the Hippodrome's overflow.

Philadelphia.—Report here is that among the plans of Harold B. Franklin is one involving a gigantic stage-screen-radio-burlesque enterprise that will—

Boston.—Harold B. Franklin announces he is —

Wilkes-Barre.—Harold B. Franklin.

Altoona.—Harold Franklin.

Walla Walla.—H. B. Franklin.

Jersey City.—H.B.F.

Petrograd.—H.B.

Moscow.—H.

Bronx, N. Y.—Nuts.

## PENNY ROULETTE

Coast Fans Take to Game in Lieu

Los Angeles,

New game of chance supplanting the banned tango is springing up on beach midways. Game is similar to roulette, being played with chips for which a cashable receipt is given to the player when he is ready to quit.

It is far tougher on the suckers than tango ever was, as the large wheel is electrically operated and a croupier to manipulate. Payoff on the receipts is always in even dollars and anything between is kept by the house.

So far, it's the only gambling game on the beach pikes, and the proprietors are staying undercover as much as possible, hoping to make a bankroll before the gen-darmes step and stop them. Chips are a penny, with a few at 5c.

## Atlantic City Whippets Set For Summer in Mun. Aud.

Atlantic City, April 9.

City Commission leased the Municipal Auditorium to the Atlantic Kennel Club, which will conduct whippet races from June 28 to Sept. 9, for a total rental of \$165,000. Pari-mutuel betting will prevail.

Lease calls for two down payments of \$25,000 each, April 15 and June 28. From June 30 to July 9 the contract calls for payments of \$1,500 daily; from July 10 to July 23, payments of \$2,500 daily; from July 24 to August 14, payments of \$3,000 daily, and a \$2,000 payment on August 15.

## Beer Replaces Pix

Dubuque, Ia., April 9.

Iowa, nabe pix house, is having its seats yanked and interior transferred into a dine and dance spot. Transformation is under Iowa's beer tavern law, which makes it obligatory to issue license irrespective of feelings of immediate neighbors.

# No Code Against Unfair Competition Has Coast Bridge Clubs Beefing

Los Angeles, April 9.

Contract bridge, as a business has reached the stage here where operators of clubs are squawking about the competition of rival club conductors. If it were any other business there'd be a code to protect it, the squawkers say, but overlooked in Washington when codes were drawn up, it's the one industry that hasn't any pact for fair competition.

During the last year clubs where persons, singly, in doubles, or in fours, can play for table fees of 50 cents each have mushroomed all over the city. In private houses made over for the purpose; in hotels, or in exclusive clubs. Fees used to be 75 cents for afternoon or evening play. The current 50c rate is but one kind of the price cutting, made necessary through competition.

Contract bridge business, got into the industry class locally when tournament bridge was introduced at the clubs. This is the pastime of playing duplicate bridge, having the same hands as the other fellow and getting money prizes for the best comparative scores on the hands held during the evening, good or lousy. No squawking here about holding poor cards. Half the evening's competitors hold the same hand as you do, and with yarrowbough hands all night you can win the dough—if you're good.

Tournament bridge went like wildfire, for there is no chance of losing any more than the initial outlay of 50c entrance fee, and yet there's the possibility of coping with the prize money. Bigger clubs stake up to \$20 a couple for the winners, \$5 for seconds and \$2 for thirds.

## Sucker Play Flops

When introduced, most of the clubs turned back almost all of the

# Some East Fla. Hotels Made Few Friends in Best Season in 5 Years

By SAM SHAIN

Florida is poking an anxious face northward. The Empire of the Sun has enjoyed its best season in five years. But the fancy room rates running up to \$175 a week with which all but the Miami city, proper, of Florida's east coast flogged tourists and regulars alike has marred the outlook for the coming year. Florida may be coming back, but it is anybody's guess what the season of 1934-35 will bring.

Sensitive Floridians at home and while traveling on trains and ships are scouting for indications of the future.

January and February proved the best months for the hotels. It was March, however, which was best for business generally, according to private estimate. The beach hotels dropped their rates in March, and this had to do with spreading the tourists' cash around.

It is estimated that \$5,000,000 was newly invested in Miami real estate during the season just past. More than 3,000,000 passed through the betting machines on Florida's three pony a seven dog tracks. That's around \$8,000,000 more than the year before.

Florida ever had been favored with a good-will boost of incalculable value, from an advertising point of view, this was done the current season when President Roosevelt favored Florida as the base for his present fishing trip in southern waters. Coming as this did at the close of the current season, the President's trip climaxed Florida's first lap on its comeback trip to the greatest heights, after already was beginning to be considered as the most brilliant season in five years.

Talk is that certain beach hotels went back on an understanding with the railroads and shipping men in charging the high rates they did. It is handed out that the hotels and railroads and shipping people had come to an understanding of co-operative business promotion among

themselves and for Florida, with the beach hotels reported acquiescing to reasonable rates.

The railroads especially extended themselves the current year for tourist trade, even more so than the boats. The Florida East Coast Railway has been supplying special recreation facilities and entertainment on its better trains to Florida and back. This was done in co-operation with other roads, the Richmond, Fredericksburg & Potomac, Atlantic Coast Line and Pennsylvania.

Crack trains were provided with a special recreation car that included a gymnasium and a supervising hostess for travelers. A three-piece band provided concerts and dance music. These bands were supplied through co-operation of the Miami Billmore hotel in Florida. It's the first time that railroads have gone in for anything like this, and success assures a repeat for the coming year.

## Ive De Lux. Trains

There are five trains so fitted out with recreation cars. Since, during the past season the trains ran in two sections, it meant that probably 10 or more hostesses were employed. This recreation thing on the trains was started last year. It was later taken over by the Atlantic Coast Line. The hostess on each train arranges card games and other events for the travelers.

The hostesses are picked for special qualifications. Generally they are cultured persons. The Florida Special, for instance, has its recreation car in charge of Mrs. Wright Townsend of Westchester society.

In this manner the railroads hope to keep the Florida traffic booming, in comparison to the ships that ply coastwise to Florida and back.

There is no doubt that this experiment has helped increase traffic on the railroad and should, cut in on the shipping business. Transportation rates on both ways of travel are about equal.

If anything, the high rates, which the beach hotels of Florida's east coast charged this past season may encourage a goodly portion of tourists hitting for the west coast if the high rate big-brood of the east coast hotels continues. The west coast of Florida is more zealously native than the east, but that shouldn't be a drawback, and the Clearwater district is stated to have the finest beach in the state, which is a magnet.

## Mexican Roulette

Mexico City, April 9.

Mex style roulette is enticing sporting Americans. Play consists of shooting a red dart from an air gun at a revolving wheel which spins on the wall. A number is always hit, but there's no way of telling what it will be at the time of shooting.

Customers are allowed to shoot, so games on the up'n up. Pay off's the same as in regular roulette. U. S. gamblers ever they like the air gun game better than they do the pocket variety and assert it's squarer, as they can't find any way of monkeying with it.

## MARRIAGES

Tom McNulty to Helen Fahey in Baltimore, April 8. Groom is radio singer.

Mrs. Ruth Rogers, to Stan Laurel, April 1. Agua Calientes. is non-pro.

Blanche Sternberg Skeath to Herbert Witherspoon, New York, April 4. Groom was former basso of Met. opera.

Alberta Vaughn to Joseph Egli, Yuma, Ariz., April 8. Groom as an assistant casting director. Martha Steper to Hardie Albright, Hollywood, April 7.

Gertrude Edwards of Philadelphia to Julius E. M. Curley, Philadelphia, March 31. Groom is director of publicity for Warner Brothers.

## BIRTHS

Mr. and Mrs. Mischa Auer, son, April 8, Hollywood. Father is a film actor.

## East

U. S. Circuit court overrules the Federal Tax Board of Appeals and sustains Sidney Blackmer in deducting \$1,587.10 from his 1927 income tax return as a business expense in entertaining drama critics and producers. Drama critics hasten to alibi.

Fritz Scheff wins her right to retain her home in Waterbury, Conn. Transfer of the mortgage will live her more time.

Betty Randolph and Paul Sweinhart swapped hard luck stories in the Supreme court last week. (2). Referee reserved decision on the white paper for alimony pending trial.

Howard Thurston at the White House Easter Monday, picking rabbits out of Buzze Dall's sweater and doing other things for the presidential grandchildren.

First open trolley cars on Broadway April 2.

Finding slot machines seized by N. Y. police business, for Jerry, order goes out to dump them in the ocean in future. Machines seized last year sold to a junkman at the police auction and unbroken parts used for replacement.

Actors' Dinner Club served 26,324 meals the first quarter of this year. Of these 13,141 were on the cuff.

Guthrie McClintic went to Cincinnati Thursday to join Katharine Cornell.

Palais Royal, nitery, advertising Phil Harris, who won the Academy award for his best business, "This Is Harris." Award was to the pic and not the player.

Helen Hayes will quit the Guild June 2 to go back to Hollywood and films.

Thomas Nazario, Boston banker, suing Jules Brulatore, husband of Hope Hampton. Charges film man failed to live up to his promise to buy \$5,000 worth of stock for "Manon" and spend a like sum for expenses in return for the diva's casting in the recent Boston opera experiment.

Volly Endriss, radio singer, suing the L. I. railroad over billiard delays. Wants \$500 because she missed two broadcasts and suffered from shock and exposure.

Clyde Beatty disciplined Sammy, his bad lion, at the Garden Thursday (3). Sammy got his shortly after his outbreak in Cleveland, but helped Beatty's fellows' scrap book to take an encore.

Katharine Hepburn back from that round trip to France. Tells ship news men she intended to come back to the stage and hopes to be better than in "The Lake."

Bill in Albany would change theatre stock law. Owner of house would be immune from punishment for badly play if he had previously filed with the authorities the name and address of the legally responsible producer.

Dorothy Knapp, once prize beauty, lands a spot in "Broadway Intercide."

Actors' Fund took in \$14,276 during March. Paid out \$385 more than that Sam Scribner, treasurer, reports.

Anna Walska postpones for a second time her projected concert at Carnegie Hall. Now it's the Grippe.

Madison St. Garden in a jam with Regional Board. Fired an usher and he claims it was because of his activity in the employees union. Garden must prove otherwise. Another case against a Brooklyn house.

Seeing they're doing it anyhow. Congress considers a law permitting newspapers to print the results of lotteries.

"They Shall Not Die" will not be pulled by the Theatre Guild, but will be kept on at lowered prices.

S. Hurok announces season of

## 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.

Russian drama next fall. Will import vodka directors.

Legislature passes the law permitting track betting. Will take some of the 15% tax for the agricultural fairs. City lottery bill now on the fire.

Pawling, N. Y., fighting a nudist camp just outside the city limits. N. Y. syndicate has acquired a site.

Actors Fund matinee club held an Easter Parade in the St. Regis Wednesday (4). Big society event with many diners precluding.

Police drive against specs at the circus nested 18 steerers and 22 peddlers of pastebread, some getting big penalties. Steers got \$2 each for disorderly conduct. Ticket handlers got a scolding. Took an encore later in the week.

Emmale Taylor, former Mrs. Jack Dempsey, filling in at Simpson club while looking for a play for Broadway.

Lujo Mariana, of NBC in all-motherly jail at the instance of his former wife, Nella Barbu. She heard he was leaving on a concert tour and crashed down to protect the alimony suit by going for. Out when he filed a bond.

Mrs. Rudy Valleu lost a point in the N. Y. Supreme court Wednesday (4) when Justice McClellan refused her motion to strike out the crooner's counterclaim for an injunction to restrain her from suing in California. Her original suit was filed as a resident of N. Y.

While the passage of three measures in the State Assembly this week has been before the voters, the bookmakers see great hope for a repeal of the anti-betting laws.

Annual benefit for St. Francis Hospital staged at Morosini on April 11, where "No More Ladies" is current.

A bill authorizing a nationwide lottery and conducted by Veterans has been placed before the House Ways and Means Committee. Hearings are set for April 11.

The Williamsbridge Reservoir in the Bronx is to be converted into an outdoor sports arena, with a seating capacity of 100,000.

Schrafft's restaurant began serving liquor in their establishments April 6.

Edward Raquello has adapted a play from the Polish by Bruno Zupanow, tentatively titled "Paradise."

Kathryn Ray was denied the application for temporary alimony and counsel fees in the trial of her separation from Martin de Alazaga Thursday (5) by the N. Y. Supreme court.

Eddie Dowling guest of honor at a banquet given him by the Democratic Club of Philadelphia Wednesday (4).

American Federation of Labor considers giving a charter to any recognized tax union.

Gloria Swanson arrived in New York Thursday (5), preparing for a trip to London.

Carmela Ponselle reported improving at Medical Arts hospital where she has been for gall bladder trouble since Tuesday (3).

Reports from London that C. B. Cochran and Noel Coward are dissolving their partnership.

Community house theatre opens its season with "The Young Lady N. Y. July (2). Priestly Morrison will direct.

Berkshire Playhouse, Stockbridge, Mass., closed its season July 2.

Low Brown, associate producer at Fox, has opened office at Fox's N.Y. headquarters to conduct search for new talent.

Margaret Illington Boves bequeathed entire estate, formerly valued at over \$10,000, to her husband, Maurice.

John Drew Colt, son of Ethel Barrymore, has deserted the theatre for radio.

Fire was averted Thursday night, April 5, when fire in the sub-basement of Carnegie Hall was extinguished while the hall packed with 2,500 people.

Claiming the real estate tax assessment was too high, Carnegie Hall obtained an order from Supreme Court Justice Cohn for a review of the property's value.

Alfo Tedesco, Met tenor, sued for \$50,000 by his son-in-law, Benedetto Gaetani, of vaudeville, for denying the affections of his wife, Maria Rosa Gaetani, daughter of Tedesco. Decision favoring Tedesco was handed down Friday (6).

Vivienne Luttrell presented dance recital at Town Hall April 5, with more musical numbers than dances. Several more men arrested Thursday, April 5, for speculating in dance tickets around Madison Sq. Garden. Some were charged with disorderly conduct and fined \$2 each, with exception of one man, doubtful of pleading guilty, who was fined \$5 for wasting time.

Roger Wolfe Kahn states his plans will in no way be changed by his father's death; he intends continuing in the music field.

After a week of bitter accusations

against each other in court, Kathryn Ray and husband, Martin de Alazaga, decided to divorce and contemplate a second honeymoon.

Alice Fay back from coast.

Hiring unemployed musicians by the city's churches proposed by Rev. Edmund Wyle of the Park Ave. Methodist Church, a relief measure. He has already set an example with a concert scheduled for last Sunday (8).

Ann Pennington and Ann Seymour engaged to appear at New Wonder Theatre club in Union City, N. J., in Billy Arnold's production, "Shadows of 1934," which opens Thursday (12).

Restaurant and hotel men agree that beer should be sold.

Harry Sherman of Projectionists Local 508 on the grill in the Senate hearing on the Wagner Labor bill at Washington. Nathaniel Doragoff, of IATSE, to which 308 is attached, charged that \$800,000 had been disbursed without adequate accounting, including \$7,500 to Salvatore Spitalone, one of the Lindbergh kidnapers. Spitalone, said of \$15,350, was spent for "rehabilitation" with no accounting and an attorney was given \$75,000 by Sherman, though he had apparently rendered no services. Doragoff was former financial secretary but said he had resigned when the surety company cancelled his bond after a "suspicious" Sherman denies.

Virgil Thibault, of the Harvard presentation of "Bride for the Unicorn." Original musical score, used in Dublin, is to be presented for the Harvard presentation. Play comes to Broadway in the fall.

Theatre Guild turns back all but four plays, retaining only "Jig Saw" for current production of "Races and The Sleeping Clergyman" for next season.

Rowland Stebbins may take "Tide Ritches" down to North Carolina to try 'em on. Play written about that country.

John (Nick) Forhan, son of the bank, returns his parent when his engagement to Alice Faye is reported. Dad says he can roll his own if he gets hitched.

Twilight here Wiman and Bill Brady together for "The Drama" season; "Too Many Boats," from Charles Clifford's novel, with Owen Davis doing it into a play.

Shirley Sallow now holds a leash on "Tourists Accommodated," which John Gould planned for this season. Will get another summer try-out before Broadway.

Galen Bogue has "The Hopefuls" by Richard Flourney. If he can get Hal Skelly it will be given this spring.

About 4,000 holders of liquor licenses fail to apply for a renewal. Some of the places have shut already.

Jim Burrows, veteran magician, died at the monthly meeting of the Society of American Magicians at the Hotel McAlpin Sunday (8). He had just completed a demonstration when he met his heart failure.

Peggie Heggie, night club hostess, acquitted in alienation of affections suit for \$50,000, brought against her by Mrs. George Walsh, of the Yacht Club Boys.

Club Richman designating one night a month to be named "Dr. Williams' Pink Pills Night." In recognition for his work in curing blood.

Resignation of Dr. Smith, Gruening, editor of N. Y. Evening Post, announced by publisher J. David Stern.

The Mask and Wig Club of the U. of P. to present "Easy Pickens," musical, at Mecca Temple April 14.

John Ringling cites long list of celebrities charged with desertion in divorce suit pending in Sarasota, Fla.

Mrs. Charles H. Sabin named director of board of the Motion Picture Research Council April 6 by Mrs. August Belmont, president of Council.

Mme. Schumann-Heink to appear at concert in Carnegie Hall April 23 for Non-Sectarian Anti-Nazi League.

R. C. Music Hall host to 275 members of Congress and their families Friday (6) as guests of RCA. Those present were part of Legislative Forum, invited to attend 402nd Cities Service Radio Concert. Group under direction of Representative Frank Sol Bloom for tour of all points of interest in the city.

License Commissioner Paul Moss started (6) cleaning out slot machine devices from Long Island and city-controlled resorts. All beach resorts crowded Sunday (8) due to unusual spring weather.

Alfred Minter left court after the former actress reportedly went into the woman's shop, grabbed a dress and left hurriedly. Both claim ownership.

Fay Temple Mack, N. Y. stage actress, who has spent two years in a Los Angeles hospital bed, will be able to walk again in two weeks, according to her physician, Frank Fay and Barbara Stanwyck have cared for the girl during her confinement.

Telephoned threats to kidnap Alice Brady were probed by Beverly Hills, Cal., and the Los Angeles police. Legit producer, Daniel Young Wells, told out a \$25,000 insurance policy for Miss Brady's appearance at the theatre, officers believed.

Alta May Wooden, dancer, has filed suit for divorce from Thomas R. Wooden, non-pro, in Los Angeles. Sue Carol has announced in Hol-

Because of the lack of funds

father Charles E. Coughlin may be forced to discontinue his radio broadcasts after next Sunday (15) from his Detroit station.

Helen Kane, charging that her "Boop-a-doop" idea is being infringed on, went into Supreme Court yesterday (9) to press her action against Paramount-Public and Max Fleischer.

She brought against Nanette Guilford by Dr. Joseph Sabin for \$1,034, principal and interest of a fee promised by defendant for reducing treatment in which she lost 18 pounds.

B. S. Moss building a picture theatre at 207th Street and B'way. First of a planned chain.

Alan Dineart and his wife arrived in New York Sunday (8) from the coast to arrange for the production of his new play "Alley Cat."

After a three year absence Jacques Cartier, returned Sunday (8) for a dance recital at Guild Theatre.

Mayor La Guardia has agreed to the club of campaign to raise funds necessary to continue concerts in Lewisohn Stadium this summer.

Robert Truett will direct stock company at White Plains this summer. Company to headquarters at Contemporary Theatre Club.

In an audience granted 100 members of Foreign Press Association yesterday (9), Pope Pius described newspaper correspondents as "loud speakers of mankind."

Angela Joyce, formerly "Miss England," suing Lord Revelstoke for \$500,000 for breach of promise.

Mildred Roberts, showgirl, granted a \$3,000 verdict against Henry C. Murphy, sued by girl for false arrest.

Celia Villa, daughter of Pancho Villa, arrived in New York yesterday (9) to launch the first picture of her father's life.

Samuel Insull called "wrecker of Chicago" by Mary Garden in a Paris interview. "Knew nothing of music."

Tokio police orders departure of 500 known as American Revue Troupe headed by A. E. Marcus by April 15.

## Coast

Petition to probate a purportedly destroyed will of the late Daisy Canfield Moreno, oil heiress and wife of Antonio Moreno, screen star, was denied by Superior Court Judge Charles S. Deceasi. Petition was made by the deceased's brother, who asked that he be appointed executor.

T. L. Tally recalled to the dailies that he launched the first picture show in Los Angeles just 32 years ago.

Poisoner ended the film career of Pascha, St. Bernard canine actor.

President Roosevelt's mother was buried in the Shrine of Motion picture committee of L.A. Federation of the W.C.T.U., praising her efforts towards national censorship of pictures.

Zeffo Tilbury, 55, stage actress, has filed suit in Los Angeles against Richard C. Withers, driver of a car which struck a machine in which the actress was riding, for \$10,000 damages.

Anya Taranda, one of Earl Carroll's show girls brought to the coast for a picture, is confined to her apartment with the flu, and will not be able to return east for a month.

In L. A. to attend a confab of Boy Scout leaders, James E. West, chief of the "Boy Scouts of America," asserted that "good moving pictures made so far outweigh the possibly bad ones."

Mrs. Willard Mack, known professional actress, has been awarded an additional \$87 on her 1931 income, according to a U. S. lien filed in Los Angeles.

Minter left court after the former actress reportedly went into the woman's shop, grabbed a dress and left hurriedly. Both claim ownership.

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## B. and O. Routes

(Continued from page 53)

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# Broadway

Bob Weisman laid up with grippe. George Ross will buy that car this week.

Bob Garland off on one of those cruises.

Dan Doherty just over a dose of gastritis.

Ward Morehouse's new play is almost finished.

Cynthia White from Caribbean vacash.

Margaret Young after touch of pneumonia.

Ivy Brecher is writing new material for Milton Berle.

Carl Gross left Universal for an berth in the Fox dept.

Jennie Godack, Harry Romm's sec., had her nose bopped.

Alex Woolcott requires three secretaries to handle his mail.

Katherine Brown went on story morning at the studio area.

Maurice Bergman and Jack McInerney talking of buying a boat.

Buddy DeSylva interested in Judy Garland for his new musical.

James Fitzpatrick, travel shorts producer, in from Europe with the missus.

Maxie Lachman, back from the coast and due to stay around Broadway indef.

Billy Parker took 15 acts up to Bedford Reformatory for a show Thursday (8).

Dick Watts goes to the Balkans towards the end of the month for a couple of weeks.

Louise Henry, signed by Metro, is the daughter of Dr. Jesse Helman, physician to the profesh.

Josephine Bigelow and Emmett Fack went to the United States to see the spinach the other day.

Howard Deitz and Arthur Schwartz working on a musicalization of "Three Men in a Cradle".

Sophie Tucker sails April 26 for London, accompanied by Ted Shapiro, Jack Yellen and two dogs.

Alice Scully, who left the studio, the Frank Scullys recouring back to their Woodstock, N. Y., retreat.

Snoopy Plaza hotel has opened a supper room, with a band, playing the music and the dancing DeMarsos.

Anatole Friedland in Atlantic City recouping from recent heart ailment; feeling almost 100% again.

Joe Fernandez, formerly of the San Souci, has opened Mon Paris on east 53d with Gene Fosdick's music.

More partners and the Casino will have almost as many bosses as the NBC has vice-presidents.

Max Tishman striped pants, out of the mothballs for Sunday morning airings, are a sure sign of spring.

Larry Cowen dug up Brooklyn's original flag and led parade Saturday (7) celebrating Brooklyn centennial.

Petit Palais reopened; has license for everything. Was stymied during the initial early Dec. rush for legal liquor selling.

Living Verellesser has leased the Mecca Temple ballroom and kitchens, spot to be known as the Mecca Temple Casino.

Harold Traxler, of the Rogowick's, where Vauxart prints, is a proud po, son, seven pounds, having arrived April 8.

Lots of downtown restaurants packed 'em in. Police Eve for Seder services conducted by rabbis engaged for the occasion.

Reg Coys, assistant mgr. of the Fox, and the Canadian traffic director, appointed acting manager of the famous CFR hostelry.

William Fess and Al Stefanie of Paramount, both became pappies on the same night, April 3. Both girls, too.

Sue Morgan, Vauxart's switchboard mess, slapped those Irish Sweepstakes bangtails for eight pounds. In American copper, that is approximately 42 shillings.

Walter Gutzard of the 5th Ave. restaurant (old Delmonico's) has cabled Jimmy Walker a \$2,500 weekly offer for 10 weeks as official greeter of the Great Art exhibit.

Charlie Pettigrew is so happy over his debate on book booking with a Cambridge exhibitor that he's having an especially edited copy of the minutes mimeographed.

The Arnold Van Leers, looking for a nice, quiet spot for themselves and Arnold, Jr., moved underneath a five-room apartment by seven ambitious saxophone players.

Certain eastern college is exerting much effort in building up football after a disastrous '33 season. Advance sale for one of its important games last year totaled \$4.10. Gross through box office was \$126. School lost \$610 on the game.

# Indianapolis

By Bill Kiley

Joe Naper's father, Frank Gladden down from Chl. Ed Resener sporting new set of upper mappers.

Samuels entertained at Variety Club.

Carl Niesse comes out in front of his theories with the return of sunshine.

Ace Derry back home after con-

ferring with political in Washington.

Ted Nicholas put the top down permanently on his roadster, the first day of spring.

Charlie Olson eases results of former toe holds in wrestling by changing sides every half hour.

Inertial critics, with Walter Whitworth of the News on the sick list and Corbin Patrick of the Star withdrawing from athletics.

Idea of personnel at Indiana Roof to grow beards during appearance of House of David band discarded when the boys began shaving after the second day.

# London

laid up with cold.

Glady's Calthorp appendicitis victim.

Radell Hall frequent diner at the Ivy.

Clarice Mayne Mediterranean cruise.

Monty Banks sails this week with Raymond Griffith.

Peggy Worth threatening to sue all over the place.

Reilly and Comfort entertaining at debutante party.

Amy Johnson, doing weekly air articles for the Daily Mail.

Hugh Percival, British production supervisor, back from Hollywood, and off to Russia to do a picture.

Reg Connolly's wife recuperating in South of France after serious motor smash.

Henry McCarthy in from Hollywood, and off to Russia to do a picture.

Dorothy Fox, wife of the maestro, making quick recovery from appendicitis operation.

George Rhodes Parry, Palladium's music man, taken suddenly, with pneumonia suspected.

'Palooka' changed to 'Schnozzle the Great', as former title has no significance over here.

Latest is Jack Donohue and June to tour in 'Gay Divorce' in the Astaire and Luce parts.

Ann Penn's attack of measles gave Billy Bowhan chance to play Par's Astoria, Finsbury Park.

Josephine Trix robbed of \$50 from her dressing room while appearing at Blum Hippodrome.

Ben Blue taking his stogees over to the Palladium, to mix with the audience before opening.

'Transatlantic Symphony' in its fifth week at the newly opened Curzon picture house in Mayfair.

Owen Moore doing a show at the Paramount Astoria, and if satisfactory will go to the Plaza.

Gregory Ratoff submitted to the Palladium, with management claiming they never heard of him.

Enid Stamp-Taylor anticipated a son, when her daughter arrived, she christened her Robin anyway.

Bob Ritchie turning down \$100,000 for Janet Macdonald to do a picture in Germany. Wants \$150,000.

Father of Adele Tardale, one of the four Mangan Girls, died in New York after a trip to South America.

Bedouin auction before George Black outside the Walls of Jericho, but no bookings materializing.

Nina Troupe of Jewish Players back here after several years and opening season at Fortune theatre, April 10.

Elmer Rice's 'Counselor-at-Law' comes from the Birmingham Repertory theatre to the Piccadilly.

Carol Crombie is daughter of Sir Thomas Crombie Coombe, chairman of Boy Scouts Association of Western Australia.

Marjorie Dash, daughter of Irwin Dash, one of the ace pupils in the second term at the Royal Academy of Dramatic Art.

White Field's picture, 'The Face' being revived at the Royalty, April 9, with Jeanne de Casalis in role created by Athene Seyler.

Geoffrey South taking over Ballo Holloway's role in 'The Country Wife', while former joins Shakespeare Festival season.

Tom Wright renewed his contract with Daily Mail for five more years. Is at present en route for month's holiday in the States.

Sweetheart of John Maxwell will be the next president of the Kinematograph Renters' Association, in succession to Sam Eekman, Jr.

Basel Dean production, a flop on its West-End pre-release at the Rialto. First week's grosses around \$3,000.

Catherine the Great after eight weeks at Leicester Square theatre, goes to Marlborough Arch Pavilion, April 2, for second West-End pre-release.

# Berlin

By Hans Bermann

Walter Supper with Ufa. Arnold Fack with Terra.

Leni Riesenstahl back in Berlin for another film.

Italia-Film preparing 'Mozart's Life, Love and Sufferings'.

Paul Kemp for lead in 'Charley's Aunt' R. A. Steinhilber mezzing.

Olga Tschachowa in Vienna working under Will Forst's direction.

Total of German radio listeners rose another 30,000 in February, to 5,364,557.

Early in April the first tone-film program to be broadcast will go out from Berlin-Witzleben.

Reichsministerium of Propaganda and Public Enlightenment celebrated its first anniversary March 11.

Messer medal awarded to three German talent pioneers, Dr. Jo Engl, Josef Maschl, Hans Vogt.

Emil Jannings to attend releases of 'Black Whale' in Vienna, Amsterdam, Copenhagen, Stockholm and Oslo.

Two gold watches, gifts from Emil Jannings, were among the spurt prizes at the Berlin six-day bike race.

Werner Krauss, Paul Hartmann, Kaethe Dorsch and Gerda Mueller, leading German legit stars, to the Teatro Odeon, Buenos Aires, in June.

Following the German-Polish economic treaty, Polish delegates are at new production of German Polish film exchange with Berlin authorities.

Iwan Petrowitsch in the lead of 'Fagotini', Majestic-Film production, by W. E. Emo directing. Music, by Franz Lehár, has been adapted by Fritz Wenzels.

# Paris

By Bob Stern

Raymond Griffith here. Cine news production concern.

Charles Delac back from Russia. Bart Curtis to Switzerland to lead band.

Edith Sitwell in Paris working on a new book.

Lacy Kastner motoring in Italy with Mrs. Kastner.

'Design for Living' in fourth week at Elysees. Gustave Schwab of Minerva Films back from New York.

Paris jockeys giving gala at Cirque d'Automne. Plans for Eddie Lewis of local Morris office back from N. Y. sojourn.

Jack Payne playing 40% American music at local appearances.

Nina Tarsova preparing two recitals in Paris and two in Rome.

Thirty copies of 'King Kong' (Radio) going to Paris nabes March 23.

Ernest Hemingway seen off at boat train by Jimmy, Montparnasse barman.

Lotte Lehman back from American trip raising New York opera and radio.

Abel Gance negrting 'Poliche' for Films Criterium, with 'Constant Remont' and 'Ben'.

Move to give free outdoor film shows at Government expense arousing picture trade.

Helene Tossy, back from Canada tour, to appear in 'Maitre de Forges' revival at Ambigu.

Societe d'edition et de Location de Films boosting its capital and incorporating for \$500,000.

Henri Garot set to play in revival of 'Un Sol de Revellion' ('New Year's Eve') at the Ambigu.

Fasquelli, of Reinhardt's 'Friedemann' cast broke a leg in automobile crash. Leo David replacing.

'Mandarin', operetta by Romain Coelus and Szuile, due to follow 'White Horse' at Mogador.

James Worth marimba band, closing season at Chez Florence niterite, sailing Wednesday (28) for New York.

George Thiel, French tenor, making film debut in 'Songs of Paris', produced by Films Artistiques Francais.

Coco party at Casino de Paris to celebrate 20th performance of current revue and renewal of Ceville Sorel's repertory.

Ludwig Leisowich and Thelma Spear planning to spend summer in Helena Rubinstein's country home at Greenwich, Conn.

Yvonne Keim, export sales chief of Gaumont, touring Sweden with Folke Holmberg, representative of Svenska Film in France.

John Ford's Elizabethan play, 'This City' opening at Charles Deshayes' Atelier, replacing 'Richard III'.

Adaptation by Georges Fillemont. National film museum at Trocadero officially opened. Producers asked to file copies of films there, which then become open to all for reference.

Mistinet, attending style luncheon in Paris hotel as Anglo-American Press Association weekly

feed and dropping in on the newspapermen.

Margaret Chute, London journalist, visiting Paris for a few days before leaving for Hollywood to do series of film interviews for Pearson's Magazine.

L. E. Frederickson, erstwhile editor of defunct American Women's Club magazine, teaching Mary Garden to make waffles in her Rue du Bac apartment.

Brightie Heim giving press party at George V for 'Gold', film she made in Germany with Pierre Blanchard for Alliance Cinematographique Europeenne.

# Minneapolis

Rees

Sportsman's Show at municipal auditorium.

Billy Sunday coming brief evangelical campaign.

W. A. Steffes to Washington for Review Board hearing.

Morrie Abrahams of Metro film row's champion bowler.

Spring football practice under way at University of Minnesota.

Joe Billo and his Chicago orchestra at Aragon, new dance hall.

Police men's annual stag show at auditorium a complete sell-out.

A. G. Bainbridge directing cleanup of town from home sick bed.

Billy Russ, Shubert treasurer, a liquor salesman during off-times.

Genevieve Nagle forms 'Blossom Time' prima donna, singing at Curtis hotel.

Johnson and Dean, colored m. c.'s of the ofay floor show at the Vanity Fair, St. Paul.

Bee Klumby, secretary to RKO office manager, to Mayo Clinic for medical attention.

Carlton Miles, former Journal drama editor trying to have play produced on Broadway.

Fanny Singer, of National Screen Service office staff, rushed to Asbury hospital for emergency operation.

No steps taken yet to organize local grievance board under code, holdout of independent exhibitors impeding action.

George Knoblauch, local night club m. c., who weighs 287 pounds, leaves June 15 for Hollywood to take a screen test.

Bill Elson of Orpheum and Seventh Street theatres, respectively, lead move to start local Variety Club.

State Commissioner decreases that local liquor stores can't advertise cut prices in newspapers any more to 'stimulate booze sales.'

With George Olsen's orchestra Val and Ernie Stanton units in early sight and Mary Pickford in person a possibility. State (Public) going in for stage shows on bigger scale.

# Seattle

By Dave Trepp

Beer taverns thrive. Al Gillis tripping to Chi soon.

Club Victor enlarges floor show. Marc Bowman in from Wenatchee.

Doug Kimberly up from LA and back to Seattle.

Joe Cooper handling publicity for Sheffield exchange.

State liquor permits cost only four bits. Selling start.

Frances Lederer, in 'Autumn Crocus', penciled in at Met for April 16.

High gold prices and new strikes near Klondike filling steamers going north.

Harold Schaffer to Juneau, Alaska, to work on Bob Bender's staff of Alaska Empire, Gov. Troy's deputy.

Skipper Mills and stage show to Empire, Victoria, B. C., for a week or so.

Roxy theatre, closed here, still displays signs: 'We do our part, NRA.'

State liquor stores a go so far. Opened Saturday in a dozen leading towns.

Larry McCann at Paramount organ during Myrtle Strong's week's vacation.

Loncaves track readying for second 60-day season with parimutuel meeting.

Byron G. Shrader and Harold A. Zell moving biz from Spokane to Seattle's film row.

Al Wilson to handle seat-sale and cashiering for San Carlo Grand opera at civic and here.

Bob Robinson back with Jensen-Herberg organization after some years with Fox-West Coast.

Maxine Jolly landed six weeks contract for her cabaret show, at Golden Pan night club, Butte, Montana. Now in the copper camp.

Dorothy Roberts, Kathlyn Beasette, Georgene and De Henri, adult Club Victor floor show, coming up from S. F. and L. A. for month.

# Hollywood

Tom Bailly resting at Caliente. Jim Crouse considering European vacash.

Sam Wood and family will Europe.

Clark Gable vacationing at Pyramid, Nev.

Betty Compson has sweated off 10 pounds.

Herman Spitzel hitting for the Orient soon.

Freeman Bernstein has returned to the studios.

Vincent Lawrence is off Paris writing staff.

Madeline Fields celebrated her birthday April 1.

Charlie Chaplin celebrates his 45th birthday April 16.

Jo Davidson, co'ing the studios.

Charlie Lang made member of a U.S.C. frat.

Jack Brehaney managing the Fox, at Palo Alto, Cal. E-W.O.

Dick Calkins and frau in town talking animated cartoons.

Mr. and Mrs. Lou Wiswell (Zelda Sear) head for England soon.

Ruth Chatterton's mother, has gone east to join her daughter.

Home Basford of the St. Louis Star-Times here for pic purposes.

Ben Lundy has taken over 100%ing offices of Dave Kay and Nick Stuart.

Ainsworth Morgan fell over his knees and dislocated two vertebrae.

Dr. James Angel, president of Yale university, guest of Will Rogers.

June Knight back from her sojourn at the Miami, Fla., Bath and Tennis club.

Madame closed deal to represent Max Hart's clients here for picture work.

Kenneth Fitzpatrick, Paramount's reality manager, cut and bruised in a game.

R. J. Cadman named branch manager of Independent Film Distributors here.

Joe Kelly going on European vacash after his four weeks of eastern personals.

Lewis Stone takes six months off sailing his new yacht into southern Atlantic waters.

Dwight Franklin, expert on pirates, is tech advising Metro on 'Treasure Island'.

King Levinsky, with his manager, sister, are in town threatening to crash the talkers.

Marie Shurtzoff coming here April 23 to write picture stuff for the Christian Science Monitor.

Linton Wells, foreign correspondent with Hearst's INS for years, is off to write travelogue for the Darnmouth drama society.

Leonard Fraskins off Paramount's writing staff after completing dialog on 'Here Comes the Groom.'

Eding Lewis and Croxy have deputy sheriff badges for Los Angeles county. And guns, too!

Harry Rapf's son, Maurice, has written picture drama to be produced by the Darnmouth drama society.

Claude Binyon's dining room ceiling in his new 11-room house matches the champagne glasses.

Robert Traxler has left for Shanghai to join Fred Jackman in obtaining stock stuff for a Warner's picture.

Harriet France and Mary Virginia Innes have joined the Bernard, Melkiohn & McCall agency to handle stories.

Edward P. Gilroy, from Fox's h.o. legal department, at the studio to arrange music publishing contracts with Sam Fox.

Flora Kelly (Mrs. Richard Eckman) in from Eugene, Ore., in connection with windup of estate of Edward G. Rowland, producer.

Rupert Hughes back from his New York trip. Hughes and Mrs. Hughes (Patterson Dial) sold two shorts to Red Book while east.

Harry Cohn reported paying skipper of his yacht a bit extra month because the latter salutes the owner, graciously each time he goes aboard.

James K. McGuinness foregoing a looksee at the opening of his play, 'Leaves From Autumn', in London because Metro gave him a new contract.

Florine McKinley, in the legit 'Take a Chance' is out a four-week release from Metro and won't be in 'Merry Widow' as previously skeddied.

Ed Southern fell on the stairs leading to her dressing room at Columbia, but was able to go on with her picture through the aid of a cane.

# San Francisco

By Harold Beck

Lou Halper around.



# CHATTER

(Continued from page 61)

ages after a cab crash in which he was severely injured.

Betty Grable on a leave of absence from Jay Whidden's band to fly to Hollywood for picture work.

Chronicle has sent Paul Smith, financial editor, on a junket around the country for couple months.

Bob Kerr blew into town with a list of the best eating places and spent the week visiting 'em all.

Sam White and Johnny Grey back to the Metro lot after confabbing with Gene Austin.

Competition managers squawked to the health board about Cliff Work's animal display in the Golden Gate lobby.

Jennison Parker spent two years wishing for a yacht trip and when he finally went on one, slept all the way through it.

Club Tivoli with Jess Tafford's band and cafe Coq d'Or with Jack Winston's band and Jeanne Orr opened this week.

Dick Arnold, Fred Dempsey and Ben Turner in town with the Robbins, Feist and Berlin music catalogs, respectively.

The Charles G. Norrises celebrated their silver wedding anniversary with a society gathering at their peninsula home.

That Arch Bowles-Bob Klimic vs. Walt Roesser-Horace Heidt golf tourney wound up with Bowles and Klimic the champs, five up.

Claude Sweeten acquiring the fried forehead and schnozzle by week-ending with her brother Owen as the latter's ranch up the valley.

Wedding bells are being tuned up for Henry Maas, NBC commercial traffic manager, who announced he would marry Ethel Mossey, non-pro.

With summer drawing on Harrison Hollway is polishing up the epeanuts on his admirer's uniform.

Hugo Strickland in town with more Bryan Fox films.

Carl Laemmle, Edward Laemmle, Manny Lowenstein and Joe Well up from Hollywood over the weekend for the Tanforan races, the theatre situation and a sniff of the fog.

Claude LaBelle held a lottery number for three years and five days after he gave it up it won a thousand berries for the new owner.

News gang creped his desk as gesture of sorrow.

Metro has a full company up around the Oakland waterfront all week shooting scenes for 'Treasure Island' including Director Victor Fleming, Wallace Beery, Jackie Cooper, Nigel Bruce, Otto Kruger, Sue Collins, Dorothy Peterson and Lewis Stone.

## Philadelphia

By Arthur B. Waters

Jay Emanuel sporting the latest sartorial effects.

Nancy Kelly and brother Jimmy here for bookings.

All the exchanges out on the street in the balmy weather.

Irvine Blumberg back from his honeymoon in Bermuda.

Exhibitors shining up the golf clubs for spring tournament.

Mark Wilson due for the annual p.a. trip to Atlantic City soon.

Harriet Weller now lending lady at the Playhouse Theatre.

The Schartz boys, Al and Morton, specializing in advertising these days.

George Weiland now in the b.o. of the Enlarger following death of Jimmy Harkins.

Joe Keidman, Earle manager, and Joe Penner doing the nite spots after six shows a day.

Balbazoo Club has a comedy script writer, Byron (Bike) Kaufmann on the staff.

Josephine Dunne visiting Florence and Arthur Lake, now in their second stanza at Ray's.

Brookline Country Club crowd angling for Oliver Taylor to open Terrace Gardens this summer.

Larry Mackey's latest is a ping-pong table on the second floor of the building occupied by the Architects.

Al Kaye, formerly production manager at the Maubassin, is moving to New York where he is now manager of the Academy.

J. Howard Reber, prominent lawyer and Art Alliance head, getting plenty of space in the dailies on the strength of his blasts on theatrical subjects.

## Pittsburgh

By Hal Cohen

Steve Andolmo slightly injured in auto accident.

Johnny Harris, after five weeks in Hollywood, back east.

Jerry Blanchard headlines new floor show in Plaza cafe.

Karl Krug moving family to New York when present school term ends.

TWA has inaugurated 85-minute plane service between here and N.Y.

George Choo, guest of Neville Plesson's mother during his stay here.

Pittsburgh Civic Playhouse plotting a six-week summer stock season.

Bill Beck at work again after hospitalizing a week as result of motor accident.

Harry Kalmine and Ben Kalmenson going through Masonic initiation rites.

Dick Powell slated for a week here on his personal appearance swing this summer.

Mort Blumenstock, in for only few hours, rushing back home at news of mother's illness.

Art Layton, chairman Variety Club's annual golf tournament May 7 at South Hills C.C.

Jessie Bradley on from New York to spend week with her husband, 'Andy' musical director.

Bob Klingensmith named sec'y for movie code boards here, pending national code committee's confirmation.

Earl Roesser and Harry Harris back from Florida, former with a broken ankle, result of a spill on the beach.

## Montreal

Tom Archer 'Saturday Night'ing. Six-day bike grind starts Sunday (15).

Bob Granberry picked 'orch for beaches.

Joe Bourdon new manager of the Imperial.

Stanley grill cabaret reopening after fire.

W. J. O'Hearn marries Miss M. J. McGrath.

Eddie English appointed local manager, Fox.

Leon Edel running local column from New York.

Ernie Rawley, ahead of Jones-Colebourne, in town.

Patrick J. Shea, local musician and comedian dead.

Corey Thompson taking short holiday to Quebec City.

Harry Bailey, manager Fox exchange, transferred to Toronto.

Marathons of all kinds out in this province under law just passed by Quebec legislature.

Locking manager in the ice-box, Krausmann's nitery was taken for a grand, missing \$12,000.

Sue Lightstone in court defending suit for employing minors under 16 at the Enclume.

Leslie Dowbiggen, Capitol treasurer, marrying Isabel Dutrisac, daughter of Hector Dutrisac, lessee of the Playhouse.

Good chance that 'Reunion in Vienna,' Barry Jones opus, booked into His Majesty's April 16, may not play.

Anglo-Canadian hands refusing to work to show business unless couple of hands reinstated at Princess theatre. Both houses operated by same company.

## Mexico City

by D. L. Grahame

Cool and sunny.

More American style restaurants. Quinn Ryan, radio manager, and wife, vacationing 'here.

Josephine Dunne, twenty sun, a little rain, and everybody happy.

Nabe circuit successfully revived U.S. 'King of Jazz,' which played here four years ago.

Lady playwright in letters to the papers pans a dramatic critic who penned her play.

Revue kid Diego Rivera's N.Y. adventures, presented by Roberto Soto, Mexico's fastest actor, flopped.

U. A.'s 'Three Little Pigs,' short, a record breaker here too. Has played first run and nabs for nearly four months.

Current stage smash is 'Andy,' black vaudeville bear, upsetting the 'big, strong fellas' before capacity crowds in the Teatro Iris.

Brewers of Chihuahua state, popular filling ground for U.S. tourists, burned by three cents a quart production tax legislature demands for beer.

Al local stage houses closed for four days during Easter as vacation for theshpans and help. Cinemas had field all to themselves and cleaned up.

Tijuana and Agua Caliente sports circles alarmed about race tracks in prospect at Los Angeles and San Francisco next season, figuring that California courses will cut heavily into their American patronage.

## Portland

By Bill Beede

Will Maylon here with 'Jazzmania,' of '34'.

Hal Elias, of MGM, here from Los Angeles.

Ned Lyons makes quite a generous Dan McGree.

Stewart Holbrook writing daily Column for Oregonian.

George Weiss, district manager for Warners, visited the burg last week.

Allan Rinehart elected president of the Junior Chamber of Commerce.

Marcy Foldare, Liberty boss, changes the policy again. No more split weeks.

Ruth Doyle nominated secretary of Greater Portland Zoning committee of the code board.

Vancouver, Wash., just across the river, worrying Larry Hickam, Portland liquor czar, because of cheaper booze prices.

Out of town exhibitors visiting film row last week were: Mrs. Myrtle Buckmiller, Baker, Ore.; N. A. Rhodes, Woodland, Wash.; Carl Porter, Salem, Ore. and Claude Smith, Tillamook, Ore.

## Dallas

By Raymond Terranella

Interstate dickerer with Roxy for a Texas tour.

Jim Manning, out of Chi, daddy of 'Tropics' night club.

Town pulling nails to land Texas Centennial fair in '35.

Freddy Bergin and bunch new musickers at the Baker.

Tom Mix cheering up orphans and orphans.

Frank Buck, who spent hood hereabouts, due in.

Bill Hogan and band, out of Los Angeles, to reopen Adolphus dance floor.

A hot night club, outlived by the city hall, is now the site of a funeral home.

Mrs. Kar. Hoblitzelle in Little Theatre's one-night stand at Denon for 'Biography' repeat.

Josephine Hutchinson of the Le Gallienne group entering for five days to shake a slight illness.

Mr. and Mrs. George Hassell, their daughter, Mrs. Virginia Nelson, and George Hassell, of the 'Student Prince' company, okay again after slight auto accident incoming to Dallas.

## Long Island

By Joe Wagner

Lewd photo dispensers around.

Jack Heinz back in Forest Hills. Ridgewood Grove pulling them in.

Play of fake money flooding Island.

Hans Hansen commutes to Jackson Heights.

Cops busy with policy rackets and slot machines.

Haynes Trebor editing the North Shore Journal.

Folaj Banks is writing Joan Crawford's next.

Lawson Paynter is chief columnist of the Island News.

Glenn Cove has the drunks cleaning and washing police cars.

Ellsworth Gelwicks is head man of Queens Newspapermen's Club.

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# OBITUARIES

## HECTOR TURNBULL

Hector Turnbull, 49, prominent in picture writing and production line 15 years ago, died at New Hope, Pa., April 8, of a heart attack. He retired some three years ago due to a nervous breakdown.

He worked chiefly with Paramount and is perhaps best known as the adapter of 'The Cheat,' from a German source. He also was connected with Fox for a time and had been drama critic of the Herald-Tribune.

He married Blanche Lasky, sister of Jesse L. Lasky. She died three years ago.

Survived by a brother.

## JOHN F. DILLON

John Francis Dillon, 50, veteran film director and actor, died April 4 in Beverly Hills, Cal., from a heart attack. Suffered the attack at a dinner party, and was rushed to a hospital, b. died upon his arrival there.

Dillon, who lived in Santa Monica, Cal., entered the theatrical profession as an actor in stock, later identifying himself with pictures. Worked for Kalem, Famous, Nestor, Universal, Keystone, Lubin and more recently with First National.

Survived by his widow, Edith Hallor Dillon, former actress, and sister of Ray Hallor.

## FRANK KEMBLE

Michael J. F. Zonneville, 80, known on the stage as Frank Kemble, died at his home in Rochester, N. Y., last week. He ran away from home at an early age to become an actor. Later he specialized in Shakespearean roles.

## IN LOVING MEMORY OF MAURICE ABRAHAMS

Died April 13, 1931

## BELLE and HERBERT

and toured the country for many years with Edwin Booth, Richard Mansfield, Lawrence Barrett and Milton Nobles. He retired some years ago and made his home in Rochester.

## SALVADOR ROMAN

Salvador Roman, 58, night club impresario in New Orleans for a score of years, passed away in Baton Rouge, Ala., April 8.

Salvador's was the late hangout for theatrical folk in N. O. for a quarter century. He made and lost fortune, having been a good guy who couldn't say 'No.' A famous chef, his blending of Italian and Mexican dishes made his name a byword to epicures.

Survived by wife and two children. Interment in New Orleans Sunday (15).

## MARIE HAYNES

Marie Haynes, 77, died at the Amityville home of the Actors' Fund April 3. She was the widow of Ralph Howard. She made her debut in 'Uncle Tom's Cabin' in 1881 and from there went to Oliver Doud Byron in 'Across the Continent.' She was later in the original cast of 'Seven Days' and had played in a number of important Broadway productions.

Survived by a sister, Hattie French.

## STEVE WESTERN

Steve Western, 55, former sharp shooter and rider, with the Buffalo Bill Wild West show and later operator of his own wild west show, died at his home in New Philadelphia, O., March 30, after a week's illness. Western a native of Rumania, was a picturesque character. He is survived by 24 children.

Funeral services and burial in New Philadelphia.

## CHARLES C. PATTERSON

Charles C. Patterson, 65, died April 1 at the Actors' Fund home, Englewood, N. J.

He had been on the stage since childhood, one of his earliest engagements being with Oliver Doud Byron in 'Across the Continent' some 50 years ago. For many years with the Castle Square stock Co., Boston, and in other stock companies. He had also played vaudeville engagements.

## MATTIE HITE

Mrs. M. H. Austin, colored entertainer, prominent in cabaret circles and for her phonograph recordings under the name of Mattie Hite, died in Atlantic City April 4 after a short illness. She had made her home there for the past 14 years. Surviving are her husband, Harry Austin; a daughter, and a sister, Mrs. Arlene Palmer of New York City.

## LOUIS ALTMAN

Louis Altman, 46, stage electrician, died April 2 in Nashville. Suffered a heart attack about 9:00 o'clock at his home and died in the ambulance.

He is survived by his brother, Oscar Altman, manager of the Princess Theatre in Murfreesboro, and two sisters.

## HUBERT CARTER

Hubert Carter, 65, Shakespearean and dramatic actor, died in London March 27. He started with Osmond Tearle and appeared under several big managements abroad.

Carter played for four years in 'Chu Chin Chow.' He also toured America and the Continent giving Shakespearean recitals.

## MRS. H. A. SEARLE, Sr.

Mrs. H. A. Searle, Sr., 57, member of a prominent Council luffs family, died Monday, April 2, Topeka, the home of her son, Donald A. Don is now manager of WIBW at Topeka and was formerly manager of KOLH here which her husband originally owned.

## HARRY R. CHAMBERS

Harry R. Chambers, 51, stage manager of Loew's Metropolitan, Brooklyn, and before that of the Orpheum there, died last week of a heart attack.

Survived by his former Maude Elliot, vaudeville performer, children.

## JAMES J. TANNER

James J. Tanner, 61, actor and artist, died April 3 in Hollywood. He was a member of the Hollywood Troupe club, retiring from pictures four years ago. He served in the Spanish-American war.

Surviving are his widow and two daughters.

## JOSEPH T. DOYLE

Joseph T. Doyle, 61, died of a heart attack in New York March 27. He was a vaudevillian, specializing in hard shoe dancing. Formerly teamed with Molly Grainger, he latterly appeared as a single. Widow survives.

## FRANK GALLAGHER

Frank Gallagher, 48, died in New York April 6. He was the husband of the late Lucille Webster, actress.

While non-pro he was well known in the profess around Broadway.

## LEE MEARS

Lee Mears, 60, director of Mears Sandusky orchestra, died of a heart attack at his home in Sandusky on April 1. He was a member of Sandusky's famous Great Western band of the 'gay nineties.' Burial in Sandusky.

## JAMES BURROWS

James Burrows, 65, who had toured vaudeville for more than 25 years with a magical act, died of heart failure at the meeting of the Society of American Magicians April 8.

He lived at Valley Stream, L. I.

## BENJAMIN S. DODGE

Benjamin Sanford Dodge, 67, veteran Shakespearean actor, producer and playwright, died April 2 following an operation in Hollywood. Interment was made in Los Angeles.

## JOHN E. MANN

John E. Mann, 76, at one time with the All-Star Minstrel Co. and the Henry Family and also known as a scenic artist, died April 1 at Brattleboro, Vt.

## IRVING J. MARKS

Irving J. Marks, 39, brother of Ben and Joe Marks, d'd in New York, April 6. He is survived by his widow and three children.

## WILLIAM E. ALEXANDER

William E. Alexander, 73, pioneer in amusement fields, died at his (Continued on page 63)

## LETTERS

When Sending for Mail to VARIETY Address to: Circ. Postcards, Advertising or Circular Letters Will Not Be Advised. Letters Preferred in One Issue Only

Boyd Warren  
Compton Helen  
Dorann James  
Dorondee Jack  
Miller Margie  
Martinez Santiago  
Martins Sam  
Zukor Dave

# CHI FAIR MAY EASE OUT RINGLING

Chicago, April 9. Ringling Bros.-B. & B. show may pass up Chicago this year because of the World's Fair, but Ringling show learned its bitter lesson in 1933 when it took a terrific beating at the 'rate trying to compete with the Century of Progress.

Ringling officials had feared that the World's Fair mobs would help the circus gate but the actual effect was vice versa. Ringling show due in town early in August.

## DOWNIE BROS. SHOW OPENING IN MACON

Macon, Ga., April 9. Opening its 1934 season with two performances here today, Downie Brothers Circus will fill a week's engagements in Georgia and get into bigger stands in Charlotte April 16.

Charlie Sparks, owner and manager of the show, has revised his entire show for the season and has added many new features. Among these are included The Flying Brooks, Carlos and Etta Carreon, from Ringling Brothers, with their manage and jumping horses, and Mickey Larkin who does a head slide from the top of the tent.

Ella Harris, prima donna, not only rides horses, elephants and does aerial stunts but carries the lead in the chorus with which the show closes.

In the group of clowns with the show are Bobo (Chester Barnett), Shorty Hinkle, Roy Leonhart, Toby Tyler, Johnny Bossler, Tommy Hannford, Minnet D. O'Rio.

Rodney Harris in director of the band, Dixie Starr and Jack Hoxie feature western riders, Larry Davis, elephant trainer; Marlon Shuford, equestrienne; Theresa and Pedro Morales, flying trapeze; Tona Scala, acrobat; George Hannford, equestrian clown; Oscar Le Wande, Jr., Ernest De Espe, Tony Lamb, Milt Robbins, Bob Behe, Jimmie Davis, The Scotch McLeans, Jasper Davis and Harry Mack, director of publicity.

## Park Spot Burns

Mansfield, O., April 9. Fire of undetermined origin razed an amusement park pavilion at Casino park here which was a landmark in Mansfield. The fire, which broke out at 11:30 p.m., caused a loss of \$25,000 in concession equipment which was stored in the building during the winter.

The two-story pavilion housed stock company productions which flourished in the early years of this century. In recent years it has been used for storage purposes and a bathhouse.

## DRUKENBROD GOES TO WORK

Canton, O., April 9. Duke Drunkenbrod, sideshow manager of the Hagenbeck-Wallace circus, who has been spending the off season with his parents here leaves (14) for Chicago to ready his show for the opening of the indoor season at Jackson.

Jack Elkins, talker with the H-W sideshow for several years will be with him again.

## CREATOR FOR OTTAWA

Ottawa, April 9. The directors of the Ottawa Fair have gone back to Creator's Band as the main musical attraction for the exhibition this year.

Creator's last appearance at the Ottawa Fair was in 1930.

## DOROTHEA ANTEL

326 W. 125 St. New York City  
My New Assortment of GREETING CARDS is Now Ready. 21 Beautiful CARDS and FOLDERS. Bored. Post-paid, for

One Dollar

## I. MILLER

INSTITUTION OF INTERNATIONALS

Shoes for the Stage and Street

SHOWFOLK'S SHOESHOP—1222 BROADWAY

## Balto Spot Doomed By City Engineers

Baltimore, April 9. Because of alleged fire hazards, the Green' in Carlin's Park, burg's amusement lot, has been condemned by the municipal Engineer.

Stated that the original permit made it specific that the building should not be altered, but in view of fact Carlin has since surrounded it with inflammable walls, and erected balcony and several partitions, it now is held to constitute a violation of the city's building code. The necessary alterations demanded by city constitute a virtual rebuilding.

Past few years the Green Palace and the 14th Regt. Armory have been splitting the town's boxing and rassing bouts. Armory washed up in flames several weeks ago, so the fist-fingling and body-slammng setos appear doomed.

## Fair 75% Commersh

(Continued from page 1)

Standard Brands, Ford Motor, Swift & Co., General Motors, Hiram Walker, Wilson & Co., Thompson restaurants, Armour. On the perhaps list are the town's which will high on the exhibits last year, Chrysler Motors and Atlantic & Pacific. Chrysler had an exhibit, while A. & P. had a two-hour show with George Rector, Harry Horlick and Paul Ash orchestras and Tony Sarg's marionettes. Both discussing possible return this year.

## Creep Joins

New angle for the Fair this year is the dancing pavilions. There was no public hoofing at the Fair last season and the sponsors have caught upon this fact as an entertainment setup for this coming summer. Firms which will have free dancing pavilions are Thompson, Hiram Walker and Swift, Thompson and Walker are about set with local orchestras, while Swift is dickering with several names, including Paul Whiteman to Ozzie Nelson. Many bands are headed for the Fair season in Chicago but all of them want to double between the Fair and some loop cafe.

Henry Ford is spending \$2,000,000 on his exhibit at the Fair this year and besides is looking over the entire entertainment field for an attraction to be handed over to the public free of charge. Latest reports indicate it will be the Detroit Symphony for one show a night for a three-week stay. Whether the Fred Waring band will be brought out to the Fair grounds is still in discussion.

Oil of Indiana, burned by the terrific fire publicity secured by Sinclair Oil on its pre-historic monster exhibit last year, is going into show business itself at the Fair this summer. Will use a regular wild-animal training act. Booked through Zack Terrell, the circus agent, Standard Oil will use an animal training act consisting of some 35 lions and tigers with Allan King handling the whip. Also an elephant under the direction of Estrella Nilson.

Standard Oil is building an alfresco theatre to seat 2,500 people and expects to do from four to five shows daily. Company figures the live animal stunt as an advertising tie-up through association of ideas. Each act will have a title tying it in with the gasoline, such as elephants for power, tigers for get-away. For instance, the entire presentation will be called the Standard Oil Live-Power show.

It's all due to radio which has made the commercial firms of this country entertainment-minded and has trained the public to expect gratis entertainments from commercial outfits. But this is causing plenty of worry among the regular concessionaires who fear that the Fair visitors are not going to spend any money or time on profit-operated doo-dads when they can see bigtime entertainment gratis.

## CIRCUS ROUTES

Downie Bros.  
Macon, Ga., 9; Numan, 10; Marietta, 11; Toccoa, 12; Grier, S. C., 13; Gaffney, 14.

## Cohan and Harris

(Continued from page 54)

night, it seems to me that had he broken into the act, it would have been all over with me. We had a lot of laughs and put on a lot of shows, but we've still got the same lawyer and I'm sure he roots for us both.

Jessel introduced Harris: 'Get up, he used to tell Tony McDevon (who took over the act): they can't hurt us.' Harris said he asked George S. Kaufman and Moss Hart, who were also in California, about writing a speech and they answered: 'Let him eat cake' (Let 'em Eat Cake', produced by Harris was a flop).

'The mill burned down' continued Harris. 'I wired Irving Berlin needing more money and he answered he didn't like the title; also to use Postal telegraph. So I wired George Cohan for a touch and he sent back word that he all ways knew I'd make good out there. Again I telegraphed George asking for a loan of \$300,000. He replied: 'Come home, gone Holly-wood.'

Bill Weinberger opened the evening by saying the dinner was for two super showmen. Cantor pinch-hit as m.c. Jessel being deferred because appearing in 'Casino Varieties.' He said that Jessel had been complaining for months that he is the only member of the Guild not on the radio Sunday night, and as the affair was being broadcast it was Jessel's opportunity.

## In Walked Jessel

Jessel walked in at that moment and retorted by calling Cantor a coffee salesman. In introducing Cantor he added: 'In a moment of weakness President Roosevelt consented to see a comedian, and that's all he has been talking about for the past six months. He is hated by all the tea dealers in America, but beloved by everybody else.'

Cantor told about Rubinfest showing him a collection of four dozen pairs of fancy pajamas, then going to sleep in his underwear. To the honor guests: 'Cohan and Harris' are two greatest yes men on Broadway—they never say no to those in need. They are the Broadway federation of charlies.'

Stetson suddenly turned to them as 'Damon and Pythias of our profession'... Victor Moore called them George Marvelous Cohan and Sam Handsome Harris... Col. Theodore Roosevelt thanked them for what they have done for the general public... James A. Farley, postmaster general, and Bernard S. Deutch, president of the Board of Aldermen, also spoke.

Show was run off smartly with Lou Holtz and Harry Herschfeld the m.c.'s. Cohan and Harris in song and dance were the headliners. Inside of five minutes came when Cohan insisted on knowing whether Harris saw 'Manny' Cohan on the coast and the answer was no.

Irving Berlin sang 'Easter Parade' from 'As Thousands Cheer', and one of the best laughs was its parodied version, 'Easter Parade' with Cantor and Jack Benny in costume (Cantor doing dance).

Lester Hammel and Abe Lastfogel ran the show.

## Obituary

(Continued from page 62)

home in Memphis, April 3. At an early age he joined a roller skating and bicycle act and later toured the country with a picture outfit when they were in their infancy.

other, 63, of Julia Wallis, actress, Minnie Wallis, theatrical agent, and Harold (Hed) Wallis, director, died April 4 in Los Angeles. Burial in Glendale, Cal.

Husband of Beatrice Little, in Robert Peel, 36, died April 6 in London after an appendix operation. Survived by widow and a son; who will succeed to title.

Mother of Ralph Schlosser, assistant director, with King Vidor, died in Glendale, Cal., April 4. Survived by husband and son.

Mother, 84, of Courtney Riley Cooper, died April 6 at home of her daughter in Denver.

other of Joe Young, writer, in New York, last at 73.

Wife of Howard Thurston died in Queens, N. Y. April 8.

## SHOW MEET TO TORONTO

Outdoor Association to Snub Chicago This Fall.

Toronto, April 9. Approximately 8,000 mid-way mobs are expected to gather in this city November 21-29 for a series of joint conventions which, for over 20 years, have heretofore been held in Chicago. Decision is the outcome of negotiations of H. W. Walters, general manager of the Canadian National Exhibition, and Charles Ross, attractions manager for the C.N.E., with American and Canadian outdoor-amusement association heads.

Canadian National Exhibitions concessions are some of the juiciest plums of the outdoor amusement field and this is 'Centennial Year' for Toronto, celebrating its 100th birthday as an incorporated city; hence, the Chicago snubbing.

## No Closing Date for Chi Fair; Want to Get Biz Rolling Early

Chicago, April 9. No closing date on the World's Fair this year will be announced. Fair officials want to leave themselves open for any emergency besides figuring that the closing date announcement is bad business. Want people to start coming as soon as the Fair opens, instead of waiting around for a later date. Fair discovered that last year, when the November closing date slowed up the June and July business, the people figuring that they still had plenty of time to make the show. As the closing date was done in the closing months only.

## Circuses, Carnies Flock Eastward This Summer

Chicago, April 9. Circuse and carnies figure that they are going to concentrate their efforts this summer entirely east of the Mississippi. The farming states are being passed up as thoroughly as with few signs of any clear mazzuma.

Circuse and carnies figure that the real pick-up in money has been in the industrial sections, particularly in the Atlantic states and the southeast. CWA coin appears to circuse owners to have been most prevalent in these sections. This is a universal notion in the outdoors field at present and likely to result in an overcrowding of tent outfits in one section of the country.

## Jack Conway Injured

Baltimore, April 9. Jack Conway, 45, vet rodeo rose artist and bronc buster, is in a serious condition in Mercy hospital resultant from a gang fight in an east side eatery Saturday (7).

According to physicians, he's suffering from skull fracture and concussion of the brain. No visitors permitted. According to police, Conway was en route west from New York to join up with a rodeo. For years Conway was with 191 Ranch.

# CIRCUS BIZ THIS YEAR AHEAD OF 1933

Ringling-Barnum and Bailey circus at Madison Square Garden, New York, is running ahead of last season, at which time the outfit was the first attraction in the amusement field to indicate an upturn in show business. Easter week takings were estimated more than the same week last season, according to Samuel W. Impertz, general manager of the big top.

Attendance strength was principally at the matinees, school vacations explaining the capacity afternoons. Several matinees were sold out an hour before the band struck up the entrance parade. Saturday afternoon was somewhat affected by rain, but the higher priced seats were virtually all sold.

## orethy a la Beatty?

Reported around the circus that Dorothy Beatty will emulate Clyde Beatty and debut shortly as a wild animal trainer. The equestrienne is not known to have heretofore handled big cats, but has expressed herself as being unafraid. Showed her stuff by entering a Sarasota last winter.

Fred Bradna was kicked in the thigh by a horse during Thursday's (5) opening spectacle. Parade had stopped for a flashlight. Director was knocked down and was carried from the ring, later returning to handle the show. No injury other than a bruise.

Dexter Fellows and Frank W. Braden are again with the Ringling outfit as story men, with Roland Butler general press agent and William L. Wilkins contacting p.a. Ora Fox is general p.a. with the Hagenbeck-Wallace outfit, staff also having Tex Sherman, Rex de Roselli and Alan. Lester. Floyd King is general p.a. for the Barnes show.

## Human Fly's Fall

Otto Klempke, German who does a human fly stunt in the show under the name of Merkel, fell into the fireman's net held by razorbacks who just managed to catch him. He calmly went aloft again and completed the stunt.

Hugo and Victor Zucchini, programmed as the Hugos, are now given top billing with their dual cannon stunt. The Otari troupe was the number one turn and is now billed second.

Braden figuring on a stunt with a honey bear took the animal to his hotel room, but never again. The animal wrecked the joint and the p.a. got no sleep. Bear ate up his rubber stamp and bit his hand.

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# VARIETY

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64 PAGES

## PASSING OF B'WAY AND 42D

### London Thinks Depression Is Over; B'way Also Optimistic, Paris Glum

London, April 16. Despite summer being in the offing, several shows are being lined up for the West-End. Feeling is that the world depression is on the wane and there will be plenty of visitors in London. With this in mind, managements are launching several big attractions.

Peter Hadden, Limited, latest producing company, having launched the P. G. Wodehouse revival, 'Good Morning Bill,' at Dalys', and finding it successful, has leased the Saville, where it intends to inaugurate a Wodehouse policy. 'Bill' is being transferred there, also the author's new works to be staged in future; also some of his books will be musicalized and produced at the Saville. Similar policy with Wodehouse plays was tried some years ago by Tom Miller and Basil Foster.

'Dark Horizon,' new play by Leslie Storm and Edgar Jepson, replaces at Dalys'.

'Why Not To-night?' Tomson Brothers' musical, now touring, finally goes to the Palace, after being pencilled in first at the Savoy and then at the Gaiety. Tomsons have asked the Palace management to allow the show to stay out of town for a couple more weeks, de-

(Continued on page 14)

### Local Boys and Girls May Make Good, but Minne. Gives 'Em Ice

Minneapolis, April 16. Publicity departments here, no longer stress the presence of any Minneapolis in picture or stage show attraction because apparently that's a box office detriment. Results show that localities apparently are 'off' of their own home towners as entertainers on screen or in flesh-and-blood.

Hitherto such presence had been layed up, but it was found that not only it didn't bring in the customers, but, strange as it may seem, seemingly kept some away.

A number of Minneapolisians, boys and girls, have made good on screen, but they're no magnets for local showhouses.

### PERSEVERANCE WINS

Zanesville, O., April 16. What the local labor sheet describes as 'the longest parade in history' was ended last week when the Zanesville Theatres, Inc., capitulated to the union locals.

The four theatres owned by the company were picketed continuously from May, 1929, to April 3, of this year, a nearly five-year stretch. Union projectionists are in the booths and union deckchairs and musicians will be called for road shows.

### BEV HILL BACHELORS

Take Advantage of Swanky Spots for Homestead

Hollywood, April 16. Those empty Beverly Hills mansions are becoming home addresses for groups of Hollywood bachelors. Houses are tough to rent to families these days, because of the high tick number of servants required to keep them up, and the general all around flash that must go with such establishments.

Groups of four or more men get together and rent one of the mansions. They have all the class of a fashionable address, imported bric-a-brac and mountain view, and it only costs them around \$50 per month each.

### SHAKESPEARE AS TAB AUTHOR

Chicago, April 16. No more soliloquies for Hamlet. Instead of going through the entire 'to be or not to be' recitation, he will just say 'aw nuts' and go into his dance. Anthony will have to cut out that 'Friends, Romans, countrymen' harangue and get something snappy. Because Shakespeare is going tabloid. That's the scheme on foot for the legit concession at the English Village in the World's Fair this summer.

Angle is to produce the original Globe theatre of old London town and do Shakespeare for the mugs from Grand Rapids. In order to get turnover at the box office Shakespearean plays will be ailed down to 40 minutes' running time. Should do 12 shows a day, at that rate.

Is under the direction of B. Eden Payne, professor at Carnegie Tech's drama school, and Institution's Bard Specialist.

### Ford's Edison Film

Detroit, April 16. Henry Ford has made a 12-reel subject, 'Life of Thomas A. Edison.' No disposition has been made, with only showings to date being the private ones for Ford himself.

It was made by the Metropolitan Motion Picture Co. and is a series of shots of various Edisonans with audible comment by Francis Jehl, who worked with Edison.

Offers have been made to give the film general distribution, but no decision as to whether or how. Film is owned by Ford.

### FAMOUS X-ROADS 100% HONKY TONK

Ends 33-Year Reign as World's Show Center—Legit Doesn't Live There Any More

### UPTOWN TREND

Passing of Broadway and 42d street, New York, as the world's most famous thoroughfare, is now practically complete. The street is shortly due to go 100% honky-tonk, thus ending its third-of-a-century reign as the undisputed amusement center of America, and perhaps the world.

Amidst the recent natural drift of show business in an uptown direction, up Times Square and its side streets as far north as 53d, the peep show boys, Army and Navy store merchants, sidewalk pitchmen and proprietors of hot dog 'palaces' have quietly slipped in where once the theatre in its heyday reigned supreme.

Now that they're in, the hot dog and flea circus acts aren't so quiet about it. Their companion in ringing 42d street's death knell is burlesque, which is a form of show business, but not the kind of show business 42d street has boasted through nearly two generations.

The famous link connecting Seventh and Eighth avenues, whose

(Continued on page 59)

### AUDIENCE RIOTING GETS CAST PAID

Paris, April 8. Some gentle rioting by the audience won a promise of 8 weeks' back pay for the cast of 'Ah, Vrai Aiors' (translated 'Duck Soup,' 'Banana Oil' or something similarly slangy), burlesque show now being played in the Folies Bergere music hall of Havre, France, port.

In the middle of the show the chorus stopped doing its stuff and the best little looker in the mob stepped up and announced that the show was over unless a pay check came through pronto.

Thousand regrets, messieurs et mesdames, she said, but we've been going 8 weeks without seeing a sou, and we're getting hungry!

Audience started yelling 'Shame' and a group from the orchestra made for the backstage door. They routed out a scared manager, who said he had no money at the moment but would sign a note. After dithering, the audience agreed to return to their seats and the cast accepted the manager's promise, show then going on.

Before the performance closed a collection was taken up for cast and chorus, so that eating could begin immediately.

### Mex. Crooners Quit Basking Under Texas Moon; Ask \$10 for Recordings

### THEDA BARA'S COMEBACK

Ex-Champ Vamp in 'Little Theatre Troupe

Beverly Hills, April 16. With a spot on the commercial stage in view, Theda Bara is having a try at a little theatre production of 'Bella Donna.' It opens May 21 at the Little Theatre of Beverly Hills.

Miss Bara (Mrs. Charles Brabin) did a little theatre bit three years ago, her last acting spot. Lowell Sherman will direct 'Bella Donna' if picture engagements permit.

'Caprice,' Theatre Guild play, opens May 7 with Virginia Valli, at the same theatre.

### U.S.A. WORLD'S MUSIC CENTER?

Paris, April 16. America is now the undisputed musical center of the world, and the radio is chiefly responsible for this development, says Vladimir Golschmann, conductor of the St. Louis Symphony orchestra, who recently arrived here on vacation.

Use of the symphony orchestras with famous leaders and soloists in radio advertising is how this has been done, says Golschmann. Also praised practice of American school teachers of familiarizing children with music on the program of a children's concert before it is broadcast.

### Vaude for Votes

Kenton, O., Vaude will be used here for good-will purposes in a political campaign—instead of the usual 5c cigars.

C. E. Wharton will take a variety troupe through stageless small towns when he starts to campaign the eighth congressional district for the Democratic nomination to Congress.

Tour will begin during the August primary race.

### But No Roadshow

Windsor, Vt., April 16.

State Prison has found it necessary to repeat its minstrel show. Performance, originally given for three days, broke all attendance records this year, and on each night more than 150 persons were turned away. Show will be presented at some date later in the month.

This year's show, the 18th annual, contained a cast of 36 inmates.

San Antonio, April 16. Recording companies hitting into town to pick up Mexican and Spanish talent for foreign language discs are waffling over the huge jump in talent cost in the past two months. Can't figure the increase to the exact percentage, because they can't count that high.

Present rate for Mex talent has been established at \$10 per selection, or side, which means about \$20 per platter. This is terrific when compared with previous prices for the open-range crooners. Before the first of the year the recorder would head for Haymarket, where he could pick up performers who would record all week for a fin, or even a chocolate milk shake.

Now, however, the talent has been wised up by the local dealers who serve as contacts for the recorders. Result has been a sort of a 'union' among the Mexican singers and the resultant \$10 scale for recordings.

This high price fixing has wiped out the former free-for-all glee clubs in Haymarket. The crooners previously used to gather in the Square evenings to wangle guitars and yodel Mex love songs for the pennies the onlookers would care to toss them.

But with real coin now in the offing the talent has deserted the Square. They have all become artists and plenty temperamental.

### Leisen Faints When Irate Chorines Fite To Cop His Panties

Hollywood, April 16. All is peace at Paramount following the attack by 65 girls on Mitchell Leisen to remove his trousers, although for a couple of days it looked as if there would be a court sequel.

Girls descended on Director Leisen bent on taking off his pants, following the completion of filming of 'Murder at the Vanities.' Chorines had previously remonstrated at removing so many clothes for one of those Earl Carroll scenes and went after the megger, avowed to show him 'what' clothes-removing really meant.

Dially, dashed his mitts back and forth and struck several girls in the face before they finally floored him, but Leisen had fainted dead away.

Later, it is reported, he struck several girls when they tried to apologize. Two of the girls, Jeanette Dixon and Katherine Hankin, were particularly bruised.

Injured girls and the director were summoned to the office of Henry Herzbrun, studio attorney, and the thing was patched up. It cost Leisen a bouquet of flowers for each of the 65 femmes involved.

# How H'wood Talent Scouts See B'way Stage—Think Musicals 10 Yrs. Behind

Hollywood talent scouts coming east to all roadway plays are impressed anew with the manner in which the legitis have kept pace with the cinematic standards, but aver that musical comedy is as old-fashioned as it was 10 years ago. Some of the revues notably are panned for being outmoded.

Among the legitis that are lauded are the 'Dodsworth' and 'She Loves Me Not' type of dramaturgy with their many scenes and constantly shifting settings and staccato dialog, patently patterned after the film idea of fast moving action and scenery.

On the matter of new talent for Hollywood, the talent scouts follow one another in and each feels he will unearth something which his predecessor has missed. This is because each company has different standards and different requirements. While all are looking for juves and ingenues suitable for stellar buildup, certain companies also want to augment their stock groups of players with certain other people.

Then, too, the element of existing contracts stymied certain young people for Hollywood earlier in the season; now these same people may be available. Some film companies only like to sign 'em when they're hot after it; others wait for months.

**No Talent Paucity**  
Hollywood talent scouts, whether casting directors attached to the studios or Coast agents scouting for anything on behalf of the studios, aver there is no paucity of new talent. They point to every film company in the past two seasons as direct proof of constantly upcoming new faces which have been added to the already established cast names and thus given an opportunity to ultimately step out on their own.

The summer stocks are voted the best nursery for these new faces, which then come to Broadway and ultimately Hollywood.

## Karl Dane's Suicide

Hollywood, April 16. Karl Dane, 47, who gained fame in 'The Big Parade' in 1928 shot and killed himself in his Los Angeles apartment Saturday (14) because of dependency over his lack of work. He had been teamed with George K. Arthur in a number of pictures before talking but since he has had little film activity.

Authorities are contacting relatives in Denmark before burial.

## Van Beurens Part

A public notice in the New York Times disclaiming responsibility for the debts of his wife, Ethel Van Beurens, discloses a marital rift in the Amedee Van Beurens (RKO) Van Beurens Pictures household. Notice states the wife left his bed and board. were married in 1929.

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## Par Adds 4, Drops 3

Hollywood, Paramount adds four to its writing staff and drops three. David Boehm, recently at Metro, is scripting 'Big Broadcast of 1934,' which Barney Glaser produces. Harry Hervey returns to the lot to collab with Henry Myers on 'Mississippi.' Marjorie Klein is working on continuity of 'Son Comes Home.' Jack Jevine, gagging 'Here Comes the Bride.'

Finishing script on 'Red Woman' for P. Schulberg. William Lipman is off. Same for Norma Mitchell, who was working on 'Ready to Love,' and Stephen Morehouse Avery, who was collaborating with Jack Cunningham on 'Pursuit of Happiness.'

## DELF WAITED 6 YEARS FOR TRIAL, LOSES OUT

Harry Delf's six-year-old claim against Metro was dismissed yesterday (Monday) in New York Supreme Court by Justice McCook for lack of evidence. Delf claimed Metro engaged him for four months at \$750 a week as a shorts director, but never went through with the alleged agreement.

Case dates back to the time Metro was making shorts in the east.

## Fox Reties Baxter for 2 More Years; 4 Pix Yearly

Hollywood, April 16. Warner Baxter's new two-year starring contract at Fox calls for four pictures annually.

Current pact has not yet expired, studio exercising its option on him several weeks ahead of time.

## 'Mutiny' Sequel

Hollywood, April 16. Metro has bought 'Men Against the Sea,' sequel to 'Mutiny on the Bounty,' which it will produce shortly. Stories are by Charles Nordhoff and James Norman Hall. 'Mutiny' has a trio of stars in Wallace Beery, Clark Gable and Robert Montgomery already set. Frank Lloyd directs, and Carey Wilson and John Farrow are scripting.

## AT LAST

Carrillo's First Term Contract—Kruger Optioned Also by Metro

Hollywood, April 16. For the first time in his film career Leo Carrillo is under a term contract, Metro signed him up after finishing 'Manhattan Melodrama.' Same studio took up its option on Otto Kruger.

## Bette Davis Balks, Then Accepts WB Assignment

Hollywood, April 16. Bette Davis has accepted Warners 'Housewife' assignment, after having held off in a tiff for several days.

Actress had just finished what she regarded as an unsympathetic role in 'Of Human Bondage' at RKO and was inclined to view her spot in the Warners picture in the same light.

## B-G Seeks Gordon

Hollywood, April 16. Following his return to the stage in a revival of his play 'White Cargo' at the Hollywood Playhouse, Leon Gordon has received an offer from British Gaumont for a three-way contract to act, direct and write.

He is holding the offer in abeyance, meanwhile negotiating with Paramount for a contract to act. Gordon is on Metro's writing staff, but currently is scenarizing for Edward Small.



## WILL MAHONEY

This week (April 13), Shea's Buffalo.

The Detroit Free Press said: "This comedian is so widely known and established as an entertainer par excellence that he needs no new encomium. His songs, agile legs, and his remarkable ability to play the xylophone with his feet never weary an audience."

Direction  
WILLIAM MORRIS AGENCY  
Mayfair Theatre Building  
New York

## Will Rogers Opens 'Frisco Wilderness' For 3-Week Stand

San Francisco, April 16.

Will Rogers opens in 'Ah Wilderness' under the Henry Duffy auspices at the Curran April 23, for a limited 'stay of three weeks. Then he goes to Hollywood for a four-week stay at the El Capitan Hollywood, which may be lengthened if the actor wants to continue.

Before accepting the part, Rogers flew to New York, saw two performances, and conferred with Eugene O'Neill.

## Sedgwick's First Par

Hollywood, April 16. Edward Sedgwick directs 'Here Comes the Groom,' with Jack Haley and Mary Boland in the leads.

It's Sedgwick's first job for Paramount, although he's been here 20 years.

## Gleason Tied Up at Fox, So Frawley in 'Is Zat So?'

Hollywood, April 16. William Frawley will play the part in 'Is Zat So?' created by James Gleason. Later is tied up at Fox, and Paramount can't get him. Jack Oakie is the other prizefight mugg.

Sam Hellman and Francis Martin on scripting.

## Errol's WB Shorts

Hollywood, April 16. Warners has signed Leon Errol to star in two Technicolor musical shorts soon to get under way. Ralph Staub will direct.

## LIL HARVEY'S NEXT

Hollywood, April 16. Lillian Harvey's next at Fox will be 'Lovetime,' a musical, directed by Paul Martin with John Stone producing at the Fox western plant.

Ann Caldwell scripting.

## SAILINGS

April 25 (Paris to New York) Cab Calloway and orchestra, Joe Hoffman (Ile de France).

April 21 (New York to Hollywood) Howard J. Green and wife (Virginia).

April 21 (New York to Paris) Leon Belasco (Champlain).

April 14 (New York to London) Sidney Lanfield, Paul and Grace Hartman (Ile de France).

April 13 (New York to Los Angeles) Louis Calhern (Santa Rosa).

April 13 (London to New York) Charles Morrison (Berengaria).

April 12 (London to New York) Ben Blue, Mary Lynn & Co, Reggie Hammerstein (Champlain).

## Confidence

Hollywood, April 16. Ruby Keeler, on learning that the radio police had failed to nab the burglar who broke into her home, remarked: 'I wish Al had been here.'

## Ben Hecht as Producer On the Receiving End

Ben Hecht, one of film producers' severest critics, is sticking out his chin by turning producer himself. With Charles MacArthur, Hecht will produce a picture independently with EREI backing.

Hecht wants Lee Garmes to come from the Coast to photograph his film. Garmes, former cameraman, is now a contract director for Fox.

## Zanuck's Route

Hollywood, April 16. Darryl Zanuck has set May 7 as his departure date for New York, the first leg of his two month's vacation in Europe and Africa. Zanuck expects to look in on United Artists exchanges in London, Paris, Rome, Vienna, Cairo and Capetown.

In Africa, Zanuck joins an expedition for some big game hunting.

20th Century resumes production in September. Zanuck's family is accompanying him.

## HERE'S THAT 'BENGAL'

Par Revives Champ In-and-Out for Next Year

Hollywood, April 16. Paramount's champ in-and-out, 'Lives of a Bengal Lancer,' is again up for production after it had apparently been shelved for good. It is listed for production on next year's schedule.

Picture had its first starting date three years ago.

## Harry Green to Dialog, Also Act on Fox Pact

Hollywood, April 16. Harry Green drew a contract at Fox to act and to write dialog. Studio also took up option on Sonya Levien, oldest writer in point of continuous service on the lot.

## U Seeks Laughton

Universal City, April 16. Universal is negotiating with Charles Laughton to play in 'Sutter Gold.' Laughton is in England. William Anthony McGuire will supervise.

## Edwards' 'School Days'

Gus Edwards has a 'School Days' film and radio deal. The film is to come first, for Monogram.

Edwards' radio variety show will play up the 'School Days' idea after the picture is out of the way.

## 2 PAR-ITES LAID UP

Given up by his doctors when oxygen had to be administered Miles Gibbons, Paramount story board executive, now is given a chance of recovery. He is at Mt. Vernon hospital, Mt. Vernon, N. Y., suffering from pneumonia.

Another Par executive, Montagu Gowthrop, comptroller of the company, has been in the same hospital since before Christmas, when operated on for appendicitis. He contracted pneumonia and recently went home to recuperate but had a relapse and is now back in the hosp.

## COL. 'MYSTERIES' WEST

Hollywood, April 16. Columbia's one-reel 'Minute Mysteries,' formerly made by W. C. Bray in New York, have been transferred here, to be made by Columbia direct.

Studio has eight to go on the present year's schedule and will start two this week under the titles 'Murder Madness,' and 'The Stolen Pearls.'

Adaptation of the shorts is being handled by Harold Shumate, Lambert Hillyer directing. Production of the one reels is under Irving Briskin's supervision.

# HAYS' FEM AIR SPELLBINDERS

An air department, quietly being organized for some time in the Hays office, is formally debuting this week with a series of broadcasts extending into June. With this arm set the propaganda machine of the major industry is regarded as strong on all fronts and in a position to meet all attacks as well as to disseminate favorable publicity.

Hays' own secretary, Julia Kelly, is among those in the opening broadcast. The series starts tomorrow (18) via WEAF, New York.

Others are Helen Hughes, personnel director of home office help for Universal; Mollie Grillo, of the Fox publicity department; Tessie Michaels, publicity woman for United Artists; Gwen Heiler, stylist for Warners; Sarah Layton, of the Paramount distribution department; Lillian Messenger, RKO screen tester, and Florence Browning, of Metro.

Each broadcaster is being assigned a topic, so that collectively a general slant on the industry will be afforded people who listen in for the series.

## Raft and Lombard Have Another Par Dance Pic

Hollywood, April 16. George Raft and Carole Lombard, teamed in 'Boiler,' will be together in another Paramount picture based on a dance.

New one is 'Rhumba,' story by Guy Endome. Wesley Ruggles directs.

## Moeller Weakens

Philip Moeller, Theatre Guild director, has consummated a deal with Radio Pictures. Idea is to make one this year and two each the next two years.

Guild stager has been approached before by Hollywood, but refused.

## Star Walter Connolly

Hollywood, April 16. Walter Connolly is to get star billing at Columbia henceforth.

First starring film is 'Whom the Gods Destroy.' Walter Lang directs.

## Al Rosen Sued

Los Angeles, April 16. Complaining that Al Rosen had been paid commissions to which the agent was not entitled, Francis Martin, screen writer and director, has brought suit to recover \$2,520 in Superior court.

Charges specify that writer secured own job at Paramount, on which percentage had inadvertently been paid, and that Rosen hadn't complied with all technical agency requirements.

## Zeidman's 'Zest'

Hollywood, April 16. 'Zest,' to be produced by Bennie F. Zeidman as one of Universal's leaders on the new season's program, is being scripted by Doris Anderson.

Writer has just completed screen play of Vicki Baum's original, 'I Give My Love,' for Zeidman.

## Preparing 'Hideout'

Hollywood, April 16. Albert Hackett and Frances Goodrich are scripting 'Hideout,' an original by Mauri Grashin. Film is for Hunt Stromberg's production.

## 'WB TAKES HOWLING DOG'

Burbank, Cal., April 16. Warners will produce 'Case of the Howling Dog,' Liberty magazine mystery, by Erle Stanley Gardner. Ben Markson is adapting. Sam Bischoff will supervise.

Colored Team for Canter Pic  
Nicholas Bros. (colored) have been signed for Eddie Cantor's next picture for Sam Goldwyn. Booking by Herman Bernie by arrangement with Herman Stark of the Cotton Club management.

# SOUND ENTERS NEW CYCLE

## Yellen Innocent Factor in Split of Sheehan-Brown

Hollywood, April 16. Jack Yellen is innocently in the middle of a split between Winnie Sheehan, Fox production head, and Lew Brown, composer-producer. As the situation currently stands the breach is such that it doesn't look like Brown will have any more colorful chores at Fox. He is the producer of 'Stand Up and Cheer', which is about to be generally released.

According to the studio angle on the matter, the controversy arose when Brown sent word from the east that there wasn't room for Yellen and himself on the same lot. This message was presumably induced by the news that Yellen had been signed by Fox. Coast reaction was that Brown, through his edit, was presuming to run the studio, and negotiations for future pictures with him were dropped.

Brown's side of the argument is that Sheehan is trying to take credit for 'Cheer', upon which Brown maintains he did all the work.

Jack Yellen, song and material writer, is now in New York and slated to sail with Sophie Tucker April 26 on the Berengaria for London engagements. Yellen authors all of Miss Tucker's special stage material.

## Harry Carey with Circus

Winston-Salem, N. C., April 16. Harry Carey, picture star, joined Barnett Brothers Circus here Thursday (12) but will not appear with the show until it plays Beckley, W. Va., today (Monday).

He is getting his act arranged and acclimating himself with the show until it arrives in West Virginia. He will remain the rest of the season.

## ROACH READIES PLAN FOR BRIEF PROD.

Hollywood, April 16. Hal Roach has completed the current year's slate on 'Our Gang' and Charles Chase series.

Currently closed, studio is expected to reopen within two weeks with three Laurel and Hardy two-reelers, an L & H. feature and two Thelma Todd-Patsy Kelly shorts. Either Roach or Henry Ginsberg will go to New York soon to arrange the year's product with Metro home office.

## Junior Actors Elect

Hollywood, April 16. Junior Screen Actors Guild, made up mostly of extras and bit players, elected new officers for the ensuing year. Officers-elect are: Lee Phelps, pres.; Tom O'Grady, first vice-pres.; Florence Wix, second vice-pres.; Edwin Baker, treas., and Aubrey Blair, sec. Sixteen members were elected to the board of directors.

## Doran's Play Plans

D. A. Doran is back in New York after spending several weeks on the Coast clearing up personal matters following his resignation as Fox story-editor-and-looking-the-talent-situation over.

He is interested in picking Hollywood talent for a play for fall production.

## CORTEZ'S MINOR OP.

Hollywood, April 16. Ricardo Cortez underwent a minor operation at the Cedars of Lebanon hospital Saturday (14). He is expected to leave the hospital Tuesday (17).

## FEMME NEWSIE SCRAMS

Hollywood Looker Nearly Wrecks Labor for Male Competitors

Hollywood, April 16. Louise Dodds, Hollywood's only woman newsie, has done a scramble from the corner of Vine street and Hollywood boulevard.

Girl, who looked like a Beauty contest winner, was selling twice the number of papers generally disposed of on her side of the intersection, and getting plenty in tips besides. It was ok with newsboys on the other corners, except that she was getting their business.

Men, including plenty of film people, would drive around the block to come up on her corner so they could get a femme smile with every sheet. Femmes, however, solved opposition difficulties by going off with a man in his car.

## 'Tarzan' Too Hotcha, Prods. Say in Move Sustaining Hays

Hollywood, April 16. A jury of producers sustained the Hays office verdict that Metro's 'Tarzan and His Mate' was too hotcha in spots and should be re-edited.

Metro had protested Joe Breen's recommendation for elimination and changes. Hays representative stated that certain scenes would bring the ire of censor boards.

Appeal went to a producer board consisting of W. R. Sheehan, Ben Kahane, and Carl Laemmle, Jr., who, after viewing the picture, agreed with Breen. The objectionable scenes were re-filmed.

## \$300,000 Indie Pic

U. S. Navy Department has agreed to cooperate with Phil Goldstone by supplying submarine and diving data and equipment for '20,000 Leagues Under the Sea'.

Otis Garrett is handling the technical end for Goldstone's \$300,000 indie venture. He will gather fish footage and ocean bottom scenes from along the California and Mexico coasts, with possible trips to the Black Sea and Japan for more sub-surface background.

## UA Decides to Take

'Dressing' for Riv, N.Y.

Exercising its right to pick three from the Paramount program this year, the Rivoli, N. Y., has reached its hand for the 'Bing Crosby talker, 'We're Not Dressing.' It will go into the United Artists house following 'Looking Trouble', current.

Riv under its deal is entitled to one more from Par.

## Jolson's Avoyaging

Hollywood, April 16. Al Jolson and Ruby Keeler will show off for New York by steamer via the Canal as soon as he completes 'Dames' at Warners. Vacation will be limited by next picture, date for Miss Keeler, not yet set.

## Coslow Treks Abroad

Hollywood, April 16. Sam Coslow left here Saturday (14)-for-New-York-on-first-lap-of-a-vacation-to-Europe. Paramount gave the songwriter a six weeks' leave.

## ALICE WHITE AIDS

Los Angeles, April 16. Alice White is the film guest star tonight on the Shell Show over the Columbia-Don Lee network. Picture player will star in a dramatic sketch.

## LEVINSON CITES BETTER METHODS

Shift Device Makes for Naturalness Through Keen Gradations—Blimp for Muffling Camera Whirr Boosted by Engineers

## IMPROVED MIKES

Hollywood, April 16. 'Sound in pictures is entering a new period of development which concerns recording and reproduction,' according to Major Nathan Levinson, chief sound engineer for Warner Brothers-First National studios.

'Introduction of new phase shift' device which allows greater naturalness in reproduction, permitting the recording of finer gradations of sound, voice, music, has been found technically practical. Whether its installation in theatres at this time would prove popular is the question.'

Major Levinson is also working on a third dimension effect in sound at Warners' Burbank (Cal.) laboratory.

Then there is the new camera blimp, already in use, affecting sound to the extent of keeping out the whirr of cameras and every vestige of the mechanical background of picture making, asserts Levinson. James Cagney's picture, just finished, introduces this specific improvement.

'Engineers and technicians have improved sound enormously,' says Major Levinson. 'The person who could help the improvement along mostly now, would be the actor. If the actor or actress would become a little microphone-conscious and play to the microphone as earnestly as they do to the camera, there would be better performers and better pictures.'

## Like Technique

'If a mixer advises a player at a point to please raise his or her voice, the player usually says, "But that's not the mood of what I'm saying." But if a cameraman told a player he was out of camera range, the actor wouldn't think of debating the issue. There are few players who possess good microphone technique. They still have to accustom themselves to the sound device.'

'Technically, we have been improving sound right along,' says Major Levinson. 'Improvement in sound is gradual, not radical. We have consistently, since the inception of sound, improved its quality. We can record sound more efficiently now than we could even six months ago because of steady improvement in equipment and electrical circuits. We are now able to more faithfully photograph and reproduce a greater portion of the audible spectrum, or sound range.'

'We have better microphones now; the new dynamic microphone is more generally used. In handling a large crowd on location, we can get a wide sweep and all necessary effects by use of a concentrator. On the beach, for instance, we can take this concentrator out into the surf and get only the surf noise in front of the concentrator, but not too much to drown out the dialog. Inside the studio, we use the concentrator on street sets.'

'Motion pictures may be an industry, a mere business,' says Major Levinson, whose sound direction of 'Fugitive' and 'Gold Diggers' won second and third place, respectively, in the Academy of Motion Picture Arts and Sciences awards this year, 'but artistic, scientific and technical advancement means more to the sound department of a major studio than just turning out satisfactory rushes for the day.'

'Sound,' he thinks, 'makes for funnier comedies, heightened dramatic scenes. You can make people laugh

## Albany Catholic Diocese Orders Intensive Campaign for Clean Pix

### It Wasn't, Eh?

Jack (Columbia) Cohn knows a Louisville exhib who wanted to hasten the turnover, so ordered his bookman to omit the programed two-reel comedy.

Projectionist decided he liked the comedy short and, instead, omitted the second and fourth reels of the feature, telling his boss, 'The customers didn't know the difference between a Col picture.

with sound, or grit their teeth. Why, when an audience hears an oxygen bellows pumping, for instance, and the very breathing of a patient on the operating table in a hospital sequence, the emotional reaction is tremendous. And when the exaggerated klunk of a comedian being hit on the pate by a ball is on the screen, it seems like that gets twice as heavy a guffaw as when the comic got hit the same way in a silent pic.

'Naturalness so far as recording all sounds synonymous with a scene, is inadvisable, and that is why you don't hear the birdies chirping in every park sequence or as many automobile sirens as you'd normally hear, in a street scene from life.'

Pointing out that improvement in processing of sound recording in the film lab is equally as important as improvement in the technical recording of sound on the set, Major Levinson says lab technicians can make or break the work on the sound track. No matter how carefully sound may be recorded, if not properly treated in lab, the sound can be ruined to the point of unrecognizability. Inversely, sound recorded can be improved to an extent by careful lab doctoring. It is invariably up to the laboratory to preserve all the fine stratiations photographed on the sound track, he adds.

This sound authority recalls August, 1926, when 'Don Juan' introduced sound to a palpitant public. Not so thrilled, however, were sound engineers responsible for the great experiment. The 'Don Juan' and shorts program started off with a speech by Will Hays and when the head exhibitor began his speech 'My friends,' without a hitch on the sound track, he knew he could go out and eat, that everything was okay.

### Englinton's Ideas

Speaking of the new blimp, Bill Englinton, RKO camera department head, explains the recently perfected device was first used by Radio in production of 'Of Human Bondage.' 'We find this improved camera box has three salient advantages,' points out the camera chief, 'it is lighter than anything we've had so far, it is easier and faster to operate; it is more quiet.'

'The most significant progress sound has made within the past year,' says Carl Dreher, head of the sound department at the same studio, 'is a widening of the frequency range, introduction of ribbon microphones, and a finer technical grasp on the part of theatre managers and projectionists. Projectionists who had no ear for leveling of sound have been succeeded by operators with a distinct aptitude for correct sound balance.'

Approximately 4,000 theatres have installed the new high-fidelity and wide-range reproducing equipment in their houses, says Dreher. 'All key houses are equipped with this improved sound reproduction apparatus. When an exhibitor opens a new theatre, the only equipment he can now buy from the major manufacturers is the new type of high-fidelity, wide-range equipment.'

The fibron microphone, which a year ago was introduced, is able to pick up sound at considerable distance, explains Dreher. 'While

In attempt to 'reform' but 'not to injure' the theatres, the Most. Rev. Edmund F. Gibbons, bishop of the Albany Catholic Diocese, has ordered an intensive campaign, to begin May 6, to persuade people not to attend improper film shows. To further this crusade, the bishop has created the Albany Diocese Association for Clean Movies.

Local committees will be formed in every community and 60 priests will be commissioned to make addresses not only in churches, but in the parochial schools as well.

The bishop's order to the priests includes this statement, 'In your communications to the parish and local committee, and to the managers of the theatres, lay stress on our purpose not to injure the show-houses, but to reform them, not to deprive the people of recreation, but to make it wholesome.' He said the 'screen of today is working havoc to the morals of the nation.'

Rev. James E. Kelly, who has been named chairman for the crusade, said: 'The campaign is not directed against local exhibitors in any instance, but is a move to impress film producers that Catholic people will not stand for continuance of the type of show, which has become so prevalent today.'

The local committees will be required to keep pastors informed of the character of current shows. Each Sunday the clergy will warn parishioners against offensive films being shown. Father Kelly declared the campaign will be continued until a general improvement is evident.

The industry according to its spokesmen is taking the Catholic crusade seriously. In major ranks it is figured it will serve as a tonic for certain producers who occasionally overstep the line, whereas it is deemed as one of the surest means to curb sensationalistic producers.

Nudist pictures, the majors opine, will be the first to go down under Catholic fire.

## Metro Does English, French Versions of 'Widow' Concurrently

Hollywood, April 16. Doing English and French versions of 'Merry Widow' simultaneously with production starting Friday (13).

Ernst Lubitsch is directing and Maurice Chevalier and Jeannette MacDonald play in both versions. French script was adapted by Marcel Achard, and Andre Hornez did the French lyrics.

Included in cast of the French film are Marcel Vollee, Daniela Parola, Emile Delys, Emil Chaudard, Fifi Dorsay, Yola D'Avril and Lya Lys.

## John Barrymore's 'Hat'

Hollywood, April 16. Barrymore will do 'Hat, Coat and Glove' at RKO. George Nichols will direct. Francis Edward Faragoh is scripting the German play by Wilhelm Speyer.

## Lou Tellegen Recovering

Hollywood, April 16. Lou Tellegen will be in the Hollywood-hospital another 30 days, recovering from a severe intestinal illness.

He has been in the hospital two weeks, his condition at one time serious. Drs. William Branch and A. E. Belt are attending him.

It has not entirely replaced the former condenser microphone. It is used under more intricate conditions



## Major Producers Attack Integrity Of Indie Squawks in Lengthy Brief Supporting Code Authority

Washington, April 16. Slashing out in a vigorous counter attack at critics of the film code, seven major producers Friday (13) abandoned their previous aloofness and submitted to the NRA review board a strongly phrased and voluminous brief supporting the code, backing up the Code Authority and denying complaints and charges of independent exhibitors.

"The code of fair competition for the motion picture industry is not designed to promote or permit monopoly or monopolistic practices or to eliminate or oppress small enterprise," the group, including Fox, Warner Brothers, Paramount, Universal, M-G-M, United Artists and RKO, asserted, terming most of the indie testimony wholly "irrelevant" and charging that the complaints ranged from "misrepresentation to skillful evasion."

Emphasizing that only a minute part of the testimony involved the code and that indies had singled out but 8 of 270 sections, the majors threw unqualified support behind the disputed trade practice provisions and said the code represented "many months of harrowing negotiations" and "great sacrifices" by large producers and distributors.

Indies 99.9% "edge" If the fair trade practice provisions were entirely eliminated from the code, the affiliated distributors and producers would be reinvested with many rights they voluntarily surrendered and would be the sole beneficiaries of such action," the reply said. Excluding general provisions, 99.9% of the clauses were drafted for the benefit of indies, the majors maintained, while 99.9% give them rights they never enjoyed previously. Added that only 4% of clauses are advantageous to large distributors and 2.2% to big exhibitors.

"Even this mathematical picture does not reveal the full protection which the code affords to the independents," the producers stated, "if the importance and quality of the provisions were weighed, the balance in favor of the independent operator would be even more striking. A careful examination of every section of the code leads to the irrefutable conclusion that the motion picture code overwhelmingly concerns itself with and solves the small operator's problems."

Asserting that the bulk of the indie howls were old stuff and dealt with familiar bleats that they have ruined the complete competition, the producers submitted facts showing how some of the star witnesses had expanded their theatre holdings during the last three and a half years and noted that while majors have been afflicted by receiverships none of the kickers has folded up. Accusing the complainers of making "lurid misrepresentation" of their business situation, the producers asserted:

"This ability, not merely to survive, but to thrive, is tribute to the healthy competitive soil of this industry." This board can either come to the conclusion that the complaining witnesses thrive on oppression or that their unworn initials were not truthful."

Commenting that instead of being driven out of business, the indie squawkers have extended their "successful reign" over a long term, the majors charged that most of the complainers are regular participants and supporters of Congressional, legal and other assaults on major producers and noted they repeatedly have claimed that "the death knell of the independent exhibitor was at hand." Characterizing as "old stuff" the complaint that majors have plotted to "annihilate the independent," the majors satirically remarked that "these same witnesses have achieved numerous resurrections from their own pronounced doom."

Competition among big distributors is "cut-throat," majors said, denying that the mythical "big eight" act in concert and pointing out that annual production is 600 features, while average houses can exhibit only 150 to 250 films. Added that competition is so intense that salaries have skyrocketed, calling

### AMPA'S S.R.O.

With 1,000 reservations already sold, and now certain of S.R.O., the AMPA's Naked Truth feed on Saturday night (21) expect to raise \$10,000.

### Quittner Continuing His Suits, Court OK's He Can Sue as a Pauper

Claiming inability to pay court costs which would be involved, or to give security therefor, but believing he is entitled to the redress of an appeal, Edward Quittner has obtained permission from the Circuit Court of Appeals to sue as a pauper without incurring this liability or the expense of printing the record.

Step was taken in behalf of Quittner and Middletown Combined Buildings Company, Inc., though denied for the corporation by the courts, as a preliminary to appealing from the adverse opinion below in Quittner's \$5,000,000 trade restraint action against the Hays office, Paramount, Netco Theatre Corp., Adolph Zukor, Sidney R. Kent and Sam Katz.

This case was tried over a year ago, Quittner asking for triple damages on allegations that he was squeezed out of business in Middletown, N. Y., where he had three theatres, following refusal to sell out to Publix, which later built in opposition to him.

Although the C. of C. opinion permitting Quittner to sue as a pauper notes that the attorneys for him, Graham & Reynolds, are said to have a contingent interest in the proceeds of a favorable outcome, it was held that the statute on pauperism was not intended to compel pauper lawyers to represent them.

### KAO'S 1933 STATEMENT SHOWS 642G NET LOSS

Net loss of \$642,593 for the Keith-Albee-Orpheum Corp. and subsidiaries is shown for 1933, after depreciation, amortization, interest and discount, loss on investments and capital assets, provision for loss of affiliated companies and an item of \$14,853 applicable to minority interest in a subsidiary company.

Gross income for the year amounted to \$13,512,974, of which \$11,813,889 was from theatre admissions and \$1,708,785 from rents, concessions, etc.

Expenses, including film service and production expenses, artists' salaries, other salaries and wages and operating overhead, amounted to \$12,208,551.

Surplus accounts, except operating, were increased during 1933 through adjustment on account of the elimination from the consolidated accounts (as of Jan. 1, 1933) of Orpheum Circuit and subsidiary and affiliated companies, and the solidating down to a nominal value of the KAO investment in Orpheum, plus adjustment of minority interest in subsidiary company and discount on bonds retired. As a result, combined surplus increased from \$6,013,409 to \$7,211,456, while capital surplus was upped from \$9,323,037 to \$9,323,037.

It is noted that on Jan. 27, 1933, Orpheum was placed in bankruptcy and the investment of \$11,641,627 in that company was written off.

The accounts of the Orpheum Circuit and subsidiary companies have heretofore been included in the consolidated accounts of KAO and at Jan. 1, 1933, their consolidated obligations amounted to \$12,657,120. The \$1,016,493 added to the KAO combined account for 1933 represents the excess provision for loss of Orpheum in the last consolidated accounts over the amount of investment therein now written off.



BOB MURPHY

One of the many opinions: "The Jack Hylton Band and Bob Murphy, with Dick and Dorothy combination seems to be getting something of an institution, for it is back again at the Palladium and doing, if anything, better than ever." *The Performer.*

## TRENDLE'S PAR. DET. DEAL EXTENDED

Detroit, April 16.

At the request of George W. Trendle, Willard C. Patterson leaves Verner to handle operation of Par's Detroit theatres with Trendle. With Warner's approval, Trendle has appointed Patterson city manager for Par's Detroit houses.

The idea apparently is for Patterson to handle physical operation and Trendle to devote his time to financial matters and leases. At Warners, Patterson has been in charge of the Philadelphia W. B. territory, numbering around 124 theatres, comprising the former Mastbaum and Stanley houses. He also has been in charge of Warner's labor relations.

With Patterson joining Trendle, the Par Trustees have decided to extend the management deal for Detroit with Trendle until July 16. That's in accordance with an understanding which the Trustees had with Trendle on the original deal that on April 16 the trustees could decide whether they want to make a partnership deal with Trendle or extend the management deal.

Trendle's original deal on management had until Aug. 16 to go. In thus extending the management deal, Par continues to own the Detroit theatre 100% and leaves the question of a partnership deal open.

Any partnership for Par's Detroit houses therefore may not materialize for a couple of months and permits the Trustees time to consider the situation from all angles. The Detroit theatres have not been doing well but the last week or so seems to have caught on. Herschel Stuart is mentioned as Patterson's likely successor at Warners.

## Whether the NRA Will Wash Up Film Boards Will Be Settled Very Soon

Showdown on the washing of Film Boards of Trade is slated to come among major companies within the next few weeks. Already fight lines are being drawn, with the NRA on the other side, and with the declarations of PB opponents that code costs in the industry of \$360,000 yearly are nearly three times the amount ever expended by the boards when they were functioning full strength, along with compulsory arbitration.

Compromise on the issue seems out of the question right now, as each side is adamant in its stand that the boards have outlived their usefulness, and that the boards will always be essential to the industry. The Film Board have financing until July 1, 1934; appropriations thereafter are indeterminate.

The status of the NRA as to permanency is also an important issue

## Financial Mentors, Shaping Par's Reorg., May Favor New Personnel

### Par Lawyers' 18G's

The first sign of any coin for receivers, lawyers and others since Paramount went into receivership Jan. 26, 1933, came yesterday (Monday) when an expense bill of \$18,286.56 was allowed Root, Clark, Buckner & Ballantine, attorneys for the Par trustees.

This covers expenses and disbursements by the law firm from April 19, 1933, when Par swung from receivership to bankruptcy, up to March 31, this year.

### Would Oust 'Wauke' Censor Bd.—But for A Different Reason

Milwaukee, April 16.

A new move to oust the Milwaukee film censors board on the part of the non-partisan council was seen today with a resolution being introduced asking the censors be forced to make a monthly report of activities to the aldermen.

The war on the censors has been waged for two years. The mayor, a Socialist, has the power of appointment and for two years the opposing party chiefs have warred on the budget appropriation for the board. Due to a Socialist majority in the council, the fight has been in vain.

Recent elections gave the anti-Socialists a majority of one in the council and now the demand is made that each month the censors report how many pictures they have seen, what rejections they have made and how many attended the screenings. Censors draw no pay but can crash gates of theatres on their little gold stars.

According to the opposition aldermen, the censors have failed to prevent the showing of a single objectionable picture since they have been appointed.

### N. Y. EXHIBS OPPOSE UPPED LICENSE FEES

Introduction of an ordinance which would double and treble costs of theatre licenses in New York city will be met with stiff exhibitor opposition this week. It will be contested on the ground that the new fees amount to taxation and that as such are illegal because exhibitors already are heavily burdened with taxes.

Top license now costs \$500. It is stepped up to \$3,000 under the proposal. Houses of 600 seats and under which now are paying \$100 would be assessed \$300. Up to 2,000 seats they would pay \$600 instead of the present \$150. Over 2,000, the license charge jumps to \$3,000, while for theatres of 3,500 chairs and over the fee is \$3,000.

being raised by proponents. They wrote out that when the Eagle leaves the business the film industry will be without a network which it took 10 years to weave.

As long as PB secretaries remain identified with filmdom, even in capacities as grievance and zoning boards, the strategic part of the industry is agreeable. Through spokesmen over the weekend, however, it insists—that the PB structure must be continued in at least nine cities. These are given as Los Angeles, Seattle, Denver, Memphis, St. Louis, Chicago, Cleveland, Boston and Washington.

In some of these cities already PB secretaries have been appointed by the Code Authority to NRA berths. The Film Board quarter-masters have instructed these to resign and accept the Eagle job as soon as they are certain of the NRA's terms.

Changes in the management set-up of Paramount are in the wind, according to downtown indications, as creditors and trustees prepare for a definite reorganization plan for Paramount-Publix. The changes which will strike at the secondary position on the operating end mostly may come before a plan is finally submitted on the recommendations of creditors.

It is certain that Adolph Zukor and George J. Schaefer remain as is, but it is figured that additional top manpower is necessary. Foreign end is also okay. The other departments look most likely to be affected.

It is handed that it is not unlikely that outside manpower may be brought in, in addition to elevating certain individuals from the ranks. Creditors particularly are stated to be opposed to continuing certain officials who have operated in similar high positions, or nearly, prior to the company's financial upheaval.

Other than these new developments in the attitude of the creditors and the trustees, according to accounts, satisfactory progress is being made for financial reorganization of the company and as has been previously indicated such reorganization may be fully had before the summer.

## Loew in Active Charge Of Poli Houses; Vaude Into Capitol, Hartford?

Hartford, April 16.

With Loew officially in control of the Poli-New England theatres, during the past week Loew's men have been through the chain, checking and making changes in personnel.

In Hartford Loews let out Charles Brennan, manager of the Capitol, and the house is temporarily in charge of Louis Cohen, formerly assistant manager. The Palace remains in charge of Charles Benson, who has been with the house many years.

According to Loews will inaugurate vaudeville at the Capitol which has been 100% film for the past year.

## PANTAGES, PORTLAND, DEFIES NRA BOLDLY

Portland, Ore., April 16.

The Blue Eagle of the N.R.A. is not being openly defied by the Pantages on the advice of W. C. Bristol, attorney for the theatre in refusing to conform to the decision of the regional labor board in a controversy between the theatre and motion picture operators' union.

The controversy arose several weeks ago when the Pantages discharged union employees and engaged non-union men at a lower wage scale.

Ruling on an appeal by the operators' union, the regional labor board of Seattle held that the men employed at the opening of the theatre were discharged illegally. It ruled the discharged men should be paid scale wages for the period of two weeks and be returned to their positions.

John Stille, manager of the Pantages, declined to make any statement. Answering a direct question whether the wages were being increased and the discharged men re-employed said, "no."

G. G. Speck, business agent for the operators' local, said it was now up to the federal attorney-general whether steps would be taken for prosecution under provisions of the N.R.A.

### HAYS' COAST STAY INDEF

Will Hays' stay on the Coast will be indefinite.

Expected he will not return east until some time in May.

### oman's Leave of Absence

San Francisco, April 17.

Roadshowing of U.A.'s 'House of Rothschild' at the Geary has Bob Doman on leave of absence from United Artists theatre to handle the publicity.

Rolly Lloyd, of Herman Cohen's UA house staff battling for Doman in latter's absence.

# AT&T LEASING OUT OF FILMS

## Par to Produce Again at Astoria Possible; Now Talking It Over

Paramount is mulling giving film production eastward in Astoria another trial. While Emanuel Cohen is in New York on product set-up for the coming year, Par higher-ups are discussing eastern production plans.

While some opposition within high Par circles is said to be halting a quick decision, majority opinion is declared to be in favor of the move, and it will probably be okayed before Cohen shoots back to the Coast in two weeks or so.

It isn't indicated just how much production would be handled at Astoria, but probable that there would be some kind of a split of the Par program to be released for 1934-35.

Paramount plant at Astoria, Long Island, largest in the east, is now being tenanted by Erpl, which, it is also reported, may be interested in financing some kind of a deal with Par to make pictures which that major would release.

Studio, built for Paramount in the old silent days, and at the beginning carrying the bulk of Par's film making, was reopened following sound and thoroughly equipped. In the first year of talkies Par turned out a batch of sound pictures there, then went back to Hollywood entirely. A couple of years ago the company again split the product between Astoria and Hollywood.

When Par went into bankruptcy Erpl walked in under a deal with Par cancelling an equipment debt. A heavy mortgage is outstanding against Par on the property. Foreclosure was stalled under a deal with Par calling for a part payment of back interest and an agreement to knock it down in installments.

Par's shorts production in the east, under Lou Diamond, has been centered since Par gave up the Astoria studio at the headquarters of Paramount News in New York.

## MGM AFTER 2D CENSOR REVIEW ON 'LAUGHING'

Metro is demanding a second review of its feature, 'Laughing Boy,' by the New York censor board. Although feature is now banned Metro is confident the gate will be opened possibly before the end of the week.

In Chicago reports are the picture is also having censor trouble. Company, however, believes these saying that the reason it can happen is there is to be pegged for 'adults only.'

While no reasons are officially made known for the New York attitude, neutral film men expressed the belief that 'Boy' is held up not so much for sex reasons as for possibly being interpreted as derogatory to government officials.

Picture was endorsed by Hays moralists as fit for screening. Metro claims all other censor boards have okayed it.

## Probe Extra Wails

Hollywood, April 16.

First meeting of the Compliance and Grievance committee of the Extras Code Committee Wednesday (11) heard 57 complaints filed against studios, producers and others by extras.

All complaints were acted on, but only 18 went to their side of the story before it will make decisions on these particular squawks.

Thirty-four were dated prior to March 10, when code became effective, so committee referred them to Sol Rosenberg for a ruling on whether committee can handle them. Two complaints did not belong under code and were sent to the State Labor Commission, and another two were held over for more interpretation.

Committee was made up of Mabel Kinney, chairman, and head of the Extras Committee; M. H. Hoffman, Charles Miller, Fred Schuessler and Larry Steers.

## Pay Off Hurd, Prior To Photog Merger

Hollywood, April 16. International Photographers local 659, IATSE, reached a settlement with Howard Hurd on his contract as business representative, paying off a total of \$12,000, with small amount in immediate cash. The executive committee endeavored to make settlement for the past three months and finally met his demand for about half the salary due on the remainder of his contract.

Many members placed the blame for the cameramen losing the strike last summer on Hurd, claiming he called unauthorized walkout against regulations of the local.

Herb Aller temporarily takes Hurd's spot, but known negotiations for the American Society of Cinematographers to absorb the cameramen's local are nearing completion, and deal only awaits the official approval of international president, William Elliott, of the IATSE.

## ROXY THEATRE TAKEOVER STILL AZ IZ

How soon or if Roxy (L. Rothafel) moves into the Roxy theatre, N. Y., operating control was not definitely decided on Monday (16). The tenor of the downtown thought still persists that some conclusion of the situation one way or another tending towards reorganization of the spot will come at an early date, possibly within the week.

There was a huddle of the people interested with Roxy on the takeover over the weekend. The rub seemingly is whether Hayden, Stone company will stay in the financial picture with Roxy and Herbert L. Lubin. Some \$900,000 is necessary for the Roxy theatre reorganization.

Among other points which are being thought about is how to effect a reorganization plan that will not jeopardize the junior equity holders as others and if the Rothafel deal doesn't materialize, the Blumey angle may. It's one of those situations.

A. C. Blumenthal is still as much in the picture on a possible takeover as others and if the Rothafel deal doesn't materialize, the Blumey angle may. It's one of those situations.

Neither Fanchon & Marco nor Harry Arrant (operating for Howard S. Culman, the receiver) have a bid in for the spot.

## MP Council Opposes Censorship But Pix Must Be Clean, It Sez

Boston, April 16.

Some 600 New England social and civic leaders attended a luncheon Saturday (14) at the Ritz hotel to hear Mrs. August Belmont and to launch a 'drive' for better films. Stephen P. Cabot, head of the New England branch of Motion Picture Research Council, was in charge.

Mrs. Belmont said the Council did not want censorship, but stood for research and education of public and film producers alike. She scored the block system of booking and urged hearers to guard children against debasing films.

Dr. A. Lawrence Lowell called the industry a powerful one, and one that can have a very great effect on character of people.

## GOV'MENT PROBE HASTENING MOVE?

Said to Have Also Speeded Settlement Negotiations with Warner Bros.—Telephone Company Disposing of Much Loew Stock—Also in Par and Fox—ERPI Continues as Equipment Company

## CAN'T FINANCE PROD.

Washington,

Government probe of the American Telephone & Telegraph Co.'s meanderings into film biz control is imminent. A resolution for such a probe is in preparation to be submitted to the U. Senate.

Indications of this have aroused many reports, none the least of which is that the apprehension about a possible government investigation is what has impelled the phone company to clean up its film biz affairs privately.

The settlement of the arbitration fight over Vitaphone with Warners is handed as a direct result of such feeling on the part of A.T.&T.

Another move that is in the offing is for Electrical Research Products, Inc. (Erpl)—A.T.&T. subsid—to desist from financing film production in the future.

That Erpl would turn over its business to some film company or another electric like RCA is just one of those reports. There is no indication at the present except that Erpl will remain in the talker equipment biz and as an affiliate of the A.T.&T. and Western Electric.

All of which strongly indicates that the A.T.&T. of its own accord is taking steps to sever its financial affiliation with film company holdings and activities. Whether in apprehension of the coming probe or otherwise is open. It is said, however, that the phone company is disposing of its Loew stock holdings as speedily as the market can safely absorb them.

The one thing to be gathered from these activities on the part of the A.T.&T. seems to be that the probable aim of any government investigation, so far as can be conjectured, would be toward a severance of the A.T.&T. and its subsidiaries from commercial interest and control in film business.

Whether the U. S. Senate will conduct the probe on its own through a committee or whether it will recommend that the Interstate Commerce Commission handle it remains to be decided after the resolution is presented. This resolution most likely will come through Senator Clarence Dill of Washington.

In the government's aim to separate the public utility functions of the phone company from the purely commercial interest which the A.T.&T. holds in the amusement biz, the likelihood is that the film biz will then be considered as an entity by itself for possible consideration under the present Communications Commission set-up.

As near as can be gathered, the present storm against the phone company reached a climax recently before the N.R.A. Review Board and that subsequent private sessions held for inquiry purposes revealed a most unusual control of the film biz through the phone company and its subsidiaries. Recent observations made before the board by independent film and theatre men are reported as having made a deep impression on the Washington officials.

The ramification of phone company control of the film biz has only now become actually uncovered, and reliable information would have the phone company holding a substantial stock interest in Paramount. That's in addition to its Loew stock

## Chase Bank Reported Desirous Of Divorcing Fox-WC from Fox Film but Final Say Is Up to Kent

## Kent Talks Xtra Code With L. A. Comm. Heads

Los Angeles, April 16.

Sidney Kent, member of the Code Authority, who arrived here Sunday (15) from New York, was due for conferences with Mrs. Mabel Kinney, chairman, and other members of the Standing Extra Committee today (Monday).

Purpose of Kent's visit is to see how film code machinery, now operating through Extra Committee, is functioning in handling code violation squawks by bit and atmosphere players.

## MEEHAN'S KAO OFFICERS' SHIFTS

On recommendation of the Mike Meehan interests and with the approval of RKO, a separate company counsel and company treasurer have been appointed to Keith-Albee-Orpheum, chief theatre subsidiary of RKO. As a result, William Mallard, general counsel for RKO, and Herman Zohbel, treasurer, are relieved of certain duties in connection with KAO. Frank Alstock has been named assistant to J. R. McDonough, on KAO. These are the administrative posts in KAO which the Meehan forces desired shifted. The identity of the new officers of KAO have not been made known officially thus far. The changes are in accordance with what the board of directors okayed at the last session of the KAO directorate, around a week ago.

The change does not affect the standing of Mallard and Zohbel in the parent firm. Both retain their respective posts in RKO, and will continue as officers of RKO.

It is likely that O. R. McMahon may be in charge of the KAO treasury. McMahon has been assistant treasurer of RKO and KAO, anyway. Alstock, however, one of RAO's chief statisticians, is known to have been devoting much of his time and work to KAO matters lately.

Youngman Mentioned Gordon E. Youngman, assistant secretary or J. Miller Walker, who occupies a similar position, may get the new counsel job, from account. The RKO people are working along co-operatively in the Meehan matter and it is generally known that the RKO people are satisfied sufficiently with the KAO operation to let the Meehan forces move almost as they please. However, the Meehan faction having asked only for the two administrative changes noted must indicate that it is fairly well satisfied with the general setup as it goes.

## PERCY KENT STAYS ON

Hollywood, April 16.

Percy R. Kent, brother of Sid Kent, who resigned sometime ago from Fox West Coast as v. p. in charge of real estate, has reconsidered and returned to his desk Monday (16).

Interest. At one time, according to what's talked about here, the phone company held a working control of Loew stock. One time its interest in Fox Film amounted roughly to around \$15,000,000. The Paramount connection is one not generally known.

Indications are that certain interests in the Fox-West Coast Theatre situation and Chase Bank are angling for an entire separation of F-WC from Fox Film, even after F-WC reorganization. But the effort looks to be doomed and, if anything, the final say on the question will be up to Sidney Kent.

Kent's administration of the Fox company, from a \$15,000,000 loser, has brought the company up into the money.

This F-WC thing is one for almost immediate disposition by the Chase Bank and F-WC-Fox authorities. The Chase Bank and the Skourases are close to an agreement on the future position of the Skourases brothers in the Fox-West Coast picture. That the bank will conclude an agreement with Skourases which is not. Kent is entirely unlikely.

However, the question whether F-WC will remain affiliated directly with Fox Film, after reorganization, or will operate as an entirely distinct and separate firm, must be ironed out.

Skourases' It is understood that so far as salary goes, for the Skourases, the thing's okay, but among other things still to be determined is whether Skourases get a 5-year term or one for 10 years. The Chase Bank, largest creditor of F-WC prefers a 5-year contract for the brothers but the latter want a contract for 10 years, according to accounts.

Additionally the Chase people would like a cancellation clause in the agreement with Skourases, which the latter are reported as opposing. Chase as the largest creditor in F-WC tops only Fox Film as such, Fox Film stockholder. However, Chase also is the largest.

Fact that the Chase Bank people are talking turkey with the Skourases boys indicates that a reorganization plan is on the taps for F-WC and probably nearing submission.

The Chase end is in the hands of Herman Place and Edward R. Tinker. Tinker is regarded generally as opposition to the present Fox Film administration. He was president of the company for a couple of months or so before Kent came in to clean up things. Tinker also is responsible for the Skourases boys coming in on the F-WC situation.

Next two weeks may see a windup of the whole thing and likely that another 30 days will see F-WC reorganized.

It is known to be the Chase Bank's idea to eventually ease out of its film situation and with the reorganization of F-WC, the Bank will have made its next step in this direction.

## Henry Ford Still Is Flirting With Idea Of His Own Newsreel

Detroit, April 18.

Another 30-days' trial of a local newsreel will decide whether Henry Ford will start the same idea on a national scale. If the newsreel goes national it will probably be distributed gratis through Allied and other independent houses.

Ford had a similar distribution tie-up with Allied a couple of years ago when he distributed a two-reeler of his new car. At that time 6,000 prints were used throughout the country.

With the cost estimated at \$750,000 a year it is still the cost is considered a trial while Ford for the news value to him in getting a direct plug in the title and an indirect plug of himself at all newsworthy occasions.





# UP ADMISSIONS, MIX DUALS

## MPTOA PLATFORM FEATURES BOTH

**Urge Anti-Duals' Proviso Be Incorporated in Film Code—Want Deluxers to Increase Scales Pronto, Nabes to Follow Suit—15% Increase of 10% Cancellation Asked**

### URGE WOMEN'S CO-OP

Hollywood, extending its session two days because the lavish entertainment program cut too heavily into the deliberations, Motion Picture Theatre Owners of America's 14th annual convention came to an end late Saturday (14). Upward of 400 delegates were registry, and this number was materially swelled by the non-members who accompanied the conventioners.

These are the outstanding developments of the convention: Exhibitors are unqualifiedly opposed to dual billing and demand that a clause banning this practice be included in the Picture Code.

Advance in prices is urged as necessary to the continuance of the exhibition. This advance, it is suggested, should be led by the deluxe theatres, with the neighborhood houses promptly following their lead as soon as the downtown scales are hoisted to a figure which will permit the lesser houses safely to approximate the price levels recently vacated by the leaders.

It is urged that fewer pictures be made by the producers to the end that more care and time will permit the production of better features.

Closer co-operation between the exhibitors and the Better Films Council of the Federation of Women's Clubs is urged as paying the way toward the resumption of weekly "family nights" in the nabe houses particularly.

#### Want 15% Concessions

It is demanded that the present clause permitting the cancellation of 10% of the product be amended to provide for a 15% concession. The Code Authority is to be petitioned to so revise the non-theatrical clause as to completely eliminate unfair competition.

Government is to be petitioned to forbid large audiences attending free radio broadcasts in public auditoriums or other places. Demand is made that the producers give greater consideration to the production of pictures of a type suitable for presentation to the entire family.

It is demanded that score charges be eliminated as unjust and unwarranted.

It is agreed to give such reasonable aid to the NVA as may be required of the exhibitors. It is declared that the New York executives of producing and distributing organizations must be prevented by the government from attempting to influence the decisions of local clearance and grievance boards.

Some of these demands, such as the fewer and better pictures, are more or less standard at MPTOA conventions, but there was much new matter introduced which largely centers upon the introduction of the NRA since the last convention.

#### Re-elect Kuykendall

Joint of directors Monday evening re-elected Ed L. Kuykendall as Association president, as well as retaining most of the other officers. Mike E. Comerford of Scranton, Pa. was re-elected first vice-president. W. S. Butterfield of Michigan and Joseph Denniston as

second. M. A. Lightman of Memphis replaces Walter Vincent in the third vice-presidency spot; Ben N. Bernstein of Los Angeles was named fourth v.p., to succeed Love B. Harrell of Georgia, and A. Julian Brylawski of Washington, D. C., returned to the post of fifth v.p.

Fred S. Meyer remains secretary and Walter Vincent treasurer. Fred Wehrenberg of St. Louis remains as chairman of the board, and Edward G. Levy of New Haven, Conn., continues as general counsel.

Only other business transacted by the board was the naming of Jules H. Michael of Buffalo as chairman of the convention grievance board, to replace Lewin Pizor, unable to come to the Coast because of illness.

Convention proper swung into action Tuesday morning for a two-hour session, with most of the time consumed by the reading of the annual reports of President Kuykendall and Secretary Meyer.

#### Commend Roosevelt

A resolution commending President Roosevelt's constructive advances towards industrial recovery was adopted as the first official action of the convention. Kuykendall's report covered generally the problems and troubles of the exhibitor, while Meyer discussed more largely organization difficulties and progress made.

Welcoming addresses were made by Mayor Frank L. Shaw of Los Angeles and Hon. Carlos Huntington on behalf of Gov. James Rolph. Response for the organization was made by M. A. Lightman, past president, and Mike Comerford spoke briefly before introducing Kuykendall.

Standing committees for the convention were named just before the noon adjournment. In the afternoon, the delegates, members and visitors to the convention were hosted at Warner's studio, where a buffet luncheon was followed by a tour of the studio, the screening of a new pic and introduction of stars. At night Universal City entertained with a buffet dinner, dance and entertainment.

#### Mayer on 'Tolerance'

Louis B. Mayer was the principal speaker at the Tuesday morning session. He spoke at length on 'tolerance' of the producer problems and urged a better understanding between producers and exhibitors. To this end he extended an invitation for the theatre men to sit at a table with studio executives to clear over some of the misunderstandings.

Cecil B. DeMille addressed the exhibitors, explaining by means of charts and sketches how pictures are put together. Other speakers at this session were Miss Thomas G. Winter of the local Hays office, who based her talk on the welfare of pictures as they relate to the home and family life; Edward Levy, with a discussion on liability of theatres to patrons; Joe Breen of the Hays office, on clean advertising; and Lawrence Cobb, California assemblyman, who spoke on future legislation as it might affect the industry.

Wednesday afternoon was given over to visits to the Fox and RKO lots, and at night major studios combined in throwing a banquet and entertainment, followed by dancing, on one of the sound stages on the Fox lot.

#### \$15,000 Party

Producers had 1,146 people at the joint studio entertainment of the delegates and the Motion Picture Producers Ass'n Wednesday night on the Metro stages. Party cost in the neighborhood of \$15,000 and served to add Louis B. Mayer and Irving to celebrate their 10th anniversary at Metro.

Thursday morning business sessions were devoted largely to talking. Speakers included the Hon. Frank P. Collier, presiding judge of the L. A. county superior court; Sheriff Gene Biscailuz of L. A. county; W. L. Ainsworth of Fond du Lac, Wis., secretary of the Wisconsin and Northern Michigan MPTOA; Morgan Walsh, San Francisco exhibitor; Jack Miller, Chicago indie leader; and Walter Vincent, MPTOA treasurer, whose jocular remarks kept the convention in howls. Paramount and Columbia lots

were toured in the afternoon, with the evening being given over to the 14th annual association banquet in the Ambassador hotel.

Banquet was attended by more than 1,900, with very branch of the industry represented. Will Rogers was toastmaster, and aside from razzing everybody and everything introduced President Kuykendall. Dr. A. H. Giannini, who counseled a common sense business attitude on the part of both exhibitors and producers; Walter Vincent, with a repetition of his humorous attack on the production chiefs; Will H. Hays and Jack Warner.

At the Thursday business session decision was reached to extend the convention through Friday and part of Saturday, so that the delegates could get down to some real business.

#### Labor problems

Friday's session was largely devoted to a discussion of labor problems, led by Jack Miller. He urged the body to avoid arbitration wherever possible, asserting that it would be far better to leave such matters in the hands of Sol Rosenblatt than to submit the problems to the adjudication of some college professor or others uninformed as to the real nature of the subject in dispute.

There were 11 resolutions presented and adopted. The first covered block booking, with the second urging that the government be supported in its Code of Fair Competition for the industry.

The third related to better co-operation with the patrons in facilitation in selection of pictures, and the fourth urged a petition to the Code Authority for a more drastic provision in the non-theatrical clauses to eliminate unfair competition.

State organizations were urged to co-operate fully with the Code Authority in suppressing cut-throat competition, and to bring the chiselers into line. The sixth sought to have the government prohibit the practices of radio companies in securing large public auditoriums for the free presentation of broadcasts to the detriment of owners' demands. The theatre owners demanded that the producers give more serious consideration to the need of a larger number of pictures for presentation to the family trade and the avoidance in such pictures of unnecessary bits of dialogue or action such as frequently now blot otherwise acceptable material.

Score charges were denounced and it was agreed that should the producers fail to eliminate this virtual duplication of the seat tax the government would be petitioned to force termination of the practice.

#### Sex Films Out

The Association pledged itself not to exhibit sex-hygiene pictures and films purporting to be such and members were exhorted aggressively to oppose such displays when made by "outside" parties. It was agreed that the MPTOA should give such reasonable aid to the NVA as might be requested.

A resolution aimed at the dominance of regional boards by the New York home offices was adopted in principle but the actual text was sent back to committee to be softened. A resolution to the effect that the MPTOA stands for clean, uniform advertising and requesting the producers to refrain from salacious advertising or exploitation was also sent back to committee to be changed so as to indicate the exhibitors' willingness to co-operate to that end.

A resolution on the labor question was not presented, the recommendation being that this be left to the incoming executive committee for further deliberation.

A resolution was endorsed that MPTOA petition Code Authority to instruct zoning boards to predicate their rulings on the admission prices charged by the various theatres.

#### Oppose Cutting Bill

The convention went unanimously on record as opposed to the Cutting bill, which provides that the United States join the Berne convention for international copyright. Discussion pointed out that such action would impose additional

## MPTOA Highlights

### The Eastern Slant

MPTOA convention may have registered high with Hollywood but repercussions in the east were extremely mild over the week end. Major circles attributed to mob enthusiasm the speech notes that producers should divorce the theatres, reminding that such theatres today are carrying the financial burdens of the organization.

The convention attitude which would jack code cancellations from 15% to 15% was seen at the same time as a mere reiteration of MPTOA smoke during the code fight in Washington.

## 2 FED'L TRADE INVEST. IN CHI

Chicago, April 15.

Picture industry locally is getting involved in federal investigations. Two such governmental investigations got going last week, one started by the insurgent exhibitor group, headed by Fred Guilford and Ed Brunell, the other started by the complaints of the neighborhood Astor theatre.

Federal Trade Commission investigators held an open meeting to hear the stories of the insurgent group, taking two days for the testimony. Other Trade Commission field men stepped into town and subpoenaed the film records of all exchanges on the complaint of the Astor theatre, which is squawking that it can't buy product. House is being held up on service due to its stand for 10 admission prices, outlawed by local film contracts.

Several exchanges have already turned over their books to the government agents. However, others haven't such records locally and have been told to write to New York home offices for the necessary books.

### KUYKENDALL STAYING ON

Hollywood, April 16.

MPTOA President Ed Kuykendall stays here till Wednesday (18), then goes to San Francisco to address an exhibitor meeting, with similar talks in Salt Lake and Denver following.

Returns to Los Angeles later for return east via Canal boat.

music taxes on the theatres by ASCAP and might also impose taxation for the "enrichment" of foreign composers on all places where music is publicly performed.

The meeting went on record as opposed to the production of pictures based upon the lives of criminals where such pictures flaunted or glorified such criminal action on the screen.

Resentment was registered against the showing of non-educational pictures in city auditoriums and other public buildings erected with the taxpayers' money, and such showings were declared to be unfair competition. The Code Authority will be petitioned to make such decision and order a cessation of such practice.

Milwaukee in '35

Milwaukee will be host to the MPTOA in 1935. Wisconsin delegation had clear sailing, and after putting on a strenuous campaign, won the honor without opposition.

MPTOA executive committee for the ensuing year comprises Jules H. Michael, Buffalo, for New York-New England zone; Sidney Lust of Washington, eastern; O. C. Lam, Rome, Ga., southern; Jack Miller, Chicago, central; Charles E. Williams, Omaha, midwest. Rep for western division and one member to represent affiliated circuit houses will be named later.

Los Angeles, April 16. Mack Jackson of Alexander City comprised the entire Alabama delegation.

About 15 of the visiting exhibitors got up early to attend the weekly sitting of the L. A. Breakfast club.

Ben Bernstein introduced Sol E. Gordon as Col. Cole of Texas. Former back-east friends of exhibitors had a great time displaying California hospitality.

Lester Retchin of the Howard, Chi., was delayed a day in his auto trek to the confab.

Fred Wehrenberg is a vet at the exhibitors' conventions—hasn't missed one in years.

Mike Comerford stopped off at Tucson for some sunbaking with Tom Sorero, so they made him a deputy sheriff.

Dave Palfreyman was tied every day in meetings of various sorts.

Women exhibitors settle technical problems by leaving them to their chief operator, according to Mrs. Warford Griffiths, sec. and treas. of the Theatre Owners of North and South Carolina.

Most neglected girl of the meet was Mrs. Fred Meyer, wife of the association sec.

Wisconsin delegation laying claim to the largest representation outside of California, tried to clinch the argument by the fact that 95 percent of N. Y. as one of their group. Canadian delegation comprised Robert Alexander and Walter Miller, of the Rex, Alberta, and Mrs. W. N. Waldman of the Brighton, Toronto.

Charles Alden had to flit back to Globe, Ariz., before the final session. Aside from being an exhibitor, Alden is the Republican candidate for the mining community.

Mrs. Grace Nussbaum accompanied her brother, E. M. Lightman, from Memphis.

The four "Nacker boys"—George, Al, James and Dick—made up a large portion of the San Francisco delegation.

While visiting shown were at the Astor theatre, where the Columbia dispensary at convention headquarters. Mrs. Williaming Wood, convention delegate, is the only woman on the board of directors of the South-eastern Theatre Owners Ass'n, which covers Georgia, Alabama, Florida, and Tennessee. Likewise, she owns the only theatre in her town, Washington.

Will Rogers, the small town exhibitor's best friend at the box office, avowed Mrs. William A. Collins, operator of Elvin, Mo., picture house. Speaking before the exhibitors, Louis B. Mayer was trying to make clear his idea of tolerance. "For instance," he said, "I have the greatest respect for Mr. C. C. Coward, even though he is a Democrat. That's tolerance."

Vaude is headed for an early comeback, believes James J. McGuinness, general manager of the Mullin and Finnanish circuit of Boston. Bases idea on recent return of variety to M&P's Scollay Square.

At the general studio banquet for the delegates, the chairman of the speaker's table, with the exception of Ben N. Bernstein, general chairman of the convention, was introduced.

When a crowd of exhibitors gathered the Paramount lot, a star actress and a director ducked into a convenient doorway. Several exhibitors spotted them and burned, especially an owner of 43 theatres. He vociferously voiced his compliments to the lady and vowed he was going to mail her off his contract picture list.

Every out-of-town exhibitor who lasted 18 holes in the Fox-West Coast golf to every drew a cup for his efforts. Mrs. Charles Muehlbach (Continued on page 58)

### HOLT'S VODOO YARN

Hollywood, April 16.

Columbia has signed Don Taylor as technical director on "Black Moon," voodoo tale of Haiti starring Jack Holt.

Taylor, author and zoologist, is recently back from trips into the hinterlands of Haiti and San Domingo, where he viewed voodoo rites in disguise while making investigations for the New York zoological gardens.

### FRED MEYER'S OPERATION

Hollywood, April 16.

Fred S. Meyer, Milwaukee secretary of the MPTOA, underwent an abdominal operation Friday (13) at the Cedars of Lebanon hospital after collapsing from overwork at convention. Reported today (Monday) as convalescing satisfactorily.

# 'Trumpet Blows' Slow at \$13,000; 'This Man Is Mine' \$4,500, So-So; 'Journal of Crime' Placid in L. A.

Trade, whatever there is of it in town, due to circus and opera opposition seemed to centre around the Chinese which will almost equal its initial stanza take of around \$26,000, showing 'The House of Rothschild' with the other houses just keeping in the swim and letting it at that.

Paramount has nothing of drawing consequence on the stage to help things along for 'The Trumpet Blows' with result this Raft opera will be lots behind in take of his previous one here.

'Bottoms Up' got underway at the State on Saturday to fair take with the Ruth Chatterton 'Journal of a Crime' rather a weak sister at the two Warner houses. 'This Man Is Mine' in for single stanza at RKO is break for the house.

**Estimates for This Week**  
Chinese (Grauman) (2,028; 55-11.65) 'House of Rothschild' (20th Century) and stage show (2nd week). Looks like \$22,500 for the second stanza which is heavy patronage and back to the days of '29. First week take crept close to the \$26,000 mark which is best house had in many and many a moon.

**Downtown (WB) (1,800; 25-35-40-55)** 'Journal of a Crime' (WB). Looks as though Chatterton is a blunk and this one will be lucky to touch an even \$5,000. Last week 'Jimmy, the Gent' (WB), not so forte for \$5,800.

**Hollywood (WB) (2,756; 25-35-40-55)** 'Journal of a Crime' (WB). Hollywood is no different than Downtown as far as Chatterton is concerned, possibly just little less interested. Will bring home about \$4,800. Last week 'Jimmy, the Gent' (WB) Cagney first week, have dwindled a bit as \$5,300 shows.

**Los Angeles (Wm. Fox) (2,800; 15-25)** 'Manhattan Love Song' (Monogram) and 'Bombay Mail' (U) split. Trade better than Downtown, reaching the \$4,100 mark. Last week 'Wine, Women and Song' (Chadwick) and 'Crosby Case' (U), just so to tune of \$3,500.

**Orpheum (B&O) (2,470; 25-35-40-55)** 'Bedside' (F.N.) and 'Nana' (U.A.), split. Great titles for marquee but not so hot in getting them to touch with the coin, will do about \$4,200. Last week 'Wine and Song' run dual bill.

**Pantages (Pan) (2,700; 35-40-55)** 'Till Tell the World' (U) and 'Keep 'em Rolling' (RKO), split. If house followed the title idea of top of this bill it might increase take as now it is pretty low at \$2,100. Last week 'Success' (RKO) and 'Honey-moon' (Fox) seemed to be a secret as far as selling or getting them in was concerned, a low of \$2,050.

**Paramount (Partmar) (3,595; 30-40-55)** 'The Trumpet Blows' (RKO) and stage show. This Raft opera just another picture with house having tough road to hit \$13,000. Last week 'You're Telling Me' (Par) and 'Return Day' (U) Bros. on stage, okay at \$14,950, though more than that was calculated upon.

**RKO (2,500; 25-35-40-55)** 'This Man Is Mine' (RKO). Not good strong for this one at all, may come through with around \$4,500. Last week third and final stanza 'Little Women' (RKO) just like it was figured, but great for end of run at \$5,000.

**State (Loew-Fox) (2,024; 30-40-55)** 'Bottoms Up' (Fox). Started off at fair clip but will not reach any startling take proportions at around \$11,000. Last week 'Rip-tide' (Metro) second week stretched from five to seven, last week \$14,000, which is marvelous for a holdover week here on straight pic policy.

**United Artists (Grauman) (2,100; 30-40-55)** 'Looking for Trouble' (20th Century) (2nd week). Held over four days on this stanza and will come home with around \$3,700. Last week initial stanza oke at \$7,000.

## KNEE-DEEP IN HUMMERS

Lincoln Has Plenty Hummers—'That Way', Party, Dual, \$1,000

Lincoln, April 16.  
Musicals come into this week in almost every spot. So the grosses of proportion, proportionately speaking, should center around the Orpheum where 'Journal of Crime' and last half vaude with Gene Morgan's Hollywood premiere and the State, which gets the 'Hi, Nellie', 'Scandals' for the Stuart.  
Moulin Rouge for the Lincoln and the Capitol's 'I Like It That Way' are the hummers.

Joe Cooper is expected in town

April 16.  
any day now and his appearance is supposed to suggest a shift in policies or possibly the closing of a house or two. It's pretty generally felt there are too many operating now.

**Estimates for This Week**  
Capital (Livingston) (850; 10-15-25) 'That Way' (U) and 'Party' (Fox) dual. \$1,000, good enough. Last week 'Lazy River' (MG) and 'Midnight' (U), pair of mousie busts, \$900.  
Colonial (LTC) (750; 10-15-25) 'Trinidad' (Fox). If it holds all week should get all right \$900. Last week 'Love Birds' (U), pretty good, \$1,050.

Lincoln (LTC) (1,600; 10-15-25-40) 'Moulin Rouge' (20th C). Should gather moderate \$2,000. Last week 'Me' (Par) and good short program did pretty well \$2,400.  
Pheasant (LTC) (1,200; 10-15-25-40) 'Crime' (WB). First half and a pic change with 'Hollywood Premiere' unit last half should go up to swell \$2,500. Last week 'The Night' (Col) took about \$1,300 on a three-day hold-over first half with Blackstone unit and 'Success' (U.A.) pushing the take over a \$3,000 for the week. Nice going.

State (Monroe) (600; 10-15-25-40) 'Hi, Nellie' (WB). First real break this house has had in a long time. Probably take \$1,000 as a result. Last week, 'You' (Fox) only fair with \$800.

Stuart (LTC) (1,900; 10-15-40-55) 'Scandals' (Fox) looking for a break this week, 'Riptide' (MG) a lemon, \$2,500.

## 'Wonder Bar' Doubles Providence Average; 'Melody' Near \$6,800

Providence, April 16.  
Stanza off to a tepid start, but indications point to a fairly good week all around. A couple of stands look as though they will get nice breaks after several tough weeks. Entertainment fare sizes up okay as a whole. One holdover, 'Wild Cargo', at the RKO Albee, second-week holding up better than any busy week. House anticipating in garnering at least \$5,500, almost double of what the usual gross has been in the last few months.

**Estimates for This Week**  
Fay's (2,200; 15-25-40)—'Countess of Monte Cristo' (U) and vaudeville with Vaneesi headlining. House playing up the stage show and getting the story in the play in the play, apparently liking the girls in the revue, 'Broadway to Rio'. Indications point to \$7,500, great. Last week 'The Prince of Honeymoon' sprang to a nice \$6,400 with the aid of vaudeville.

Loew's State (3,200; 15-25-40)—'Looking for Trouble' (U.A.) and 'Sweet and Low' (U). Stage show not so hot; pic will have to do all the work; present indications point to no more than \$9,000. Last week 'Men in White' (MG) was another film that did the pulling for a nice \$11,500.

Majestic (Fay) (2,200; 15-25-40)—'Wonder Bar' (F.N.). Not likely to break any records, judging from the present pace, but looks like the house has been averaging what after week lately. Anticipated gross may be better, the break is not too tough. Last week 'This Side of Heaven' (MG) and 'Gambling Lady' (WB) was lukewarm at \$5,800.

Paramount (2,200; 15-25-40)—'Melody in Spring' (Par) and 'The House of Mystery' (Mono). Lanny Ross' popularity in these parts is aiding. Picture received tepid notices, flying sales is enough to assure house of getting at least \$6,800 on the week; oke. Last week 'Death Takes a Holiday' (Par) and 'She Made Her Bed' (Par) didn't do so good at \$4,900.

RKO-Albee (2,500; 15-25-40)—'Wild Cargo' (RKO) and 'Glamour' (U) (2d week). Holdover week doing better than expected. House looks to be at least \$2,000, oke. First week bill showed swell strength making the hurdles at \$2,800.

RKO Victory (1,600; 10-15-25)—'Found Alway' (Camro) and 'Hill and Guent' (Col) dandy bill for this action house. Rabbie going big for it, opening day being swell and auguring well for final tally. Looks like \$3,200 at least; big.

## 'SPITFIRE,' \$4,500, TACOMA

'Caroli' for Full Week May Get \$3,300

Tacoma, April 16.  
'Nana' was stretched out into a full week at the Music Box, holding to a very fair b.o., with 'Spitfire' looking to go places this week. Roxy easing along with 'Carolina', which is in for possibly the entire week.

**Estimates for This Week**  
Music Box (Hamrick) (1,400; 35-55)—'Spitfire' (RKO). Getting solid support, running full week for expected \$4,500. Last week 'Harold Teen' (WB) three days, slow, \$900; 'Nana' (UA) six days, good, \$2,600.

Roxy (J-VH) (1,800; 25-35)—'Carolina' (Fox). Looks good for full week, anticipated to strike \$3,300. Last week 'Olson's Big Moment' (Fox) and 'Smoky' (Fox) split; fair \$2,800.

Blue Music (Hamrick) (650; 15-25)—'Eight Girls in a Boat' (Par) and 'Heat Lightning' (WB) dual first half; 'Sitting Pretty' (Par) and 'Man of the World' (RKO) dual last half. Estimates run to \$1,600. Last week 'Last Roundup' (Par) and 'Long Lost Father' (RKO) dual, first half; 'Mandarin' (WB) singlet last half, for around \$1,700, good enough.

## In Portland It's Fishing; Radio Show Gets \$11,000

Portland, Ore., April 16.  
Nothing to shout about this week. Only outsiders in the burg are Al Pearce on stage at Broadway and 'Men in White' (MGM) at United Artists. Pearce has been here twice, and attendance each time was big.

Fishing season just opened, and everybody and his wife hitting for the streams. Makes it tough for week end biz.

Music Box is still doing startling biz with 'Spitfire' (RKO). First week saw records broken. This is the first winner for the Hamrick for quite a spell. Spent considerable money on the pic.

Pantages is giving a break to the hurry—using a lot of local talent in their stage show each week. But still fighting Johnson's Blue Eagle, although the battle is rather silent.

**Estimates for This Week**  
Broadway (Parker) (2,000; 25-40)—'Show Off' (MGM) and Al Pearce and Gang on stage for six days. Radio troupe popular on the coast, and on their last two appearances here it was necessary to call in the marines. Good for big \$11,000. Last week 'Wonder Bar' (WB) second week splashed more black ink on the ledgers.

United Artists (Parker) (1,000; 25-40)—'Men in White' (MGM). As big as pic are concerned, will get the best attendance. Will do \$5,000, fair. Last week, second week (MGM), came home with \$4,600. Paramount (F-WC) (3,000; 25-40)

## Kath De Mille Steals 'Trumpet' Reviews

'Let's Go Ritz,' Sophie Tucker, \$19,000—  
'Show Off' at \$14,000

Boston, April 16.  
Public schools shut for a week's vacation this week should help all spots some, and particularly Keith's with 'Wild Cargo'. After peak biz here and there for some time, b.o. action in general has been down to average. High spot in new quality is 'Men in White' at State, with brisk going. 'Rothschild' still doing fine at Majestic at roadshow top.

Surprise of the week is the crudity of 'The Trumpet Blows'. A disappointing ballet for George Raft's return as new picture.

**Estimates for This Week**  
Majestic (Shubert) (1,500; \$1.85 top)—'House of Rothschild' (UA) (3rd week). Doing grand eve biz, with mats off. Last week, merquise as assistant manager. Last week, \$15,000, hoicha.

Keith's (RKO) (4,000; 25-35-40)—'Wild Cargo' (RKO). Beautifully billed. Building to corking \$15,000. Last week, second stanza for 'Spitfire' (RKO) awful tough at \$6,000.

Boston (RKO) (4,000; 25-35-55)—'Let's Go Ritz' (U) and Sophie Tucker and Gang on stage. Just fair at \$19,000. Big news is this spot, after one more week of flesh, goes double-filmer, with Bar-Glad, \$40,000. 'Narcotic' (RKO). Still going swell in second week. Got \$7,800 first, and likely to equal that this week. Has 'em talking somehow, and curiosity fills the hat with sheds.

Orpheum (Loew) (3,000; 20-40-50)—'Show Off' (MGM) and vaude.

## 'Wonder Bar,' Frisco Sock, \$27,000; 'Looking for Trouble,' \$8,000

San Francisco, April 16.  
While the rest of Frisco is getting a light once over all around, the Warfield is a clean-up with 'Wonder Bar,' which is expected to run up the biggest gross in the past year or more. House also has its first stage show under the Bert Levey banner with F. & M. bowing out in favor of its own Orpheum.

Instead of 'Wonder Bar' for a second week, breaking a Warfield policy, it will be moved across street to the Fox St. Francis, as was 'tide' last week.

Orpheum, which came crashing through to the socko tune of \$18,000 on last week when Guy Lombardo was the draws in finding two days this week which is for only days. With El Brendel in person, F. & M. has two-pix, a return of 'All Quiet on the Western Front' (U.A.) and 'You're Telling Me' (U.A.). House reverts to Friday openings after this stanza.

Francis Lederer in 'Man of Two Worlds' not smashing any records at the Fox St. Francis. Lederer just completed four weeks in the legit 'Autumn Crocus' at the Curran, first two weeks of which were big, but then dropped. Lederer in for his last week, and will be giving a spiel on world peace which management had to to promise him along with distribution of his peace as he has been the world's peace personals. But biz n.s.g.

Paramount, too, is not up to par with 'Melody in Spring' the Lanny Ross pic, splitting the billing with 'Three on a Honeymoon'. Ross probably will be the world's peace personals. But biz n.s.g.

**Estimates for This Week**  
Buffalo (Shea) (3,600; 30-40-55)—'Men in White' (MGM). Will Mahoney-Pert Kelton on stage. Looks like a strong show all round. Indications point to \$18,000. Last week 'Spitfire' (RKO) and Olsen band and Ethel Shutta. Comment on the picture divided. Good \$20,000.

Hipp (Shea) (2,400; 25-40)—'Wild Cargo' (RKO). Probably around \$6,000. Last week 'Wonder Bar' (WB) in 2d week dropped off from estimated figure to \$5,300, making nearly \$20,000 for the two weeks' run.

Great Lakes (Shea) (3,400; 25-35-50)—'Cat and Fiddle' (MG) and 'Greenwich Follies' unit. Neat show, wide indications around \$12,000. Last week '56th Street' (WB) and 'Century of Progress Revue'. Did well at \$13,000.

Century (Shea) (3,400; 25)—'Lost Patrol' (RKO) and 'Honey-moon' (U.A.) dual. Double bill headed for about \$5,000. Last week 'Mas-sacre' (War) and 'Goodbye Love' (Par) far under anticipated figures at \$4,500.

Lafayette (Ind.) (3,400; 25)—'Wine, Women and Song' (Chadwick) and '16 Fathoms Deep' (Monogram). Looks about average at \$6,000. Last week 'Rainbow Over Broadway' (WB) and 'Once to Every Woman' (Col). Steady takings at \$5,600.

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# Chi Gross Total Slips on H.O. Pix; Men White Leading Town, \$30,000, Doctor' \$18,000, Lightning' \$15,000

Chicago, April 16.

Flock of holdover pictures is keeping the grand totals of the loop under average. Three of the ace B. & K. run spots are going into second and third weeks for their respective pictures. "Wonder Bar" heads into its second seven days at the McVickers and will go three weeks, anyway. "Riptide" finishes after 18 days at the United Artists with a neat money score, while "Wild Cargo" shifts into the Roosevelt following a stay at the rival RKO Palace.

Present plans for the U. A. call for a run for "House of Rothschild" coming in on April 25. Picture had been originally scheduled for an opening on April 6, but much worry over the type of picture caused several postponements as Balaban & Katz cogitated. However, the results on business in other towns and the public reactions at these showings have cleared many of the doubts in the B. & K. and they are now the slickest, and with the releasing outfit set on using their U. A. house for the film, the Arliss picture will finally hit the loop. "Wonder Bar" is being up the picture until late in October thus goes out the window.

Quiet loop currently is being led by "Men in White" at the ace Chicago, where things are hot as smooth. That big arena hasn't been happy lately. The heavy overhead continues while the low admission at the State Street and the United Artists flagships the grosses. House must evidently wait until the World's Fair to again get a grim at grosses of \$35,000 and over. A Past release will bring "We're Not Dressing" (Par.) into the Chicago this Friday (20).

Estimates for This Week  
Chicago (B&K) (3,940; 35-55-75) — "Men in White" (MG) and stage show. Gable will lead the exploitation in this town due to "It Happened One Night" now current. House holds to \$30,000, good gross according to recent figures at the flagship. Loew's was a bare disappointment all down the line. Bebe Daniels and Ben Lyons couldn't help the box-office and with "Journal of Crime" (WB) let it flutter to slight \$27,800.

McVickers (B&K) (2,284; 25-35-65) — "Wonder Bar" (WB) (2nd week). Will make it a three-week stay to good profit along the line. Finished opener to powerful \$23,900 and indicates easy \$16,000 for present session. "Tarzan and His Mate" (MG) to follow, likely on April 28 or 29.

Oriental (B&K) (3,200; 35-55-40) — "Heat Lightning" (WB) and vaude. Those picture costs are making it tough for the loop to get out from the overhead. Vaude costs are being held down to below the picture rental. This week continues on good steady pace to \$15,000. Last week "She Mad" (WB) and vaude sold somewhat to \$14,100.

Palace (RKO) (2,500; 35-55-38) — "Crime Doctor" (RKO) and vaude. House needs plenty of consistently good shows to pull it out of the trough of despair. Has sunk to a mean position lately due to brutal vaude bills which are right to ask for the price in the loop. Some bettering this week and it's demonstrated so at the register with good \$15,000. Last week "Wild Cargo" (RKO) started off with an explosion of fast exploitation but slipped off at the end of the week to finish at \$22,800, much better than usual.

Roosevelt (B&K) (1,500; 25-35-45) — "Wild Cargo" (RKO). Moved in here from the Palace but just a mislaid booking. B. & K. has other pictures ready which would have done a better job. Down on the repeat run to \$4,000, box-office malnutrition. "One Night" (Col) finished good four-week stay in loop to near \$4,000.

State-Lake (Jones) (2,700; 25-35-40) — "Quitter" (Chesterfield) and vaude. This week will hit close to \$12,000, pleasant profit. Last week "Love Birds" (U) held to \$12,100, good.

United Artists (B&K-UA) (1,700; 35-45-55) — "Riptide" (MG) (3rd week). Good but not as good as good profitable session, finishing the second week to fine \$15,200 and the last days of the third week to \$7,000, anyhow. "Looking for Trouble" (UA) follows for a one-week stay and then comes "Rothschild" (UA).

## H. S. KRAFT AT U

Hollywood, April 16.

H. Kraft is due in tonight (Monday) to do a script at Universal for Edward Ludwig's direction.

Kingston-Harris office arranged the job.

## New Haven Grosses

New Haven, April 16.

Poll's looks to lead the town with "Men in White." Gable was a proponent, but will fall considerably short of his previous "Happened One Night." "Happened" is offering competition on current subsequent run at central hotels.

After closing nine-day run at Strand (noble) through three weeks ago, "Elysia" repeats now for three days at same house.

Estimates for This Week  
Paramount (Public) (2,348; 35-50) — "Trumpet Blows" (Par) and "Twin Husbands" (Ches). Fair week and indicates over \$5,000. Last week "Melody in Spring" (Par) and "Heat Lightning" (WB). Pleased at \$5,700.

Polls (Poll) (3,040; 35-50) — "Men in White" (MG) and "Coming Out Party" (Fox). Standing "em up" to tune of well \$11,000. Last week "David Harrow" (Fox) and "Success at Any Price" (RKO). After up-and-down week, closed with nice \$8,700.

Roger Sherman (WB) (2,200; 35-50) — "Riptide" (RKO) and "Harold Teen" (WB). Slow opening, with only an average \$5,300 in view. Last week "Wonder Bar" (WB). Died middle of week but closed strong for good \$7,500.

College (Poll) (1,655; 25-40) — "Show-off" (MG) and "Three on a Honeymoon" (Fox). Not too brisk for opening three days and will have to step to reach a fair \$4,400. Last week "Riptide" (MG) and "Sing and Like It" (RKO). On second week, just missed \$4,000, which was below hopes.

## N. O. WAKES UP; 'WHITE' \$12,000, 'SCANDALS' 11c

New Orleans, April 16.

Ideal weather and palatable attractions are accelerating returns in all downtowners. Topper is "Men in White" at Loew's State, which will hit a corking \$12,000. Another heavy winner is "Men in White's" "Scandals" at the Saenger.

Orpheum has "Wild Cargo," showing an upturn from recent pale weeks. Ador has a too brief "Dorothy Dand" "Wharf Angel," drawing her friends and admirers.

Estimates for the Week  
Saenger (3,558; 40) — "Scandals" (Fox). Musical coming in for favorable comment and will do \$11,000 in eight days. Last week "Journal of Crime" (WB), moved after the business to \$10,000. Loew's State (3,218; 40) — "Men in White" (MG). Gable is tops among the film lads the femmes go for and the skirts are flocking in droves to the tune of \$12,000. Last week "Looking For Trouble" (UA) got \$8,000, nice.

Orpheum (2,400; 35) — "Wild Cargo" (RKO). Animal picture nearly set here and \$7,000 will be welcome. Last week "As the Earth Turns" (WB) was thankful for \$6,000.

Tudor (700; 30) — "Wharf Angel" (Par) perfect for this town as the New Orleans girl, Dorothy Dell, nee Dorothy Dell, got, debut in it. Last week "I Believed in You" (Fox) grabbed \$3,000.

Brooklyn N.S.G.; 'Nymph' \$14,500, Best—'Wild Cargo' Around \$16,000

Brooklyn, April 16.

If it's not one thing it's another. Last week it was the Brooklyn centennial celebration. This week it's the food show at the 13th Regiment Armory. Along the bumpy road to drive potential filmgoers away from the box office.

The Fox alone is doing a good business, maybe \$14,500 and tie-up with Naim's store helping week.

Paramount is feeble with Rapt on the screen in "The Trumpet Blows," which got poor notices from the scribes, and Roxy and his Gang on the stage, of little import at this time. House will probably produce only \$18,000. The Met is also down the river.

Estimates for This Week  
Paramount (Par) (4,000; 25-35-50; 65) — "Trumpet Blows" (Par) and stage show featuring Roxy and his

Gang. Plenty of exploitation but no business. Pic is dud. Maybe \$18,000; mild indeed. Last week "You're Telling Me" (Par), (4,000; 25-35-50) — "Convicted" (N.Y.) and stage show featuring Joe Frisco. Going good and \$14,500 possible. Last week "Two Alone" did \$13,000, satisfactory.

Albee (RKO) (3,500; 25-35-50) — "Wild Cargo" (RKO) and vaude. In region of \$18,000, weak. Last week "Lost Patrol" (Radio) did \$18,000. "Redie" (WB) (3rd week) and "Love Birds" (U) (2nd week) (2,400; 25-35-50) — "Catherine the Great" (UA) and vaude. Uninspiring-stare fare. Pic a help. \$11,000 for week. Last week "Palooka" (UA), \$17,000.

Strand (WB) (2,000; 25-35-50) — "Jimmy the Gent" (WB), \$7,000, mild. Last week "Palooka" (UA) (WB), \$11,000. Second and final week did \$11,200, oke.

## HEPBURN \$2,700

Best Figure in Ho-hum Birmingham Week

Birmingham, April 16.

"Spitfire" will probably take the lead this week, with the Alabama playing a split week. Ritz, naturally, will not gross what the Alabama does, but the take will be a few pennies over previous weeks.

Estimates for This Week  
Alabama (Wilby) (2,800; 30-35-40) — "Gallant Lady" (UA). Same old story that was washed out here long ago. Jimmy the Gent (WB) later half week, probably better. Weak at \$5,500. Last week "Carolina" (Fox), \$7,500, disappointing.

Ritz (Wilby) (1,600; 25) — "Spitfire" (RKO). Taking in a pretty fair amount of cash, \$2,700. Last week "Hips Hips" (RKO), \$1,800. Strand (Wilby) (3,000; 25) — "No More Women" (Par). Worthwhile at \$1,200. Last week "Suzanne" (Fox), \$900, lousy.

Empire (Eitz) (1,100; 25) — "Dark Hazard" (FN). Business has picked up here. Warm weather seems to be a break, \$2,500. Last week "Hi Nellie" (WB), pretty fair \$1,800.

## Denver Better; 'Gambling Lady' Gets \$20,000

Denver, April 16.

First runs are sailing along with every house above par, with the exception of "Palooka" which is doing average. Rainy and disagreeable Sunday, but that made no difference to the crowds. Orpheum opened Friday at \$22,000, and since he took house. Evening price boosted to \$50 but apparently makes no difference to crowds. Mills Bros. getting plenty of credit for huge business.

Estimates for This Week  
Aladdin (Huffman) (1,500; 25-40) — "Catherine the Great" (UA). Headed for a smashing \$4,000. Last week "Palooka" (UA) did only average, \$3,000, a surprise, as it was looked to go above at beginning of week. House was full of youngsters Saturday and half of dialog was lost with their yelling and applauding. However, they ran the gross up very slowly, at a dime a second.

Denham (Hellborn) (1,500; 15-25-40) — "Trumpet Blows" (Par). Somewhat off around \$5,000. Last week "Melody in Spring" (Par) did well above average with \$5,000. Picture opened two days early because of a couple of weak films the week before, one of which was yanked. "Melody" promptly pulled the house out of the dumps, and aided by a clever exploitation by Manager Louis Hellborn, kept up the business for the next five days, although dropping some at the close.

Denver (Huffman) (2,500; 25-35-50) — "Men in White" (MG). Good \$11,000. Last week "Spitfire" (RKO) (MG) got \$10,000. Orpheum (Huffman) (2,000; 25-35-50) — "Gambling Lady" (WB). Fanchon & Ma stage show. "Smack" (WB) with Mills Bros. important aid. Last week "Spitfire" (RKO) dropped the house to an average week with \$9,500.

Palmer (Huffman) (2,000; 25-35-40) — "The Poor Rich" (U). About \$3,000 seen. Last week "The Lost Patrol" (RKO) closed with average \$2,500. Last week "Palooka" (UA) Business picked up later in the week and closed with \$2,500.

Albee (RKO) (3,500; 25-35-50) — "Wild Cargo" (RKO) and vaude. In region of \$18,000, weak. Last week "Lost Patrol" (Radio) did \$18,000. "Redie" (WB) (3rd week) and "Love Birds" (U) (2nd week) (2,400; 25-35-50) — "Catherine the Great" (UA) and vaude. Uninspiring-stare fare. Pic a help. \$11,000 for week. Last week "Palooka" (UA), \$17,000.

Strand (WB) (2,000; 25-35-50) — "Jimmy the Gent" (WB), \$7,000, mild. Last week "Palooka" (UA) (WB), \$11,000. Second and final week did \$11,200, oke.

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# B'way Holdovers and Poor Fare No Panic at B.O.; 'This Man' Mild 70c; 'Patrol' 14G Stays 4th Wk.; 'Villa' OK

except for a couple holdovers and second run downtown, weakness of shows is keeping people away this week. Actually the business isn't as good as it was during Lent when there were stronger attractions.

Belated spring weather is hurting to some extent, notably on matinees. Sunday's (15) nice weather kept people out of doors, while Saturday (14) and yesterday (Monday) rain kept patronage at home. Between the two and the lack of strong attractions on either stage or screen Broadway is held down quite a bit this week.

Aside from the roadshow pictures, "House of Rothschild," which continues at capacity at the Astor, and "Viva Villa" (WB) opened big at the Criterion, there's little to holler about.

Rialto's third week of "Lost Patrol," in view of the low operating overhead here, is a second week of \$45,000. "Wonder Bar" at the State and a fairly good third week for "Riptide" at the Capitol is the best that the grosses show.

"Patrol" will get \$14,000, very nice, and on the strength of this is entitled to a holdover. Arthur Mayer will keep it a fourth week if he can rearrange "Patrol's" "She Made Her Bed" is scheduled next.

Shearer draft at the Capitol is the strongest this house has enjoyed in a good long while. After a second week of \$45,000, it is holding up well on the third lap and will get \$30,000 or better, good. The Metro ad campaign on the picture was one of the smartest and most effective from this company.

"Wonder Bar" and Ed Sullivan on a personal is helping to fill the State, a pretty consistent business-getter among the Broadway houses, and looks \$20,000 or more, very nice.

Roxy will do under average with "Sing and Like It." Indications are for only \$21,000.

"This Man is Mine" got off to a mild start at the Music Hall and may be fortunate to ring up \$7,000 on the week, about what was expected from this picture.

Paramount, Rivoli, Strand and Mayfair are also not going places. "She Made Her Bed" is a little better than it has been with the Buck pic, "Wild Cargo," helping there; maybe \$14,000.

Strand looks to only \$15,000 on "This Man is Mine" and brings in "Modern Hero" tomorrow (Wednesday). Rivoli will not hold "Looking for Trouble" more than two weeks after its first seven days' lack of success. This is over expectations and strictly okay here.

Next on the books is the Bing Crosby picture, "We're Not Dressing," which opens Friday. "We're Not Dressing" is a picture that is over expectations and strictly okay here.

The Paramount, on top of the Roxy Gang's disappointment with "She Made Her Bed," is bringing more blues; will be lucky to gross \$32,000.

"I Like It That Way" into the Mayfair last night (Monday) after a week of \$14,000, which did okay, \$4,500.

Estimates for This Week  
Astor (1,012; \$11.10-\$16-\$22.80) — "Rothschild" (UA) (5th week). Maintaining superlative strength, selling eight weeks in advance, and running over the summer virtually certain. Last week (4th) takings were \$22,500, while for first five days of this week gross was \$17,900.

Capitol (5,400; 35-75-85-\$11.00) — "Redie" (WB) (3rd week) and "Love Birds" (U) (2nd week) (2,400; 25-35-50) — "Catherine the Great" (UA) and vaude. Uninspiring-stare fare. Pic a help. \$11,000 for week. Last week "Palooka" (UA), \$17,000.

Strand (WB) (2,000; 25-35-50) — "Jimmy the Gent" (WB), \$7,000, mild. Last week "Palooka" (UA) (WB), \$11,000. Second and final week did \$11,200, oke.

Albee (RKO) (3,500; 25-35-50) — "Wild Cargo" (RKO) and vaude. In region of \$18,000, weak. Last week "Lost Patrol" (Radio) did \$18,000. "Redie" (WB) (3rd week) and "Love Birds" (U) (2nd week) (2,400; 25-35-50) — "Catherine the Great" (UA) and vaude. Uninspiring-stare fare. Pic a help. \$11,000 for week. Last week "Palooka" (UA), \$17,000.

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Telling "Me" (Par), away expectations, below \$30,000.

Radio City Music Hall (6,945; 60-85-99-\$1.65) — "This Man is Mine" (RKO) and stage show. "Slivering" no doubt particular over here, but if hitting possible \$70,000 will be okay. Last week, second of Frank Buck on personal and "Wild Cargo" (WB), not quite \$50,000, close to danger.

Rialto (2,000; 40-55-75-85) — "Lost Patrol" (RKO) (3rd week). A honey of a business grabber and on the third week looks like \$14,000, good stage for most any picture on a first week here. May stay four. Second week was \$13,800, orchids.

Rivoli (2,500; 40-55-75-85) — "Looking for Trouble" (MG). Opened mild, but bulging to a \$23,500 week, not big but okay. Only one more week and "We're Not Dressing" (Par) comes in, opening Wednesday (25).

RKO Center (3,525; 25-40) — "Scandals" (Fox), four days, and "I Believed in You" (Fox), three days. On a big week, "Scandals" opened this doubtless probably will not even get \$10,000, blah, Last week "Spitfire" (RKO), a full seven weeks, close to embracing \$12,000, better.

Roxy (2,000; 25-35-55-65) — "Sing and Like It" (RKO) and stage show. Nice reviews helping but not more than mild \$21,000 expected. Last week "Constant Nymph" (Fox), \$23,500.

Strand (2,900; 35-55-75-85) — "As the Earth Turns" (WB). "This Man is Mine" what the doctor ordered for New Yorkers and only \$15,000 is the answer. Last week "Gambling Lady" (WB) a little better, \$13,800.

State (2,800; 35-55-75) — "Wonder Bar" (WB) and Ed Sullivan on stage. Combination of Jolson picture and the popular "Scandals" New York's Broadway columnist should take the takings to \$20,000 or above, elegant. Last week, "Palooka" (UA) rode over \$17,000.

## 'Men in White' Hypo For Cincy, \$13,000; 'Wonder Bar' 7½G, O.K.

Cincinnati, April 16.

Cage gals along flicker lanes are not so busy as last week, product also is behind. "Men in White" is taking topper with \$13,000 for Albee's best figure in several months. "Melody in Spring" is placing, with b.o. ad from Disney's "Bad" "Wonder Bar" is holding over at Keith's, where it did best '24 gross during first seven days.

Baseball opporessh under way. National League's first game, Tuesday, opens. Cincinnati is always a half holiday for diamond bugs in these parts and all seats have been sold in advance.

Estimates for This Week  
Albee (RKO) (3,000; 35-44) — "Men in White" (MG). Book and stage success of Sidney Kingsley's hospital drama, plus Gable and other names a hypo for \$13,000.

Plenty "nymph" week. "Daddy Take a Holiday" (Par) pulled up to \$9,000, no mourning.

Palace (RKO) (2,600; 35-44) — "Melody in Spring" (Par), with "Big Bad Wolf" as the short. Notices not so forte for the feature, but lotsa raves for the Disney. Start looks like \$8,500, good. Last week "Wild Cargo" (RKO) dropped early speed, but for \$8,000.

Keith's (Libson) (1,500; 30-40) — "Wonder Bar" (WB) (2nd week). Hot \$7,500, mammy. Last week \$12,000, tops for this year.

State (RKO) (1,350



# 'Men in White,' Buddy Rogers Band, \$26,000, 'Spitfire,' \$8,500, Poor

Pittsburgh, April 16. Penn swimming to the front again this week with 'Men in White' and Buddy Rogers on stage, and swell getaway should make it a clinch for fifty \$26,000, best here since Joe Penner's record-breaking.

Incidentally, it'll be only the second combo policy bill—other was Penner—to turn a profit for the house, too.

Pitt, which made a pile of dough earlier in season with units and stuff pictures, continues to slip and may also pull down shutters before long. Charlie 'The Broad Highway to Hicksville,' and 'Hold That Girl' will be lucky to come out of it with \$6,000. Nice campaign behind 'As the Earth Turns' and 'Comedy' but tedious story of farm life doesn't pack enough to get it over and a dubious \$4,500 is in prospect.

## Estimates for This Week

Davis (WB) (2,700; 25-35)—'Lightning' (WB) and 'Sing and Like It' (RKO). Double features, figured house's only chance, haven't clicked as expected and site will fold early in summer season. Looks like \$2,000 this week, plenty in the red. Last week 'Success' (RKO) and 'Line-Up' (Col) about the same.

Fulton (Shen-Hyde) (1,750; 15-25-40)—'Cat and Fiddle' (MG). Opened Saturday (14) and may stick 10 days. Either that or 'Coming Out Party' (Fox) will linger only four days to get out of its regular Thursday opening. Last week 'Forgotten Men' (Indie), brought back after it had been day-and-dated months before at Davis and Regent, n.s.h. \$8,000.

Penn (Loew's-UA) (3,300; 25-40-55-60-75)—'Men in White' (MG) and Buddy Rogers on stage. Femme again in both sections of bill and should have no trouble picking up excellent \$26,000, maybe better. Best here since Joe Penner's smash session. Last week 'Riptide' (MG), profitable at \$18,000.

Pitt (Shaffer) (1,600; 15-25-40)—'Hold That Girl' (Fox) and 'Broadway to Hicksville' unit. House slipping badly after getting real tough earlier in season. Current layout looks like \$6,000. Last week 'Avenger' (Indie) and 'Dancing Honeymoon' unit fell off to \$6,500 after good start.

Stanley (WB) (3,800; 25-35-50)—'Spitfire' (RKO). A bad one for Hepburn and won't be profitable for house. An \$8,500 is brutal after 'Little Women' (WB) and 'Comedy Takes A Holiday' (Par), pretty much in the dumps, too, at \$3,000.

Warners (WB) (2,000; 25-40)—'As the Earth Turns' (WB) and lower price scale helping a bit here of late but not yet enough to pull house into money class. Closing of nearby Davis shortly may help, however. 'Earth' has also campaign behind it but unlikely to prove much of a b.o. dent. Maybe \$4,500. Last week 'Registered Nurse' (FN), about \$4,250.

## LEGIT OPPOSITION TO MONTREAL PIX

Montreal, April 16. Exhibitors not enthusiastic about shows currently on through 'Dust' week-end biz started out satisfactorily. Quebec's only legit house, His Majesty's, opens Monday (16) with 'Reunion in Vienna' which won't dent any film house receipts and there is a six-day bike race starting Sunday midnite (15), otherwise no counter-attractions to mention. Palace, with 'Dust' and 'Comedy' (Par) and 'I Like It That Way' (Par) should hold up to average at \$8,500. Capitol has 'Men in White' (MG) and 'The Fox' (Col) in UA cable in first and Everett Horton in second have big local following with resultant \$5,500 likely. Loew's should top the bill at \$10,000 for 'Dark Hazard' (WB) and vaude musical prez, above average.

## Estimates for This Week

His Majesty's (CT) (1,600; 50-52)—'Reunion in Vienna' (legit). Jones-Colbourne comedy always does reasonably well here. Good for \$8,000.

Palace (FP) (2,700; 50)—'Death Takes Holiday' (Par) and 'I Like It That Way' (Par). Last week around average at \$5,500. Last week 'Melody in Spring' (Par) and 'Wharf Angel' (Par) not so good at \$5,500.

Capitol (FP) (2,700; 50)—'Men in White' (MG) and 'Poor Rich' (U). Locally popular stars in each may yield \$9,000. Last week 'George White Scandals' (Fox) and 'Coming Out Party' (Fox) did nice biz at \$10,500.

Loew's (FP) (3,200; 65)—'Dark

Hazard' (WB) and stand-out vaude should top town at \$10,000. Last week 'Show Off' (MG) and vaude faded to \$8,000.

Princess (CT) (1,800; 50)—'Love-lorn' (UA) and 'Bondman' (UA). Outlook good for \$6,500. Last week repeat. 'Moulin Rouge' (UA) and 'Jungle' (Col) \$8,000.

Imperial (Ind) (1,600; 50-51-55)—'French music' (2nd; last week) got \$2,500 after \$3,000 last week.

Cinema de Paris (France-Film) (600; 50)—'Tempete' (3d week) \$1,500, same as last week.

## CBS' Radio Show, Newark, \$15,000; 'Bottoms,' 14G's

Newark, April 16. No records show signs of cracking this week and it looks like a humdrum affair. But no money is likely to be lost, and that is something. Loew's with the 'Show-off' and CBS Radio Show on the stage, should creep in ahead with \$15,000, and Proctors, with 'Bottoms Up' and the 'Crazy Quilt Revue' on the stage, should be behind.

## Estimates for This Week

Branford (WB) (2,966; 15-65)—'Gambling Lady' (WB) and 'The Poor Rich' (U). Will do fairly enough at a little better than \$8,000. Last week 'Lazy River' (MG) and 'Let's Be Ritzy' (U) the same at \$8,200.

Capital (WB) (1,200; 15-25-35-50)—'Moulin Rouge' (UA) and 'No More Women' (Par). More what this house likes but will hardly pull \$4,500. Last week 'Six of a Kind' (Par) and 'Mystery of Mr. X' (MG) feeble at \$5,500.

Little (Franklin) (289; 30-40)—'Victoria and the Husar' (Kinematograph) (Kinematograph). Germans don't seem to be able to make good after a long trial. Probably will be showing English films soon. This one about the same, \$500. Last week 'Eines Menschen Jugend Liebe' (UA) same figure.

Loew's State (2,780; 15-75)—'Show-off' (MG) and 'CBS Radio Show' on boards. Doing well enough and should scrape \$15,000. Last week 'Riptide' (MG) was swell at over \$19,000.

Newark (Adams-Par) (2,248; 15-90-95)—'You're Telling Me' (Par) and 'Paradise Club Revue' not so hot at \$11,000. Last week 'Melody in Spring' (Par) fair at \$12,000.

Orestor (RKO) (2,000; 25-35-40-50-55-65)—'Bottoms Up' (Fox) and 'Crazy Quilt Revue' on stage. All right but not great at all and maybe \$14,500. Last week 'George White's Scandals' (Fox) okay at \$16,000.

Terminal (Skouras) 1,900; 15-25-40)—'Keep 'Em Rolling' (RKO) and 'One Is Guilty' (WB) and 'Campus' (First Div.) and 'Hips, Hips, Hooryay' (RKO) split. This house got into the habit of beating the Capitol, which is news for Newark. How long it can keep it up is doubtful. This week looks like a good \$4,500. Last week 'David Harum' (Fox) and 'It Happened One Night' (Col) great at \$5,500.

## 'Men in White' \$18,000 in St. Louis; 'Spitfire,' \$15,000; 'Trumpet' \$12,000

St. Louis, April 16. What with nine new films at the six movie houses they're going to split the take several ways again this week, with the usual results—possibly \$100,000 for a net for more than one or two, and probably not any for some.

House with the best chance of piling up the biggest total of black figures is Loew's State, where 'Men in White' opened to big business with every indication it will continue for one week, if not for two. Looks like a very big total here, possibly \$18,000. Rare reviews, a big ad campaign, and Clark Gable are combining to do the trick.

Katy Hepburn will get the Fox a few dollars of profit, though it won't be anything like she did for neighboring theatre in 'Little Women.'

## Estimates for This Week

Ambassador (Skouras) (3,000; 25-35-50)—'Trumpet Blows' (RKO) and stage show. Fair \$12,000. Last week

## OMAHA MIDDLING

Community Drama and Local Exposition Hurt Omaha

Omaha, April 16. What with a wild animal show, a hospital yarn, a gambling story, a mystery thriller, a comic travesty, and a top musical on the calendar theatre row should keep up its gratifying business of the past two weeks.

Last week with all grosses cheery, but Orpheum had to call in George Givot—visiting on a lay-off week for a one night stage show—to get its total up near normal. Givot doubled the night's biz and donated his own cut to charity.

## Estimates for This Week

Brandeis (Singer) (1,200; 20-25-35)—'Wild Cargo' (RKO). At the last night, Orpheum itself a double-bill partner in 'Sing and Like It' (RKO) which may be a superfluity as the animal picture will be the whole draw. Will get \$5,000, very good. Last week 'Wonder Bar' (WB) kept house grinding 'em in with six shows a day. \$5,500, grand.

Orpheum (Blank) (2,976; 25-40)—'Bottoms Up' (Fox) dual with 'The Crosby Case' (U). With some neat tie-ups on the first should bring a better than average week at \$7,300, good. Last week 'I Like It That Way' (U) with 'Let's Be Ritzy' (U) were weak, but a one-night vaude show with George Givot bolstered the gross and let the house walk out with \$7,000.

Paramount (Blank) (2,765; 25-40)—'Men in White' (MGM) double featured with 'Coming Out Party' (Fox). Can hold to Gable to the whole draw. \$7,500, okay. Last week 'Scandals' (Fox) plus 'Lazy River' (MGM) a good week at \$8,000.

World (Blank) (2,700; 25-35)—'Gambling Lady' (WB) and 'Ever Since Eve' (Fox). Should keep the steady pace of the last two weeks. \$4,000, good. Last week 'Mystery of Mr. X' (MG) with 'Countdown of Mont Cristo' (U) proved a satisfactory week through to bring in \$4,200, nice.

## Roxy, Seattle, Renamed Music Hall; \$14,000 For 'Bar' at 5th Ave.

Seattle, April 16. Roxy theatre here will be rechristened Music Hall and opened May 4 with 'Night of Boatswain'. It will be Hamrick's ace house. Jensen von Herberg closed the spot two months claiming reason was lack of major product. Hamrick will put his ace bookings here and so will have no trouble on that score.

## Estimates for This Week

Blue Moon (Hamrick) (1,000; 25-35)—'Sing and Like It' (RKO). Indicated \$2,000, is poor. Last week 'Harold Teen' (WB), mildly \$2,300.

Coliseum (Evergreen) (1,800; 15-25)—'Palomino' (MGM) and 'Mandalay' (FN) in for six days, dual, should reach \$4,000, good. Last week 'Convention City' (RKO) and 'Fugitive Lovers' (MG) dual, four days, slow \$1,500; 'Design For Living' (Par) and 'The Showoff' (MGM) dual, also four days, good \$2,000, fair \$3,500 for eight days.

Loew's (Loew-UA) (3,400; 25-40)—'Wonder Bar' (FN). Big campaign, plenty of exploitation and increased ad space, starts it off merrily, and should reach \$14,000, good. Last week 'Riptide' (MG), good at \$12,200 for first seven days; \$14,700 for nine-day run. Big. Liberty (J-VH) (1,300; 15-25-35)—'It Happened One Night' (Col).

# Minne. Has Everything but Tight Shoes, but 'Bar' Gets \$10,000 Anyway

Now in eighth week. Around \$6,000.

Last week same film, \$5,800, big. Music Box (Hamrick) (950; 25-35)—'Spitfire' (RKO), (2nd week). Same film to \$3,500, fair. Last week, same film, \$6,200, big. Third week unlikely.

Orpheum (Oldknow) (2,700; 15-25)—'I Believed in You' (Fox) and 'Two Alone' (RKO) dual, at lower price level. The house has the seating capacity and is going out to use it. Anticipated to garner \$4,200. Last week 'Three On a Honeymoon' (Fox) and 'Registered Nurse' (Fox) program pixes, liked, kept building and big at \$4,800, with admix up a dime. Paramount (Evergreen) (3,108; 25-35)—'Telling Me' (Par) and stage show. Expected to collect okay \$6,500. Last week 'Come On Marines' (Par) with stage, band and organ, \$6,200, fair.

## 'Men in White' Legit Helps Pic To \$19,500, Bako

Baltimore, April 16.

Still plenty mazuma being spilled over theatre biz this week. The field narrows down to only a pair of smooches, with the rest just in also-rans. 'Wonder Bar' at the Stanley is living up to all expectations by opening night presence of Jolson and a week of advance, wide-scope exploitation.

'Men in White' at the vaudeville Century sprinted right from the barrier lift; by Friday night ushers were riding herd and the ropes stayed up tight through Saturday and Sunday. Rep of legit play, which just closed (Saturday, 14) a major fortnight in stock at Ford's, is helping plenty at the ticket.

Stanley slashing week-end nights prices from 55c. down to 40c, the house standard for week-day evenings. Also clipped the afternoon tariff a dime, now two-bits. Kids, 15c. all times. Reduction took all exhibs by storm, most of whom were looking forward to a huddle in near future to hike admix a notch. But that boosting plan is deemed all off now. The new rates make the big swanker the lowest-tariffed, first-runner in the loop.

## Estimates for This Week

Century (Loew-UA) (3,000; 25-35-40-55-60)—'White' (MG) and five stars of approach huddle 'em, but indisputably the flick that's uring 'em in. Chalk off a towering \$19,500. Last week 'Trouble' (UA) and 'Spitfire' (RKO) leading the pack achieved very strong toppling of \$17,000.

Hippodrome (Rappaport) (2,500; 25-35-40)—'Minors' (WB) and 'Ozzie Nelson orch hearding vaudeville. Just fair week in sight; pic no help. Fair, \$13,000. Last week 'Evergreen' (MG) and acts achieved smacker \$17,000.

Keith's (Schamberger) (2,500; 25-35-40-50)—'Glamour' (U). No oil of approach appeal, but it's huring. An okay \$4,500. Last week 'Sorrell' (UA) snaggled like sum.

New (Mechanic) (1,800; 25-35-40-50)—'Eminent' (E.M.). Crits shrugged it. House will pump to mediocre \$3,300. Last week 'Mandalay' (FN) jogged out with cheerfulness \$4,600.

Stanley (WB) (3,450; 15-25-35-40)—'Wonder Bar' (FN). Will slide out with smashing \$20,000 in the week. Press unanimous in commendations, helping factors. Last week 'Harold Teen' (WB) sank under a woeful \$3,800 in four days.

## WASH. HOUSES SPLIT BIZ; BUT GABLE BIG, \$32,000

Washington, April 16. With crowds overflowing town to see cherry blossoms in annual bloom, all houses are putting forth plenty of exploitation on an unusual scale of every body. Last week's sult is three every body. Last week of Fox, which has 'Men in White' is splitting up the profits and nobody breaking any records.

'Men in White' opened above Amos 'n' Andy in person, who hold house record, and looks like it will build. Record was made inaugurating week, so there isn't much chance of beating that, however. Credit goes entirely to pic, as vaude carries no names. Gable is getting the farmies, and local Loew office, the plenty of direct movie exploitation to land medical crowd.

## Estimates for This Week

Fox (Loew) (3,434; 25-35-60)—

Minneapolis, April 16.

'Wonder Bar' easily leads the field currently, putting the Orpheum out front again the box-office race.

Things generally are pretty blah in a business way. Outstanding box-office pictures like 'Wonder Bar' and 'Riptide' with the cream of the luminaries in their cast, good for \$15,000 to \$20,000, perhaps, in cities of comparable size, do well to hit the 10 grand mark here now. A first-rate stage show plus a good picture may reach the \$12,000 level, while \$4,000 to \$6,000 grosses are the rule for run-of-the-mill offerings.

The reason for this dreary state of affairs isn't hard to find. Public welfare department statistics put many people show that, following the termination of CWA work, the number on relief now has attained a new high level for the entire depression, approximately 22% of all families in the city requiring municipal aid in order to sustain themselves at this time.

## Estimates for This Week

Minnesota (Public) (4,200; 25-35-40)—'Death' (Par). Fredric March and 'The Sign of the Cross' and this picture has been winning critics' and customers' praise, but title and general subject matter are too great a box-office handicap. Will do well to reach \$6,000, bad. Last week 'Riptide' (MG), \$10,000, good.

Orpheum (Singer) (2,800; 25-35-40)—'Fondle' (RKO). Town pretty well set up on music, but this one is showing real socko qualities and beating down the prejudice. Critics praised it and customers are spreading boasts. About \$10,000 in sight, big. Last week 'Spitfire' (RKO), \$6,000, fair.

State (Public) (2,200; 25-35-40)—'Hold That Girl' (Fox). Another musical and this one without cast names. Prestige of cartoon strip may be a little help with kid trade, however, but picture will be lucky to breeze through to \$4,500, fair. Last week 'Party' (Fox) and unit show, 'Laugh It Off', on stage, \$5,500, bad.

'Henry VIII' (UA). Third week and still holding 'em out most of day and evening. Looks like about \$2,500, or less. About \$10,000, second week, \$10,000, immediate.

'Uptown' (Public) (1,200; 25-35)—'Christina' (MG). Maybe \$2,000, fair. Last week 'One Night' (Col), \$3,000, big.

Lyric (Public) (1,300; 20-25)—'Bed' (Par). Not so hot at around \$2,500. Last week 'No More Women' (Par), \$3,200.

Grand (Public) (1,100; 15-25)—'Carolina' (Fox) and 'Going Hollywood' (MG), second runs, split. 'Carolina' (Fox). Another musical and this one without cast names. Last week 'Heaven' (MG) and 'All of Me' (Par), loop second runs, \$1,100, fair.

Aster (Public) (900; 15-25)—'66th Street' (WB), 'Gallant Lady' (UA) and 'Eminent' (E.M.). Another third runs, split. Around \$1,000, fair. Last week 'Suzanne' (Fox) and 'Sons of Desert' (MG), split, second and third loop runs, \$500, light.

'Men in White' (MG) and vaude, Pic is only 'draw' and looks like beautiful \$32,000. Last week 'Looking For Trouble' (UA) got nice \$22,000 with Jimmy Durante in person. Last week 'Suzanne' (Fox) and 'Sons of Desert' (MG), split, second and third loop runs, \$500, light.

Earle (WB) (2,424; 25-35-40-60)—'Death Takes a Holiday' (Par) and vaude. Landt Trio getting \$4,500, bad, but despite nice reviews pic went better \$15,000. O. K. but not big. Last week 'Gambling Lady' (WB) was boosted by Ozzie Nelson's work on stage to very good \$20,000.

Keith's (RKO) (1,830; 25-35-60)—'Catherine the Great' (UA). Pic was yanked 'Holy week just before opening' (Col). Last week 'Looking For Trouble' (UA) got nice \$22,000 with Jimmy Durante in person. Last week 'Suzanne' (Fox) and 'Sons of Desert' (MG), split, second and third loop runs, \$500, light.

Rialto (U) (1,833; 25-35-40-50)—'Glamour' (U). Opposition is partly reason for what looks like only fair \$4,500. Last week 'Eminent' (E.M.) and 'All Quiet on Western Front' (U) held up nicely to net ok \$6,000.

Met (WB) (1,533; 25-40)—'Wonder Bar' (WB). Back on main stem after 'Eminent' (E.M.) was had in 'ing for good \$5,500. Last week 'Wharf Angel' (Par) so-so with \$4,000.

Columbia (Loew) (1,263; 25-35-40)—'She Made Her Bed' (Par). Satisfactory \$3,500. Last week 'Sin of Nora Moran' (Maj.) light with \$2,500.



# 5 REASONS WHY TRADE DEMANDS IMMEDIATE PRE-RELEASE OF WARNERS' NEW IDEA IN MUSICALS

- 1— Because *Film Daily* calls it "grand entertainment for anybody... easily casting background".
- 2— Because *M. P. Daily* says it's "fast, smooth entertainment should bring them in and send them out boosting... Is sparkling show entertainment all the way".
- 3— Because *Los Angeles Herald-Express* says it "clicks off a new high in cinematic musicals... maintains a rip-roaring tempo that fairly sizzles with action and surprises".
- 4— Because *M. P. Herald* calls it "entertainment that entertains... fast-moving, novel, clean, clever".
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## End of Anzac Film Probe Seen, With Gov't Supervision Likely; Metro's Sydney Theatre Nixed

IC GORRICK

Sydney, March 19.

End of the film probe is in sight at last. Trade is wondering what the outcome will be.

Predicted that the government will take a hand in controlling the film industry, and will appoint a board comprising representatives of distributors, city, nabe, and country exhibitors, with a government chairman.

In the trade, government control is not wanted and film folks are not kidding themselves that the outlook is rosy for the future.

Has been mentioned that a Royal Commission may result, following overtures made in some circles. Counsel for a leading exhibitor stated before the Commissioner that unless Western Electric supplied data in relation to sound equipments, he would press for a Royal Commission.

## Federal Tab

Federal government has kept a close tab on the situation in New South Wales and, at a later stage, may take a hand in controlling the picture biz. Some Senators are strongly against foreign film interests because of the recent upheaval in connection with the tax-slug fight.

Felt here that Arthur Loew did not handle the situation diplomatically during his visit. Had Loew stayed a little longer, after stirring up the battle, perhaps the feelings towards foreign distributors would not have been so bitter. G. T. officials emphatically state that they will not bow to the dictates of any foreign organization, and this, too, is the decision of other Australian exhibitors. Opinion here is that the whole affair has been a huge mistake and no good will result in any way.

## Quota Sure

With so much chatter against foreign distributors, opinion is that it appears a certainty government will protect Australians in every way possible. A quota for locals looks sure.

Chief Secretary has issued a statement that the rejection of plans for a new Sydney theatre proposed by Metro had nothing to do with the current film probe. Secretary said that the action by his department had no bearing on any question apart from the regulations under the Theatres and Public Halls Act.

M-G's plans have been returned, but may be amended and re-submitted for approval. Company will probably announce plans to meet with the requirements provided for by the Act and re-submit at an early date, although it may wait for decision of the probe.

New M-G theatre in Melbourne, on the site of the Auditorium, will open in two weeks; meantime.

## S. AFRICA AGAINST G-B'S RHODES PIC

London, April 7.

Gaumont-British contingent sent over to Africa to make a film on the life of Cecil Rhodes is encountering plenty of tough opposition.

While the Rhodesian government is very amenable to the project, pictures at all facilities at its disposal, the Union of South Africa is definitely opposed to the idea.

## IP's Big Week

Week of April 6 British International Pictures has three of its films given West-End pre-releases concurrently.

Empire has 'Crime on the Hill' starring Sally Blane; 'Love at Second Sight', starring Marian Marsh is at the Carleton, while 'Happy' with Stanley Lupino, Will Fyfe and Laddie Cliff, debuts at the Plaza.

## Arliss, Brook Due

Two Hollywood stars are due here this summer—George Arliss, who is negotiating to make a series of pictures here, and Clive Brook, who will make one film in England on arrival.

## M-G Loans Miss Allan To Dean for Brit Pic

London, April 16.

Metro has loaned Elizabeth Allan to Basil Dean for his filming of 'Java Head' to be directed by J. Walter Ruben.

Cast includes Anna May Wong, John Loder, Edmund Gwenn, George Curzon and Herbert Lomas. Metro may get distribution rights to the picture in return.

## FASCIST FILM BODY FORCES 5-10% CUTS

Rome, April 7.

Foreign reps of picture producers, in a get-together officially called by the government, agreed to cut rentals from 5 to 10% below contractual terms.

Meet was called by the Fascist Federation of Film Producers and Exhibitors, which is a corporate body and under direct control of the government. Exhibitors' squawks on rentals had forced the call for a get-together and foreign reps were asked to cut 25% all down the line. U. S. reps at first insisted on no slicing at all, but finally compromised.

## PARIS EXPECTS TROUBLE AGAIN

Paris, April 16.

Prospects of strikes and disorders beginning May 1 are growing greater since the publication of Premier Doumergue's economy decrees slashing civil servants' pay.

Entire amusement trade, recalling the strike it took when the Paris population took the streets for a playground in February, is planning to have as little as possible at stake when and if the trouble breaks.

Number of theatres will close down toward the end of April and not reopen.

## FRANCIS MANGAN BACK TO PARIS REX HELM?

Paris, April 16.

Vaude's demise here, while threatened, isn't accepted as practical by local showmen. Paramount theatre alone, on the Boulevard des Capucines, will probably always foster the claim, even if on a modified scale, for reasons of policy.

Former Jacques Halk's 2,200-seater, the Rex, two blocks above the Par, which went up in Halk's \$5,000,000 flop, is due to reopen shortly. Theatre cost \$1,600,000. It is reported here that Francis A. Mangan, now in the States, will come back to resume management thereof, also producing the stage presentations, as in the past.

Mangan, now in New York after being with Paramount on the Coast for several months, denies anything definite on the Rex, although admitting he's going to Paris sometime next month.

## POLISH 'STAMBOUL QUEST'

Hollywood, April 16.

Script of 'Stamboul Quest' is being rushed by Metro for early production. Richard Schayer is polishing.

Yarn is an original by Leo Birkis, who has just turned in other work to Walter Wanger, 'House of All Nations'.

## B'way's Big Summer?

London, Paris and Broadway aren't in accord. London sees the end of the 'depression', according to the following story, but Broadway claims that the monetary exchange advantage will bring a flock of European tourists to New York this summer, instead of the usual European migrations by Americans.

Paris is gloomier, attached to the same story from London is an add under the Paris date-line that tourism's flop has kayaked the awn Gay Paree hostilities.

## Optimistic London

(Continued from page 1)  
spite a good press on its debut at Manchester.

'Magnolia Street' has not got over, and will be pulled April 14, being replaced by Gilbert Miller's 'She Loves Me Not', due around April 30. There will be 10 Americans in the cast, with four native players. Howard Lindsay, author, staged it for London.

When 'Conversation Piece' finishes 'His Majesty's Theatre' will not be for some time, it will be followed by a new musical, being written by Frederick Lonsdale and Guy Bolton; also under the Gilbert Miller aegis. Miller has still another musical due soon in conjunction with Ray Goetz. 'Men in White', also sponsored by Gilbert Miller, is due the latter part of May with no theatre set, but Robert Douglas has been cast for the Alexander Kirkland role.

'Good-Bye, Again', another American importation, will be in the West-End, but not for sometime. Show is first of assumed name, sent by one of producing combo, Lynn-Steele-Foster. Goes on tour for 10 weeks before coming in.

'Counsellor at Law', after a try-out in Birmingham, comes to the Piccadilly, produced by Sir Barry Jackson.

'Jack a Jill', Howard & Wyndham's musical, which has been touring the sticks to good money for the last five months, may also be seen in the West-End.

A new show, claiming originality, has been written by a well-known author under the assumed name. Story was submitted to Constance Cummings, who read it while crossing over here and likes it. T. McQueen-Pope is raising a bank-roll to present the film star in this vehicle.

Paris, April 8.

First of the big Paris hotels frequented by Americans to break under the strain which all of them are feeling is the Plaza Athenee, one of the highest grade hostilities, which has closed down. Permanent guests were moved to the Prince de Galles.

Depression havoc in de luxe hotels here has been terrible. Claridge, on the Champs-Élysées, once a favorite and where some U. S. film execs still stop, when in Paris, has come down to putting a sign in front announcing \$250 and \$3 rooms.

George V. show biz hangout, keeps going largely because of that alone. If it were not for the film and theatre mob this hotel would be virtually deserted.

Most serious damage has been done to postwar developments. Real oldtimers like the Maurice and Crillon, with solid clientele, look mournful but they're still alive beneath that old cemetery atmosphere, and rake in regular till-fuls of francs.

Frederic Armbruster, Plaza-Athenee owner, blames high taxes for crash. Plaza was started in 1913, and enlarged in 1920. Late Louis Sherry used to live there, and Henry and Edsel Ford, John D. Rockefeller, Jr., and Nick Butler used it as regular Paris headquarters.

## U's Tough Break

Paris, April 7.

Universal is getting another bad break in its French distribution. After dubbed 'Back Street' copies went out the day riots broke, U gave 'S. O. S. Iceberg' for first run to a new showcase called Club d'Artois.

About a week later the place closed, announcing that it was to put in a new production unit and reopen bigger and better, but so far it's still dark, and creditors are beginning to worry.

## GTC Preference Share Holders Form Investigating Trust Fund

London.

### Par Takes Saal's 'Ouanga' For Foreign Market Only

Paramount has arranged a deal with Bill Saal, purchasing the foreign rights to 'Ouanga', a chiller made by Saal on British territory with an all-British cast. It comes into the U. S. as an English quota picture but Saal has not yet made any releasing arrangements for Americans.

He is holding up on that until after the picture has been released abroad by Par.

## More First-Run Australian Pic Houses for G-T

Sydney, March 19.

Paramount, Warners, and M-G can't settle their fight over terms with G. T. Latter says it is okay for films and has signed contracts with Fox, Gaumont-British, B.I.E., British Radio, RKO, and several indie distributors. Columbia also has gone over to G. T., with 'Lady For a Day' booked into local theatres as a start. These contracts give G. T. sufficient releases for a long while.

General proposes remodelling several of its second-release theatres into first-release spots within the next month. British and American attractions will be screened.

Mayfair, Adelaide, opens Easter with 'Aunt Sally' (G-B); to be followed by 'Red Wagon', Empress, Sydney, will change its name to 'New Arts' and will open with 'Damaged Lives' (Col.). Theatre will be used most for arty pics. Lario, Sydney, will be switched to Ambassadors, and theatres in other states will be remodelled later.

Switch idea is believed to be an outcome of the film probe where witnesses stated that there were not sufficient first-release theatres in the capital city. G. T. intends practically eliminating all second-run theatres and going solely for higher grade shows, now.

Within the next month, Sydney will have 11 theatres playing first-releases.

## BRIT. FILM FOOTAGE UP 20% DURING 1933

London, April 8.

Total footage of British film productions registered under the Act of 1927, which includes all but newsreels, educational, scientific and commercial advertising films, rose about 20% in 1933 over the preceding year. Footage of foreign films, mainly American, remained about the same.

British proportion of total footage rose from 21.7% in 1932 to 24.2% in 1933. Output of British feature films was 1,131,550 feet, a record production for the industry.

British film industry will attempt to turn out over 200 feature pictures during 1934 at a cost exceeding \$4,000,000. New studios are under way to be opening at Hammer-smith and Elstree, and extensions are being planned at Twickenham and Cricklewood.

Gaumont British leads the list with plans for 35 films.

## Donat, Lanfield Start First of UA Swap Deals

Robert Donat, ritish player, signed for title role in 'Count of Monte Cristo' which is slated for release by Reliance (U.A.) around May 1 is on his way to the States and expected in New York Friday (20). He goes to the Coast sometime next week.

Donat's assignment marks first interchange of stars between foreign companies affiliated with United Artists. Donat comes by way of London. Films are a producing affiliate in London. Prior to this, Sidney Lanfield, director of 20th Century (UA) went to London Films for the meging of 'Sons o' Guns.'

Revelation that Lord Beaverbrook, Charles Gulliver and William Evans are quietly buying up all available Preference shares of General Theatres Corporation has caused a lot of comment in financial circles. Since story broke, shares have advanced 25c.

Position now is that a trust fund has been formed by a number of companies who hold over 50% of the Preference shares in G. T. C. Object is to examine the inner workings of the circuit.

Of the 62 theatres owned by G. T. C. only about 15 play vaudeville; the remainder operate as picture houses. Shareholders claim Gaumont-British rents its product to the G. T. C., which is a subsidiary company of G. B., without definite charge. If profit accrues on week it is split in certain proportions between the two companies, and if a loss both companies are debited with losses.

Companies wants to press for details on how these profit and loss accounts are worked out.

Companies forming this trust fund are also heavy stockholders in the parent company, G-B, meaning that activities of both companies are of great interest to them. Also understood from semi-official sources that Ostrer Brothers are eager to retain control, and are circulating holders of Preference shares in G. T. C. offering to buy their holdings at \$2.50 per share, this despite fact these shares are quoted in the open market at \$2.00. Included in the special trust fund are a number of big banks and important financial groups.

## Plan Four-Version Film of Peer Gynt For Stockholm Prod.

Stockholm, April 16.

Filming of Peer Gynt, jewel of Norwegian literature, will, last week, be planned in Sweden. The film, grandson of Henrik Ibsen, who wrote the classic, has lined out a synopsis for a talker, which will be reshaped by Ragnar Hyten-Cavallius, scenario writer. Exterior scenes will be taken in Norway with the exception of a few to be shot in Hollywood. Interior will be taken in Svensk Filmindustri's studios at Rasunda, near Stockholm, which will be enlarged and made over in several ways to meet the demand for a big production of this kind.

Intention is to make versions in Swedish, English and German, and possibly also a French, with all the foreign casts assembled in Stockholm. Grieg's music will be used.

It is a big project for Sweden. A special company is to be formed to finance the project. Harry Stenstrom, legit director, and David Engdahl, agent, are the sponsors. Warner Brothers' Stockholm branch has been approached for distribution.

Role of Peer Gynt will be played by Lars Hanson, former Metro player in Hollywood and at present engaged at the Royal Dramatic Theatre in Stockholm, with Tutta Rolf, Swedish picture star, as Solveig.

## NEW 10% TAX CUTS CAIRO ATTENDANCE

Cairo, April 5.

Law establishing a tax of 10% on motion picture and theatre tickets in Cairo was published in the Journal Officiel of the Egyptian Government. Consent of the capulatory powers had been previously obtained to the law. Government has the right to extend it to other parts of Egypt.

Receipts taken during the first few days of operation by the cheaper second-run houses catering to the native trade fell off to some degree. Stated that the managers are considering shifting the burden of the tax to cheap seats to higher priced ones, or possibly carrying it themselves if there is a widespread drop in attendance. Lower class patrons usually pay about 15c for admission.

# NAZI NIX ON FOREIGN PIX

## Par Moves German Headquarters To Paris, but Continues Nazi Biz

Paris, April 7. Despite enormous difficulties of doing business with Germany now, Paramount is going to stick there, according to Fred Lange, Par distribution chief for Europe, who just returned to his Paris headquarters after a couple of weeks in Central Europe to get the lowdown.

Lange's viewpoint is that there is no point in giving up a market just because it's tough. If Par or any other big firm pulls out now, giving up the organization it has built up for years, that will just leave so much more business for the others to do, he feels. Then the home office will see that more pictures are being sold there by competitors, will decide that it's a good market after all and will go back in again, starting from scratch. Therefore, says Lange, he's going to hang on without interruption.

All the difficulties put in the way of American pictures in Germany will have to end some day, says Lange, because they can't produce enough German pictures to fill their theatres on their own. They can't turn the theatres into garages, can they? There aren't enough cars. So they'll have to let American pictures come in in order to use all that expensive sound equipment.

**Censor Worry**  
Lange is less disturbed over the possibility of having specific pictures banned from Germany than over the fact that no one can tell in advance how many pictures they're going to be allowed to import.

In Germany American films have to live on a day-to-day basis, he says, instead of being able to arrange before a season begins for a definite number of films.

All the difficulties placed in our way are put there by people with axes to grind—just as in all the other countries of Europe, Lange said. "When they find they can't serve their own interests that way they'll quit."

Lange's trip resulted in one move which bothered the German authorities a little: he brought Gust Schaefer, Par German chief, and his assistant, Harvey Ott, to Paris. They will continue to run the German business for Par, but will do so from the French capital, which is also Lange's headquarters. Thus all correspondence for Germany from the home office will pass through here, an idea which is not too popular in Reich.

**Otherwise Intact**  
Rest of the Par organization in Berlin remains intact. Desire to preserve this office and those of other American firms, each of which give employment to several hundred Germans, is given by Lange as a reason why the Germans will hesitate to take action that would force the Americans to withdraw.

Lange leaves next week to look over his Italian and Spanish territory. Hasn't been in Europe for 10 years, and a distributor of about eight local-mades here next season to sweeten the Hollywood product.

Par may also adopt the practice of buying independent local-mades in Germany to help its distribution. Feels that identification with the home product is essential to success.

### Nolan III

Sydney, March 19. John P. Nolan has gone back into hospital again after a brief spell of good health. Nolan is expected to leave for home shortly next month, but it is now doubtful whether he will be well enough to stand the strain of the long voyage.

Fox representative has been very sick practically right from the time he first arrived in Australia.

## Jannings Set

NDLS Films Co. April 8. that Emil Jannings will be working exclusively for it next season.

Maintained that Jannings will enter no contracts at home or abroad and merely have the lead in two N.D.L.S. films, one modern and one on a historical theme.

Jannings' optional contracts with KLM-Film has been amicably cancelled.

## NEW ANZAC PIC PROD. CO. WITH BRIT. EXECS

Sydney, March 19. A new producing unit contemplates entering the local field in the near

Arrangements are said to be proceeding between the powerful Associated Newspapers and a leading British company for the execution of a studio in Sydney to compete with Cinesound.

Understood that agreement will be reached within the next few weeks, and that a British director and assistants will come to Australia, for the purpose of making pics. Also understood, that British screen players may make the trip at the same time.

Story has also been floating around that an independent group has been flickering in America for a director and players to make pics here.

Insisted that should the government give a favorable decision on the quota question, heavy capital is ready and waiting to back new producing units here. Depends on the government's attitude entirely.

## Czech Studio Shuts In Anticipation of Diplomatic Finale

Prague, April 18. Czechoslovak Barradov film studio has stopped film production, as it is awaiting the decision of the Czechoslovak state film office as to the future increased entry of American or other foreign films.

Decision of the state-subsidized Barradov studio is due to the fact that number of its own production of domestic films in the future will depend on the increase or decrease of the quota entry into Czechoslovakia of American and other foreign films. If U. S. picture companies agree to return to the local market, it will mean that there will not be an urgent need of much home product, and vice versa.

Latest offer of the Czech government in attempts to clear up the differences with the United States is to arrange a new quota law on a five-to-one basis. Despite the fact that the Czechs have received a more lucrative offer from the Germans by way of a seven-to-one quota, George R. Canty, American commercial attache, turned the offer down cold.

Americans walked out of Czechoslovakia almost two years ago in objection to quota and tariff requirements which U. S. firms considered exorbitant. They are still standing pat, all companies being out with the exception of Radio, and content to remain out.

## GOEBBELS ASKS FILM EMBARGO

**Tells Filmmers Home Market Will Supply Sufficient Product and 'Distributors Need Not Look Elsewhere'**  
—Asks Them to Improve Product and Export Figures at Same Time

### FIGURES ON RECORD

Dr. Goebbels assembled some of the leading German film men including Scheuermann (film chamber), Dr. Klitzsch (Ufa), Dr. Henckel (Tobis), Dr. Bellitz (Reichskredit), Carl Auen (film chamber) and Willi Krause the Reichsfilm-dramaturg, and told them that all possible measures must be adopted to improve the quality of German film production. It is today watched carefully the world over as a product of national socialist culture, he said, and must therefore materially and artistically be adapted to the spirit of the new young Germany.

This is not to mean that stress of domestic production be laid on political tendency films, he said; on the contrary, good feature films must be produced, showing German life artistically and free of "filmmour". Dr. Goebbels frankly acknowledged that while a number of recent German films met these requirements a larger number of films failed entirely.

Better protection against foreign competition, which is able to work under more favorable conditions, was called for. Measures should be enforced immediately aiming to further German film production more effectual than hitherto, he said. Also special attention should be devoted to the export problem, since German films must be regarded as the best means of propaganda for new Germany.

Real kick of the official attitude was in the last paragraph, and is apt to rouse surprise abroad.

The German film production now at work will produce sufficient films to meet the requirements of the German film theatres, he said. Distributors, therefore, need not look for foreign films to cover their demand.

With regard to Goebbels' last quotation, the records show that in 1932 German production covered only 60% of the total consumption in that country, and that this figure dropped to 55.3% in 1933. Nine-and-a-half features—as per the 1933 figure—would have to be replaced by domestic product to establish self-sufficiency on the German screen.

## SVENSK CRITICS PAN GARBO'S 'CHRISTINA'

Stockholm, April 18. Greta Garbo's "Queen Christina" (M-G) had its Scandinavian premiere in Helsinki, Finland, and was panned roundly by the critics.

Papers called film tasteless and not true to historical facts.

## Ad Films Cause Riot

Prague, April 7. Audience which attended the first performance of the Prague of Eisenstein's film, "Storm over Mexico," at the Alfa theatre, indulged in a boisterous demonstration.

Directed, however, not against the feature film, but against the tiresome and longwinded advertising films which delayed the presentation of the chief film.

## Favorable Decision to Wm. Fox's Am. Tri-Ergon May Ultimately Keep German Films Out of the U. S.

### Films for Actors

Barcelona, April 8. Spanish actors do not kick at a 14-hour working day, seven days a week, but they do raise a howl about not being able to see the latest pictures unless while working.

So the Callao Cinema, in Madrid, is organizing a series of shows at which the film hits of the year will be shown, commencing at 2 o'clock in the morning and to which only members of the Actors Federation are to be admitted.

prosecution of his injunction against certain exhibitors in connection with alleged violation of contractual rights which American Tri-Ergon claims to hold with Ton-Bild Syndikat. William Fox's personal patent company may be the instrument under which German films would be banned in America.

American Tri-Ergon is suing 19 exhibitors of German films in this morning and the suits are expected to come up for trial in the fall.

The company moves closer to its injunction attempts when the Appellate Division of the N. Y. Supreme Court on Friday (13) by a 3-2 decision granted American Tri-Ergon the right to sue on the alleged grounds claimed. By so doing the Appellate Division reversed the lower court which originally dismissed Tri-Ergon's suit against the same defendants. Grounds for dismissal in the lower court were that none of the defendants are in a contractual relation with any of the plaintiffs. Additionally the defendants claimed that Tri-Ergon did not sufficiently allege that they (the defendants) had knowledge that the distribution by them of Tri-Ergon films within this territory constituted a violation of Tri-Ergon's contractual rights with Ton-Bild, or for that matter Kiangfilm.

Defendants include Max Goldberg, Leo Brecher and Associated Cinemas of America. In essence that group is the biggest importing and exhibiting group for German films in America.

**Wide Significance**  
The Appellate Division decision reversing the lower court's ruling has, even wider significance on exhibition in the U.S. generally, for it grants Tri-Ergon the right to enjoin anybody (if ultimately successful) from using, distributing, selling or exhibiting films in the U.S. made through Tri-Ergon sound process.

This injunction against the defendants exhibiting such films is the principle relief which Tri-Ergon presently seeks against the 19 defendants involved in the present suit. What an injunction will be granted depends on the trial which will come up in the fall.

Associated with American Tri-Ergon in the present suits are the Tri-Ergon, A.G., and the Tri-Ergon Holding, A.G., both the latter being foreign corporations. Tri-Ergon, A.G. is a Swiss corporation.

Through various negotiations which began in 1926 and culminated about two years later, American Tri-Ergon gained exclusive rights in the U. S., Mexico, Canada and the West Indies to the Tri-Ergon sound processes. At the same time Ton-Bild Syndikat, A.G., a German corporation, was granted certain rights on Tri-Ergon patents but the territory granted the American company was expressly excluded.

Later Ton-Bild made an agreement with Kiangfilm, another German electric, and it is now claimed that between the two German firms they have conspired to engage in unlawful competition with American Tri-Ergon in the contract territory. It is alleged that pursuant to this claimed conspiracy, the defendants, including the Universum Film, A.G., have been manufacturing and distributing films in the territory allegedly known to be exclusively with American Tri-Ergon.

Noted counsel is representing the American Tri-Ergon company in these suits. Among these are Benjamin Reass, Daniel G. Rosenblatt, Felix S. Cohen and David L. Podell. The first three are members of the downtown firm of Hirsch, Newman, Brown & Fowler. Louis Nizer of Phillips & Nizer; Arthur B. Krim

## U HAS BUILDUP PLANS FOR GAAL, BUT—

Budapest, April 7.

Joe Pasternak, production head for Universal here, has cancelled production of a picture starring Francy Gaal, third day of shooting and gone off to Paris. Nazi Germany's attitude against U's past product is the reason given.

Pasternak made three Gaal pictures here for Universal in the Hunian studios, making them all in Hungarian and German versions. 'Cubi', latest of the pictures, however, has been banned in Germany because Miss Gaal is a non-Aryan. Not enough money in straight Hungarian pictures, Pasternak feels; unless a German version is attached, so he got U's permission to call the whole thing off.

In Paris, Pasternak will attempt to line up production of Hungarian-English-French pictures, if possible. Otherwise he will forget Budapest completely, he claims, despite the fact that Universal is anxious to build up Francy Gaal, with a view of eventually bringing her to the U. S.

## HYAMS DEAL FOR THREE MORE LONDON DELUXERS

Hyams Brothers, most progressive of indie picture theatre owners, are in the midst of a deal to acquire three more deluxer houses. Boys are keeping it very quiet, but understood circuit is owned by H. A. Yapp, also an indie, and comprises the Forum, Fulham, the Morden Cinema and a house in course of construction in Ealing.

Forum is in thickly populated spot in London, while the others are in outer London. Houses are understood to cost \$20,000 and purchase is to be in the form of rent over a period of 10 years.

## Tough for Indies

### In Australia Now

Sydney, March 19.

H. Ehrenreich and Al Aaronson arrived here to place Monogram product on the Australian market. Got here in the midst of the film battle and under the circumstances will have a tough time getting started.

Jack McCurdy, for Columbia, had a hard time getting 'Lady for a Day' placed, but finally came to terms with General Theatres, after dickering with the Pullers, for a spot.



RADIO CITY MUSIC HALL-APR-19.

# STAND UP AND CHEER!

THE SHOW OF 1,001 SURPRISES



with  
**WARNER BAXTER**  
**MADGE EVANS · SHIRLEY TEMPLE**  
**SYLVIA FROOS · JOHN BOLES**  
**JAMES DUNN · "AUNT JEMIMA"**  
**ARTHUR BYRON · RALPH MORGAN**  
**NICK FORAN · NIGEL BRUCE**  
**MITCHELL & DURANT**  
**"SKINS" MILLER**  
**and STEPIN FETCHIT**

Produced by WINFIELD SHEEHAN  
 Associate Producer and Collaborator  
 on Story and Dialogue: LEW BROWN

Screen: Hamilton MacGadden, by c. Lew Brown,  
 Story: Lew Brown and Jay Gorney, Dialogue: Screen  
 by Sammy Lee, Director: Ralph Spence, Story  
 Idea suggested by Will Rogers and Philip Klein.



## VIVA VILLA

Metro production and release. Stars Wallace Beery. Directed by Jack Conway. Screened by the book by Edgmond Pincham and O. S. Stan. Adapted by Ben Hecht. Musical score, Herbert Stothart; musical consultant, Juan Aguilera; camera, James Wong Howe and Charles J. Hall. Criterion, N. Y., twice daily, \$2.20 top, commencing April 10. Running time, 112 mins.

Pancho Villa.....Wallace Beery  
St. Teresa.....Donnell F. Kelly  
Johnny.....Stuart Erwin  
Emilio Chavito.....George E. Stone  
General Carranza.....Richard Dix  
Rosita.....Katherine De Mille  
Villa's Father.....Francis X. Bushman  
Madro.....David Dumas  
Bogey Boy.....Francis X. Bushman  
Don Rodrigo.....George Regas

'Viva Villa' is a corking western. It's not a \$2 picture but okay box office which, even if the native American market from the femme stunts may not go for it as solidly as the production investment warrants, augurs much for ultimate profit from the Latin market, notably the Mexican fans.

It's a big, impressive production which on the spec alone compels more than passive attention, although there are many opportunities for captious commentary to its virility masculine appeal. One negative aspect is the brutality which, realistic enough perhaps, is bound to deter femme interest. In a general way, however, the intent of the total structure, which sets out to make Beery's Villa appear as a somewhat sympathetic and quasi-paternal figure.

To American cognizance Villa is a newspaper legend that's synonymous with lawlessness, bloodshed and general gaudy theatricality. Despite the evidence which Stu Erwin's Johnny Sykes enjoyed (he plays a counterpart of the real John W. Roberts, instead of Hecht's correspondent, traveling thru Villa through all his campaigns), the American Hearstian press pictured Villa as a bad 'un, and so consequently Hecht-Metro's endeavor to somewhat glorify this Mexican marauder is a rather free 'n' easy, catch-as-catch-can version of his historical actuality which leaves much that is wanting.

Despite the explanatory foreword that it's a very free biography, the picture's numerous liberties concerning themselves with the Catherine, Henrys, Christmas, and Rothschilds has created a cinematic standard which has attracted the fans to expect authenticity in basic salient facts, even if obviously colored perforce with Hollywood fol-de-rol.

Beery's vocalization, apart from the basic screen material, lets Pancho down too much. His Villa is a hybrid dialecter, neither Mex nor gringo, and his accent, tho' it differs alongside of Leo Carrillo's charming dialect or the contra-renegade version as done by Joseph Schildkraut at Fox, both impart an unctious, and a style to their cruelties that makes Beery's boorish Villa show up too sadly.

There are a number of other fine performances which further handicap not only Beery but George E. Stone's conception of the Mex ghost-letter writer, and the fact that his Emillion listen like a Hester street pen. On the affirmative side the effeminate correspondent of Francis X. Bushman, and the exceptionally worthy 'gentle Christ' foil characterization by Henry B. Walthall stand out historically. Edwin also is somewhat lacking in spirit, although satisfactory in the main.

The two principal femmes are well handled by Fay Wray as the sympathetic antagonist who is initially assaulted and assassinated by Villa; and Katherine DeMille (Cecilia's daughter, who manifests much talent) likewise. The latter's personality registers as one of Villa's casual 'brides' whom the sotted Johnny Sykes abducts in mock-marriage ritual.

Patently the cutting, editing and re-modifications for benefit of Mexican Governmental sensitivities have done the sum total little good. Villa here is a compromising brigand. The vacillating aspects of Beery's assignment as a leader in the studio and mid-production editing that is somewhat confusing. Yet, apart from all these captious manifestations there is no denying the fact that the impressiveness of the production in toto. The handling of the mob scenes on field of battle and in supplicating humbleness was no mean task.

The negative femme aspects, apart from the corporeal brutality on Fay Wray's person, are general in that it's a rather unappealing film. The scene where Villa decrees that his vanquished military opponent (Schildkraut) be devoured by the natives, and has been smeared with honey, is likewise not for sensitive auditors.

Film runs 112 minutes, too long. There is a misdirection anti-climax which sags the picture, and having been pitched high dramatically. The necessity for a renewed dramatic crescendo is as a cinematic hypo and never quite at

tains the same natural pitch of the early dramatic progression. Along with the montage credits, the skillfully orchestrated score by Herbert Stothart, blending the native Mexican melodies with his own synchronization, does much to enhance the visible-audible presentation. 4bet.

## Looking for Trouble

20th Century production. United Artists release. Directed by William Wyler. Starring Wallace Beery and Jack Oakie. Original story by J. R. Brennan. Screen play by Leonard Franking and Elmer Harris. Film edited by Spencer Tracy and Richard Day. Joseph Wright, Musical director. Newman at the Rivoli, N. Y., week beginning April 11. Running time, 77 mins.

Joe Graham.....Spencer Tracy  
Bethel.....Constance Cummings  
Clay.....Jack Oakie  
Dan.....organ Conway  
Marie.....Arline Judge  
Edith.....Ludwig  
and Max.....Joseph Stevens  
Martin.....Franklyn Ardel

Looks doubtful. This film may have been intended to be the saga of the lowly lineman, the phone equipment repair man. However, what the film actually does is present an attempted good-will pangenetic in celluloid for the telephone company. It's a blatant utility plug. But that won't affect its reception so much as a hedge-podge plot and certain banalities of dialogue.

It's useless to describe the plot because it's too involved. Suffice to state that the plot cares all in one for a double romance, a fire, a bank robbery, an auto crash, a murder and the Long Beach earthquake. Though it's a utility plug, the Tracy and Oakie are the heroes. Arline Judge and Constance Cummings are the heart interest. The girls play as telephone operators and the boys are linemen. The picture handles the laugh assignment very well.

Among the dialog gems are such cracks as one lad makes to another about 'cooling' can in January, and 'pulling a live wire' in the pants. Additionally, there's a flash of a call house. Looks like the makers took every recipe of plot making and not left them in one's hands.

It's doubtful whether the Tracy-Oakie combo can lift the thing above an ordinary destiny. Sham.

## I BELIEVED IN YOU

Fox production and release, featuring Rosemary Ames, Victor Jory, John Boles. Directed by Irving Cummings. Story by Robert Emmett Doolittle. Screen play, Barney McGill. Camera, Art Mayfair, N. Y., commencing April 10. Running time, 90 mins.

There might have been something more in this idea if it had been handled skillfully over the easiest way, with the result that the story lacks buildup. It started out to be a pseudo-expense of the profession, having pulled a line to that line something might have come of the effort. Instead it goes blah.

Victor Jory, as the radical, should have been made the lead man, but instead it's mostly tossed to John Boles, who is not given anything to do. There is some good photography in the first half of the picture, but in which Fox shines, but general camera work is too often soft without being correspondingly artistic, and better than the dialog it records.

Gets off to a nice start with the men coming from the mines and the sun and the yellow for the day up a strike. They are beating him up when the state police arrive. Jory escapes in the tumult. He hides with Rosemary Ames. She is broke and about to be evicted, so she falls for his bunk and goes to the city with him. Her crowd all gets evicted. He is then forced to sell a picture at auction. She slaps Boles' face when he kids the painting and goes along with Jory.

Boles offers to back her crowd for six months to the mine. He is never their poverty which is holding them back. They all fall down, and when she hears Jory making love to another girl, she heads for the docks, but is rescued from drowning by recollection of his preachings and goes back to her studio. Her first book is taken by a pair of enthusiastic buyers. She is then told of her failure to Boles, who does not collect his bet. There's the hint that in time he'll slip the ring on her finger. The picture ends with a more artistic touch than the old-fashioned cliché.

Several spots where the story is easily taken for granted. It never develops much action. Miss Ames does well in her first lead assignment. She's not powerful, but strong enough for her part. Boles has to walk through, since there's nothing else to do, and Jory gets a chance to show just what he could have done with better opportunities. Oh.

## Miniature Reviews

'Viva Villa' (Metro). Glorified western starring Wallace Beery. Not a \$2 picture but strong box fodder, handclapped a bit for its abnormal masculine appeal.

'Looking for Trouble' (UA). Too much of a plug for the phone company, and additionally suffers from an over-packed plot and certain dialog-fallings. Tracy and Oakie top.

'I Believed in You' (Fox). Some idea, but lacking punch in plot and direction. Sub-program release that will serve in a shortage.

'As the Earth Turns' (WB). No one in cast for the box office and padded a little, but interesting screen entertainment. Stars Raft. Story, action and direction too unconvincing for U. S.

'This Man is Mine' (Radio). Re-telling in modern, sophisticated setting of the eternal triangle. Better-than-average programmer for the more enlightened audiences.

'Sing and Like It' (RKO). Entertaining comedy. ZaSu Pitts best name for marquee but not big enough.

'Fighting Ranger' (Col). Bona-fide genuine and broad-mild western. Action guaranteed to please those that like this class of picture.

'The Moth' (Showmen's). Poorly made and acted. Only for the smaller double-billers.

## AS THE EARTH TURNS

Warner Bros. production and release. Features Victor Jory, Victor Jory, Green. From book of same title by Gladys Hasty Carroll; adaptation by Ernest Pascal. Photography, Byron Haskins. At Strand, N. Y., week April 11. Running time, 72 mins.

What 'As the Earth Turns' may lack in box office, it makes up in entertainment. In spite of the fact that it could have been edited more closely to take out the slack, it is the sort of story when told as here told, that commands attention and favor.

Picture's running time stands at 73 minutes. This is longer than it should take to screen 'Earth Turns', even if its tempo appropriately should parallel the tediousness with which the earth revolves from one season into the next for a backwoods farmer. The director, Alfred Green, has given the picture much of its beauty by pacing it that way; the very things happen for a farmer, yet there are stretches where detail could have been held down.

Paying only minor attention to the fields and a farmer's toil, adaptation and direction stick closely to the people concerned in the story. The conclusion of the story, with its troubles, emotional conflicts, loves, etc.

It may appear a little unusual to expect desert heat in Maine over the summer, but the story's laid there and that's that. So far as the heavy snows of the winter and the struggle of poor farmers are concerned, Maine is okay, however, the picture does show the plates on a car looked suspiciously like Minnesota, which, it would seem, would have been a more fitting scene.

Three families form the nucleus of 'Earth Turns', all neighbors, and something to complain about in each. Two are old settlers, one is a householder, the other headed by a shiftless, lazy farmer. Third consists of a Polish family from Boston lured to an attempt against the soil by an ambitious son.

Pivotal love story is built around the Polish lad and the simple, patient daughter of one of the other families. It reaches the desired conclusion after numerous misunderstandings, delays and other drawbacks, not the least of which surrounds the interrupted farming ambitions of the Boston hero turned farmer. One of the best up a discontented sister of the heroine breaks away and also goes to Boston. The boy returns, however, in time for a happiness fade-out.

Jean Muir gives a striking performance as the farmer's daughter, whose sympathy is with the farm, and the struggle of her boy friend. She holds the picture together, if anyone does, but numerous others in the cast are also tip-top on their assignments, notably Donald Woods, William Janney, David Landau, Dorothy Peterson, Dorothy Appleby, George Law, and Arthur Hohl.

## DOROTHY STONE

'Look for the Silver Lining' Musical. 30 mins. Mayfair, N. Y.

Vita. Nos. 1664-5-6

A three-reeler which could easily have been run down to 20 minutes or so and in that running time have contained everything of production and entertainment importance the release shows. Nothing more than milks on its comedy, subject must depend on its musical numbers and background to pull through, which is just about all it does.

'Look for the Silver Lining', from the show 'Sally', with Dorothy Stone as Sal, forms the back round, with action opening in a mythical kingdom in Europe and the film cutting back to America. Gus Shy plays the Grand Duke who, broke in America, becomes a dancing waiter, while Miss Stone does the check-girl who blossoms forth as a steppier herself.

Miss Stone does a couple of numbers with Stanley Smith that please, in addition to a big dance number with a male ensemble. This portion is given a garden party background. Gertrude Niesen out in here for a couple of songs, agreeably so.

On the finish, when a revolution breaks out, Shy and his former restaurant day friends board a plane for an escape. They display borrowed royalty silver as reprise of 'Look for the Silver Lining' comes up for the fade.

## 'GOING SPANISH'

Musical Comedy. With Ed Hope and Leah Ray. 32 mins. Rivoli, New York

Mediocre stuff, but mention only because of Leah Ray, whose singing and acting is the one good point of the piece. She proves worthy of bigger and better film consideration. This girl singer is known on both coasts through her radio work and club engagements with and without the Phil Harris band.

Ed Hope, male lead, from vaude, and more recently from legit, gets anyone does, but numerous others in the cast are also tip-top on their assignments, notably Donald Woods, William Janney, David Landau, Dorothy Peterson, Dorothy Appleby, George Law, and Arthur Hohl.

The casting is excellent, but among those picked to do 'Earth Turns' there is none who will stir a breeze at the box office. With a few more pictures, a good one, Miss Muir is very likely to bring a craft, however. She's a distinct type for whom parts must be carefully chosen.

'Earth Turns' includes a number of clever kids, who are woven into the action and steered along with tender care, effective simplicity at underlining the main theme.

Settings and the many extras form a compelling background for the story. Photography excellent. Char.

## TOBOGGAN

(FRENCH MADE)

Paris, April 8.

G. M. L. Production, Gaumont Franco-Film Aubert release. Directed by Pierre Gervoy; scenario and direction by Henri Bataillon. Cast includes John Anderson, Francis Desmays, and Raymond Cordy. Presented at Rex, Paris. Running time, 80 minutes.

Value of this film lies largely in the long, fast and furious fight sequence by Carpenter and John Anderson, middleweight champion of Europe. Picture also reveals Car as a good natural actor, and may mean a change in talking pictures. He's still in fine physical shape and, stripped to the waist, has lots of sex appeal.

He's used in his own character with a thinly veiled name in a story about a fighter who tries to make a comeback and flops. Arlette Marchal, long in films here but lately grown somewhat too thin for the screen, plays a girl. Carpenter takes away from an apache with a powerful one-two and makes his own. She pushes him into the corner, and he comes back, for the sake of the dough, and when he's licked she ambles with the producer, who made her while the pug was winning.

Cinch for an inexpensive remake, because not only the fight sequence but some training shots and an opening sequence showing Paris being taken over, can be used with the original soundtrack. Old silent newswreel stock of Car in his great days are used as reminiscences, with his voice in French explaining the picture. The French version is a possibility for the sake of the fight, Car's name and genuine French boxing atmosphere shown. Stern.

## 'SEA SOR'

Farce. 18 mins. Mayfair, N. Y.

Thin fare developed to carry

along specialties by Arthur Tracy, East and Dumke, Baby Rose Marie and Martin's Marlowe. The Collins carries the comedy thread. He's stowed on a boat, but has a false cap front when he goes to see his girl; the daughter of a police captain.

Police charter the boat for their excursion. Collins steals the captain's uniform, and the captain has to steal a dancer's fans. Specialties are supposed to be offered on the excursion. Baby Rose Marie is apparently performing on a battleship, others are on a Catalina Island boat and on some craft in New York's East River.

Just a patchwork that doesn't rank very high. Ohio.

## 'MANAGED MONEY'

Juvenile Sketch. 20 mins. Mayfair, N. Y.

One of the 'Frolics of Youth' series, intended chiefly for juvenile appeal, but carrying interest for adults through the work of Shirley Temple, the youngest of the troupe admirably.

Junior Durkin and his pal go into the desert to look for gold to pay the tuition at a military school. They meet a crazed prospector who has plenty, but when they get it home it proves to be pyrites. The prospector blows himself through the roof fooling with chemicals in a laboratory, and the shock restores his memory. He's the head of the school, so the boys go cadet, anyhow.

One of two smart bits of business and the boys in turn in good performances, but it's the little girl who makes the real hit. Ohio.

No break in this short. The chatter, locale and action of the ridiculous kind which impels little laughter. Plot's one of those hashed out crowd-pleasers that can't take a real amusement. Sham.

## TRUMPET BLOWS

Paramount production and release starring George Raft and featuring Adolphe Menjou. Screened by Stephen Roberts. Screen play by Porter Emerson Browne and J. Parker Read, Jr. Adaptation, Wallace Smith. Camera, Charles Rosher. At the Paramount, N. Y., week April 13. Running time, 68 mins.

George Raft, as the Mexican bandit Pancho Gomez, is a real find. He's a Chulita.....Frances Drake  
Pepi Sanchez.....Sidney Toler  
Chato.....Howard Lang  
Camacho.....Richard Dix  
Francisco Ramirez.....Nidia Velez  
Benito Ramirez.....Douglas Wood  
Ramon Ramirez.....Lillian Elliott  
Lupita.....Katherine De Mille  
Inspector.....Morgan Wallace  
Grandma Albrantes.....Gertrude Norman

Paramount's addition to the fast-moving cycle of Mexican pictures, and a weakie. Bull-fighting, bare dirt and love are clumsily woven into an unconvincing story and neither acting nor direction help.

Menjou, as the boy who, all alibi, by simply pointing fingers at one another, almost all departments having fallen down in one spot or another. From Paramount's standpoint, the picture is a good one, but out for U. S. consumption and to be re-installed for showing in Latin countries) will save it, the foreign rights price is otherwise a real healthy returns to make up losses picture will incur in the home stretch.

George Raft is cast as the matedo, a bandit and a wife. He struggles hard with the role but never completely manages to make it, except for one small sequence in the bull-fighting towards the end of the picture, and there's too fat.

Raft has been educated in the United States and comes back to Mexico to the ranch of his brother, Adolphe Menjou, a Mexican bandit who has been in the States for love with the same girl, both get into fights—over the girl and other items, both accuse each other of cowardice, and go out to do daring things. Then they're both killed at pretty stupidly, and mighty unconvincingly pretty nearly all the time. Raft, of course, gets the girl, and then she goes back to her farm in arm and a very smile on his face.

Not only is story weak but dialog is bad and casting hopeless. Hard to see Menjou's performance is not much easier. Hard to see the suave Menjou as a tough Mexican bandit. Almost any other kind of bandit, perhaps—but not Raft. Then there's Frances Drake. She was Frances Dee when Paramount imported her from England not so long ago. She ought to go past in films that hardly when cast as a Mexican dancer. (Continued on page 32)





The comedy successor to  
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ONE NIGHT"

JOHN  
*Barrymore*  
20<sup>TH</sup> CENTURY  
CAROLE LOMBARD  
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"It's immense! — I have never done anything — I like as well as — I do this role!"

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*Elissa* LANDI  
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**SISTERS  
UNDER  
THE SKIN**

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**FRANK MORGAN  
JOSEPH SCHILDKRAUT**

Story by S. K. LAUREN

Adaptation and screen play by  
**JO SWERLING**

Directed by **DAVID BURTON**

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A C O L U M B I A P I C T U R E



(Continued on page 63)



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# **ALL MEN ARE ENEMIES**

with

**HUGH WILLIAMS  
HELEN TWELVETREES  
MONA BARRIE  
HERBERT MUNDIN  
UNA O'CONNOR  
HALLIWELL HOBBS  
HENRY STEPHENSON**

Produced by AL ROCKETT

From the novel by RICHARD ALDINGTON

Directed by GEORGE FITZMAURICE



# EXPLOITATION

By Epes W. Sargent

## Park Gags

Before the park season goes into operation try and contact the type man. Supply him with cutouts of your regular stars, mounted on a dull ground and with their heads cut off to permit the letter to place his head where the lithographed head should be. If you can get a three sheet of some coming picture, it would be a good idea to supply one of these. It will appeal to the smart crackers who will show their own faces on a poster ad for Gable or Raft and think it a hot number. Leave the lettering in on this.

Last year one park man made a nice cleanup with a cutout of Joe Brown, with his mouth open. Golf fans paid to try and loft a ball through the open mouth from a distance of 20 feet. Other stars can be tricked to make a similar appeal. If there are not many golf fenders, try having them throw tennis balls. It's anything to get your stars before the holiday-makers who are playing hooky from the theatre. Most concessionaires will be glad to display a banner for the weekly change in return for an occasional change of posters.

Many managers with a late run is planning to post paper for 'Wild Cargo' in a shooting gallery. Certain vital spots on the animals are ringed, with the cigars going to the gamblers who cut the spots. Dated 24-sheet will have to be renewed now and then, but it's a preferred position and worth the cost. If it's a big dog, the shotgun man will split the cost. Lots of spots around an amusement park where the posters can be worked in. And they'll pay.

## Ganged to Fit

Edgar B. Pearce, manager of the Biscayne Plaza, Miami Beach, and his publicity man, Truman Moulder, worked out a stunt to fit 'Blood Money' recently. They decided to call for no extravagant publicity, but they wanted to call attention to it. They worked up a nice business with 5,000 pieces of stage money, overprinted in red.

The copy read the star, title, theatre and playdates. A week in advance the cashier slipped one or two in every bunch of change calling for paper money and also slipped them to the silver shavers. Laundries, bakeries and others put one in each paper envelope, and the cashier put a bill into the pocket of each suit cleaned. A bank was promoted for a showing of stage money with a card reading, 'For safety, use one of our safety stamps in books.' For excitement, see George Bancroft, cashier and put into hotel letter boxes.

Two men, one dressed as a cop and the other as a gangster, paraded the beach handcuffed together. The teaching outburst of the picture to make good, so they came and were satisfied. Overbooming would probably have had a reverse effect.

## Was the Candy

Larry Cowen, publicity-advertising plenipotentiary at Sydney Cohen's Fox, Brooklyn, last week arranged a tieup with Namm's Store and got real Olanarky. Producer of the stage shows at the Fox, to put on a special number, Namm's furnished plenty of candy and the line girls passed it out. The girls of the candy taking from the stage, the other contingent going up the aisles handing it to patrons. Olanarky had a special song number, 'Sweet and Lovely,' written to fit the candy-distributing idea. Tieup with Namm's included advertising in all papers and displays all over the store.

## Artist in Lobby

Lincoln. Unconsciously, George Monroe at the State theatre here, stumbled over as neat a stunt in lobby as he had ever thought out. Late in getting up the art for the front on the opening day, his artist did the pencil sketch of the play-ers in the picture, 'I Believed in You,' right in the showcases. Passerby stopped and blocked the street. After focusing attention on the house in his mind, a large number bought the pastebards.

## Boosting 'Bar'

Seattle. Biggest campaign since 'Turbofoot Annie,' which means for almost a year, launched in the lobby for the Evergreen circuit. 'Hollywood' opening, with klieg lights, and radio blarney society notables, on a 30-minute hook-up Northwest broadcast. Society flits who know the elite spelled 'en,' 'Bithered over KJLR.

For first time locally sound mixes were shot into the lobby to be thrown on screen during the show. ing this week of the film. Many tieups made with stores and other

blz houses. Best of these was with Western Union, 5,000 postcards going out to as many persons who got telegrams in reg course of biz, with the ad, on one side of card stating that the 'Wonder Bar' cast uses W. U. to 'keep in touch with widely separated families.' On the other side of card, study wires Al Johnson, Seattle going to have the biggest premiere opening in the history of the city for your new marvelous picture.

## Reversing the Call

Several managers are using the idea of the name-in-the-lobby for free ticket idea to get them down to the house, but one house head figured that this might not get everyone down, and there might be a chance to reach the listless.

Town is too small to have a telephone toll service, subscribers being on a flat rate. He announced that the curious might call up the theatre to see if their names are on the board. Telephone girl has a duplicate of the list at the switchboard and can make her voice sound genuinely regretful when she tells a caller-upper that he's not due for a ducat. Tells him a little about the show to convince him that it's a real loss and a slight upturn in the average is reason to believe that the gag is pulling them down in the evening if they can't drop past during the day.

Gives from \$5 to \$50 chances to plug the picture to people who call up and who might get sore if they had to answer the phone at an inconvenient moment.

Girl, she has established friendships with a lot of the women patrons who call up every day to find out about the picture, the house changing daily. One big advantage is that no time is lost waiting for people to come to the phone, since they do the calling.

## Too Many Cats

Edmund Howard, p. o. for Joe's Rochester, was 'Looking for Trouble'—and found it—when he thought up a swell stunt to call attention to the film of that name.

His next ad, for Friday the 13th, black cats and blondes, so he put an ad in the paper asking for 200 black cats delivered at the theatre at 10th and on the 13th. He figured on getting maybe a dozen from which to 'pick a few to be held by a couple blonde ushers/retes for a photo.

His troubles began later. First the Humane Society and numerous other animal protectors were in his face, the cats, sure, but no proper handling. Then he got more cats than he bargained for. Theatre lobby threatened to become a three-ringed circus with frightened and snarling felines scurrying for a round with the nearest rival. Owners all wanted their pets used and finally the blondes balked at the idea of getting clawed by armfuls of angry cats.

Pictures were tame affairs. Cat owners were pacified with passes. Howard's cats were fun to grow and went in to view the film.

## Lobby Show Pulls

Indianapolis. Manager Marcel Cohn of the Indiana City theatre showed to the front of the house to draw in the crowds for double feature bill. Ballyhoos consists of fashion models in girls wearing gowns furnished by local department stores, and Rolla Clark, who eats lass, nails, fish hooks, and plates. Entertainment performance is staged in the lobby of the theatre. Indiana is finest de luxe house in the state.

## Doubled Up

Omaha. The publicity department of the Blank theatres under the direction of City Manager Joe Rosenfield functioned on all four last week to put over two pictures with the same gag. A laundry was persuaded to take a half page using material from the film 'White Lies' and a brewery went for as much as 'Bottoms Up.' And both ads landed in the daily with the highest rate.

## New Haven Gags

New Haven. Eric Wright's plug for 'Ripide' at Poli's was a contest on the team of Shearer and Montgomery. Idea was to name five previous pix in which these two players had appeared. Catch line was run in newspaper giving leads to titles, and prizes were Oakleys.

At the College, Ben Cohen tied for first in the spot race for gag on 'The Show Off.' Stunt was a contest to name outstanding show-off in every line of sport—baseball, football, etc. Oakleys went to competitors of ten best lists. An additional prize was given for the best list of three nominations for 'The biggest show-off in New Haven.'

## Nice Work

When he gets busy, W. Buchanan Taylor, general public relations man in London, can canter over the line an easy leader. He's the same chap who recently got a booklet for a new hotel with John Drinkwater writing the copy.

Now he sends a booklet of 24 pages for Lyons tea shops, the Childs, plus, of London. Fully a year before other American Legion began to ask the whereabouts of Elmer, the phrase 'Where's George?' became popular in England. Taylor capitalized on it with a series of sketches, changed weekly, for the Lyons newspaper ads. Each showed a missing George and explained he had gone to Lyons, a coined word for lunger Lyons.

These were so clever that a booklet was made up of some of the best, and an enormous edition was grabbed by Lyons' patrons. The demand resulted in a new edition, and will probably be followed by others. It's a smart capitalization of a widespread idiom. One reason it's mentioned here is that every sketch rates a smile and about half of them are better than the others. George is shown from the front and the plane going down stairs, steps out of his frame in a picture gallery, is missing when the twins arrive. Same gags can be tied into the Travelers Insurance Agency at the theatre. Well done, they'll mean coin.

## Donuts and Radio

Hartford, Conn. Warner Brother's State theatre in Manchester has secured a hook-up with radio station WTIC that will mean business, prestige and good publicity. Twice a week the State theatre, six days a week, from Hartford, and four merchants are broadcasting on remote control from the theatre. The broadcast being in the theatre, the city's population is invited to attend the shows and following the broadcast are served doughnuts and coffee by one of the advertisers of the hook-up. The cost for the hour is estimated to be \$500 a month but costs the State only \$50 a month through the co-operative plan. It is possible that the Travelers Insurance Company, owners of the broadcasting station, will attempt tie-ups in other nearby towns.

## Reverse Letters

There seems to be a tendency to revert to the old method of theatre ads and, forgetful of past results, managers are going for the gag because the ads look nice in the press books.

What real points is what looks nice in the newspaper and smaller than 12 point letter is going to be difficult to read. Sometimes it's im-

possible. In the press book with a nice black ink and surfaced paper the black and white yields sharp contrast. In the newspaper several things may happen. The varnish in the ink may be too thin and permit the pigment to spread just enough to blur the outline. The cut may pick up dirt which fills the line and gives an even more unsightly blotch, or the ink may be too light and give a grey and white instead of the strong black and white which is the only excuse the reverse cut ever had.

Theoretically a white letter on a black ground is the more distinct. It can stand out, if properly done, but even then practice over theory in that the eye has been trained to read the black letter on the white ground, and has to readjust itself to reading in reverse.

If the ads look attractive in the press book, let them stay there. That's where they belong. They are not for the newspaper pages.

## Long Distance

Harry Black, of the Rialto theatre, Glenn Falls, N. Y., went to Troy, 60 miles distant, for his centerpiece for a 'Wild Cargo' display. Had the idea he wanted a stuffed tiger and there was no furrier in Glenn Falls, he sent a dog to Troy and made the borrow there.

He set this on a pedestal with a title in illuminated letters in front, backed it with palms from a local florist and a couple of very large candles similarly obtained from a department store. Extreme backing was a sort of organ pipe effect contributed by the Chevrolet agency. In the center was a congratulatory telegram from Frank Buck, with the house's return message of thanks and self-congratulation on being able to obtain so important an attraction for its anniversary week. Anniversary, incidentally explained the presence of the candles. It all seemed to form a display that was worth the trouble of going half way to New York for the main figure, Black is not the sort of chap to regard the fact there were no tigers in town as a sufficient alibi.

## Good Imitation

State, N. Y., is putting out a card for Ed Sullivan's appearance there that follows the line of the 'Dear Friend or Sorry I mean you,' that was started on the rounds a dozen years ago. Gloria Swanson's being the name signed to the first one. Apollon's imitation of Sullivan's own list. It's an exceptionally good imitation of a hand-written card, being in a bluish black instead of the giveaway dead black.

Put into restaurant, drug stores, soda bars and cigar counters in the vicinity of the State and good enough to get attention.

# BEHIND the KEYS

years, left to spend six weeks in California. Doctor's orders.

Charlotte, N. C. Harry Hoyle, Jr., joined C. C. Sipe company, chairman of the operators, as manager of Carolina theatre, High Point, N. C.

Work started on new theatre building at Burlington, N. C.

Bronx, N. Y. Murphy out as manager of the Bronx theatre. Successor is John Hampel, former assistant manager of the Gotham.

R. Bloom, formerly in charge of a number of local houses, is the manager of the Central theatre.

Stadium theatre closed for the summer.

Installation of a stage policy at the Apollo in New Haven. The Harlem Opera House proved too much for the latter. Opera House has gone back to straight pictures.

San Francisco. Charles Wuerz, last with Fox West Coast in Long Beach, is now at the Orpheum for Fanchon & Maes, acting as assistant to Charles Caballero, manager.

Hartford. Louis Schaefer, manager of the Allyn, to Paramount New Haven.

Portland, Ore. Ron Harrington, for a couple of years assistant manager of the Liberty, transferred to the Fifth Avenue of Seattle. W. K. Hughes now replaces.

Omaha. Blank's Tri-State Theatres Co. acquired the Rivoli, Hastings, from the Monroe-Garvin interests. Ed Forrester will manage the Hastings house.

Charley Schlaifer, publicity man at the Paramount the past five

## Circusing 'Cargo'

'Wild Cargo' is just about what a manager wants to make it. He can play it with his hands in his pockets and the pockets will be empty. He can go to work and bag home the bacon with comparatively little effort.

One good stunt will be to get vacant store windows. These can be turned into cages by pasting strips of black paper on the glass. The paper used for film rolls will be just the thing. It is obtainable. In a pinch the lines can be laid on wood, asphalt, varnished and scrubbed off afterward. These cages house cutouts from the posters, and each animal should be spotted. A dozen of these along the street will tell the theatre will have a strong selling effect.

In even the small towns a perambulator, more or less on the lines of that used for the larger dates, is in order. A boy riding inside with a lion roar can give the necessary sound effect. Not necessary to rig up a loudspeaker. Make the crowd hear a heavy pull and a stout cord and a small boy can beat the zoo at feeding time.

Dress the lobby with cutouts and stage, and don't get as much interference with the show inside. And the manager who does not contact the schools is simply tossing money away. If it's a small town run, contact the schools in the smaller towns. Even possible to get the local boards to send the children down in the school bus.

Don't stop hustling until the last kick is extracted. For extra activities, for every exploitation gesture will mean more money.

## Window Values

Sometimes a campaign report will state the number of windows used for a picture. It may sound impressive, but it means nothing unless those windows were of real value. And a window card has no value unless it is conspicuously placed where it is most likely to catch the attention of the passerby.

On one occasion a Times Square house boasted it had window cards in 80% of the stores in the district. It was a fine achievement, but it was not correct. But a person deliberately looking for these displays sometimes had to look twice to spot the card, lost in a maze of other ads. It means nothing unless the window cards had been procured. Apparently the figures were correct, but fewer than a dozen of the displays were of real value. The others did not bring in enough to pay their own slight cost.

A window display is not good if it is merely tossed in among a lot of other displays. It has no value if it is set so far back that the text cannot be read. It is worse than useless if some nearby object kill it off completely.

One window with the card or still well down front is worth a dozen average displays. Take time to ensure prominence. Hook it, if possible, to the movie display. Play it up. A picture of Durante's schnozzle in the window of a performer with an allusion to his capacity for enjoying the odors will be worth a dozen average windows. Unless they can be made to really work, window displays only represent a loss of the cost of material.

## Real Wonder Bar

Baltimore. 'Wonder Bar' showing at Warners' Stanley got a good plug out of a tieup management effected with Hutzlers, loop department store.

Window dressed with 'excessories' the store's 'repeal dept.' carries, martini, bar shakers, liquors, multi-glassware, flower decorations, etc., and was largely placarded 'Wonder Bar.' Lined up, back against bar, were life-sized cut-outs and a cut, black lips of the six name trouper. Grouped around rest of stage were window models hung with new creations which were billed as gowns worn in the pic by the femme names.

## Getting Attention

Manager with a lively imagination is having plenty of fun with his newspaper ads, and so are the patrons. One day he ran a two-column cut of a passion play, but there was a one-inch circle of white where the lips met. The white space won attention out of the ordinary. And he cut the display value of a much larger area. The display was saved in two, to get it down to a two-column space, with a footnote to the effect that the other half of the cut was the face of the girl in the evening—which it was. Plenty of people saved the first ad to see if he would make good, and they were first to see the title.

On another occasion, he printed a tint block in place of the cut, chisel-

(Continued on page 50)



# THIS WEEK... RADIO CITY

**IRENE DUNNE**  
*"This Man is Mine"*  
 with **CONSTANCE CUMMINGS**  
 CHARLES STARRETT  
 LOUIS MASON  
 RALPH BELLAMY KAY JOHNSON  
 SIDNEY BLACKMER VIVIAN TOBIN  
 Directed by JOHN CROMWELL, A Pandora S. Berman Production  
 MERIAN C. COOPER, Executive Producer

A fine picture that hits hard at the heart of every woman... for what woman, in the never-ending battle, hasn't said "Hands Off!... THIS MAN IS MINE!"

# THREE BIG ONES NOW!

## "SPITFIRE"

KATHARINE HEPBURN more than justifies the Academy award as the screen's finest actress! Business, many cities equalling "Little Women" figures.

## "WILD CARGO"

FRANK BUCK is turning whole nation into one big howling holiday! Backed by National Advertising Campaign in local newspapers!

## "THE LOST PATROL"

Third week at Arthur Mayer's Rialto Theatre, Broadway topping over all records. Four Star review in N.Y. Daily News and rave reviews all other papers.

# AND COMING SOON...

## THE "CRIME DOCTOR"

with **KAREN MORLEY**  
**OTTO KRUGER**  
 NELS ASTHER  
 Wm. Frawley  
 Judith Wood  
 Directed by John Robertson

**THREE BIG NAMES**  
 in a great drama of a man, mad with jealousy, who plotted the perfect crime!

## "SING and LIKE IT"

with **ZASU PITTS**  
 Pert Kelton, Edward Everett Horton,  
 Nat Pendleton, Ned Sparks  
 Directed by Wm. A. Seiter  
 AS FUNNY A COMEDY AS EVER HIT THE SCREEN!

## "FINISHING SCHOOL"

with **BILLIE BURKE**  
**FRANCES DEE** **BRUCE CABOT**  
**GINGER ROGERS**  
**JOHN HALLIDAY**  
 Directed by Wanda Tuschek and  
 George Nicholls, Jr.

An eye-ful and an ear-ful that even Winchell doesn't know.

## JIMMY DURANTE LUPE VELEZ

in  
**"STRICTLY DYNAMITE"**  
 with William Gargan  
 Norman Foster The Mills Brothers  
 Marian Nixon  
 And Some Grand New Songs!  
 Directed by Elliott Nugent

# DURING APRIL AND MAY

## DIANA WYNYARD CLIVE BROOK

## "WHERE SINNERS MEET"

Adapted from the successful play "The Dover Road" by A. A. Milne with **BILLIE BURKE**, Reginald Owen, Alan Mowbray, Gilbert Emery  
 Directed by J. Walter Ruben

TOGETHER AGAIN FOR THE FIRST TIME SINCE "CAVALCADE"

## IRENE DUNNE

## "STINGAREE"

From the World Famous Stories by E. W. Hornung  
 with **MARY BOLAND** Conway Tearle  
 Andy Devine Henry Stephenson Una O'Connor  
 Directed by William Wellman

Great Romance Rides The World Again! —with Love in the Arms of Danger!

## RICHARD DIX

## LESLIE HOWARD

**"OF HUMAN BONDAGE"**  
 W. Somerset Maugham's Great Novel Long Awaited... At Last On The Screen!

**BETTE DAVIS**  
**FRANCES DEE** **KAY JOHNSON**  
**REGINALD DENNY**  
 Directed by John Cromwell

# PRODUCTIONS NOT PREDICTIONS





# Over-Seating No Worry of Theirs, Sez Minneapolis City Council

Minneapolis, April 16. Local city council's attitude regarding permits for the erection of new theatres is 'Let the builder beware.' The aldermen have taken position in granting licenses that they are unconcerned about the town already being over-seated and they are content to allow as many new houses to be built as can be financed.

When Art Johnson, RCA representative here, sought a permit for a new 320-seat house in a loop, which is expected to be opposition for W. A. Steffes' highly successful sure-seater 'fine arts' theatre, the World, Steffes and Theodore Hays of Public appeared before the license committee to oppose it. They argued that if the house is operated as a newsreel theatre, as Johnson stated, the project probably would fail, as it has done in other cities, and that, in addition, the theatre would add seats to an already over-seated situation.

Aldermen replied in effect that they weren't concerned about the project's success or failure and that, if it failed, the grief would be Johnson's. A majority of the committee also expressed the view that over-seating was nothing for the council to worry about, but that it was up to the builder to beware. The aldermen were willing to allow an unlimited number of theatres and even were satisfied to have one right next door to the other, the

same as liquor stores. After a hot fight the committee voted to recommend the permit which passed in the council 16 to 10. Work on this new house will start this week.

New neighborhood houses also are to be constructed within a comparatively small area on the north side, the council granting the permits without any compunctions.

**Slander Action**  
Sudden scramble to build new theatres here and in the suburbs is leading to strange situations. For one thing it has resulted in a \$5,000 slander suit instituted by Harry Dickerman against Leo Avid. Both plaintiff and defendant are independent neighborhood exhibitors and both are seeking permits to build new theatres on the north side in comparatively close proximity to each other and to their present houses.

In his complaint filed in district court, Dickerman alleges that Avid, in attempting to poison the minds of city council members, labor union officials and business men in the vicinity against him, spread a false report that he, Dickerman, would not build even though he obtained the permit, but merely was trying to prevent Avid from building in order to protect his present two theatres. Dickerman claims that he has owned the property on which he wishes to build for three years and is ready to start excavation as soon as a license is granted.

In the meanwhile, the council is holding up both permits temporarily due to the absence from the city of one of the aldermen of the ward in which it is proposed to build. It is indicated that both show houses may be authorized.

Announcements have been made of plans for the construction of two new theatres within a block of each other in one of the city's suburbs. One of the companies planning to build claims that the other is just 'bluffing' and is trying to stop its project to prevent added competition for several of its other nearby theatres.

## No 2-a-Day 'Rothschild' In Pitt; Plan Indef Run

Pittsburgh, April 16. After yanking 'Rothschild' from the Penn with a view to roadshowing it here, United Artists vetoed the idea of a two-a-day engagement and it goes into the deluxer May 4 at regular prices.

Arlies flicker, however, will stay here only a week and then moves two blocks down to the Aldine for an extended run at the same scale. Aldine, a Loew house, has been closed for several years save for an occasional roadshow picture, and entire theatre will have to be done over for 'Rothschild' run. Minimum of four weeks figured.

Last picture to play the Penn and then move down to Aldine for run was 'I'm No Angel.'

## Trailer Co.'s Bkptcy

Supreme Screen Service, New York, independent trailer company, has filed bankruptcy schedules with liabilities of \$57,428 and assets of \$10,020.

Principal creditor is Film Service Laboratories, listed for \$22,000.

## Ex-Theatre Manager, Cashier Sentenced On Ticket Charges

Spokane, April 16. Harry Culbert and Ruth Reilly, former manager and cashier, respectively, of the Granada, pleaded guilty to petty larceny charges in Superior court. Grand larceny charges against the two were reduced at the request of James Lyons, owner and operator of the Granada and the complaining witness.

Culbert was sentenced to serve a year in jail and Miss Reilly was given a six-month sentence by Judge W. A. Hunkeler. The two were alleged to have worked the ticket racket, reselling the pasteboards to involve a shortage of \$690 over a period of time at the box office. Miss Reilly and Culbert both waived the right of a jury trial.

# Expect Zoning System Blowup as Big Chi Nabe Houses Cut Admish

Chicago, April 16. Likely that an entirely new zoning setup will go into force this coming season as local theatres start rearranging prices and release schedules. Release system which has been in force for a number of years and which has proven satisfactory to all concerned in being junked, due to the serious epidemic of price slicing.

Large neighborhood circuit houses are particularly responsible for this shift in releases by cutting prices and moving their rating on the zoning setup. B. & K., for instance, is involved in a campaign cutting of prices at its big nabe arenas to such prices which necessitate the shifting of their houses from a 'C' week of release to the first week of general release where the price setup is 25c at night and 15c matinee. However, this moving back of the big houses puts them right on top of other houses which had always been in first week. Now the circuits are demanding that these smaller houses move back from first week to second week in order to give the big

houses at least seven

teatons.  
Exhibits are in a howl over this move and insist they be permitted to remain in the first week if they are willing to change the first week admissions. Entire situation is teetering at present and likely to result in the smash-up of the Chicago release system, which has always been looked upon throughout the industry as the most equitable release system anywhere.

**Hirleman Carryi**  
Special Screen Service, independent trailer outfit, will continue operation, with Charles J. Hirleman stepping in to head the company following decision of Sid Blumenstock, president, to give up. Hirleman was interested with Blumenstock in the company.

**ire Lewi**  
Hollywood, April 16. 'Faith of an Angel' has been bought from Lewis Foster by Fox. Author is on the lot to develop it into film shape.

**WIDE RANGE\*** emphasizes the recognized leadership of Western Electric in sound recording and reproduction.

★ WIDE RANGE, as applied to sound recording and reproduction, was originated by Western Electric and is by all tests unmatched in quality and performance.

**Electrical Research Products Inc.**  
250 West 57th Street, New York, N. Y.  
Northern Electric in Canada

**THE FAMOUS CANINE COMEDIAN**  
**PETE**  
THE ORIGINAL "OUR GANG" DOG  
"Pete seems to be a remarkably intelligent and well trained animal. His activities are out of the ordinary and he has an amusing air of being a bit of a stunts man who goes through as smoothly as if he were a professional actor."—PROVIDENCE JOURNAL.  
For Open Dates Write or Wire CHAS. V. VATES.  
1560 Broadway New York

**BEN BLUE**  
WARNER BROS. COMEDIES  
Dir. JOE RIVKIN  
LEO MORRISON, Agency

**'SERVICE'**  
**F+M STAGE SHOWS**  
1560 Broadway New York City  
A Subsidiary of FANCHON & MARCO, Inc.

# VIVA VILLA PACKS 'EM IN!

## RIPTIDE... 3rd BIG WEEK CAPITOL



### New York Echoes with Cries of "Viva Villa!"

Given its world premiere at the Criterion Theatre on Tuesday, April 10, "Viva Villa!" has already thun-



JOAN CRAWFORD'S "SADIE MCKEE"—Hollywood buzzes with happy advance cheers for "Sadie McKee." Fascinating Joan Crawford and Franchot Tone are the leads in this Vivia Delmar serial from Liberty Magazine.



"HOLLYWOOD PARTY"—The pay-off of this merry season! You'll see it very soon!

dered to a place among immortals of the screen. Critics bespattered their pages with "vivas!" and rave reviews. For instance: "Truly magnificent!"—Wm. Boehnel, World-Telegram. "Mexico's 'Birth of A Nation!'"—Rose Pelewick, Journal. "Thrilling as a bugle call!"—Regina Crews, American. "Fast, furious, compelling!"—Mordaunt Hall, Times. "Heartily, exciting!" Dick Watts, Trib. M-G-M's "Viva Villa!" stars Wallace Beery in cast of 10,000 at the Criterion, B'way & 44th St. Twice Daily, 2:50-8:50. 3 times Sun & Hols., 2:50-5:50-8:50. (Extra Midnite Show Sat.) Mats. 50c to \$1. Even. 50c to \$2.



THE ORIGINAL TARZAN—Glorious romance, primitive and unashamed... as Tarzan's mating cry booms through the jungle! The eager young lovers who defy the terrors of a green wilderness, are Maureen O'Sullivan and Johnny Weissmuller, stars of "Tarzan and His Mate."

### Giant Metro-Goldwyn-Mayer Hits March on Broadway!

36 hour weeks! Millions... with new leisure... race to the theatre for happy hours of entertainment!

Metro-Goldwyn-Mayer snaps into action! "Viva Villa!" hailed with critical cheers, storms into the Criterion as a two-a-day attraction. At the Capitol; Norma Shearer's "Riptide" sweeps into a third capacity week, winning an honor that has been accorded only six pictures in fifteen years.

Put your ear to the ground! More MGM triumphs are on the march! Read more about them on this page!



NORMA SHEARER'S "RIPTIDE"—300,000 people stormed through the doors of the Capitol Theatre to see Norma Shearer, Robert Montgomery and Herbert Marshall in "Riptide" in the first two weeks of the engagement. Now, in the third week, box-office lines are still trailing down Broadway.

If the Capitol schedule permitted we believe this fine actress in this truly great emotional drama, could run as long as "Abie's Irish Rose!" Congratulations, Miss Shearer!



### "TARZAN AND HIS MATE" CAPITOL FRIDAY, APRIL 20

For sheer excitement, you'll find "Tarzan and His Mate" to be your most vivid movie experience. It leaves you gasping! Adventures and thrills rain on the screen in these brand-new exploits of the one and only Johnny Weissmuller. Among other highlights of this Edgar Rice Burroughs jungle thriller, we recommend the incredible episode at the secret Elephant Burial Ground; Tarzan's clash with the ferocious "Iron Tooth Man" and the fight with the crocodiles in the Crystal Love Pool.



PERSONAL TIP FROM LEO, THE M-G-M LION: Watch for Clark Gable, Wm. Powell and Myrna Loy in "Manhattan Melodrama."

VIVA METRO GOLDWYN MAYER!

This ad appears in New York newspapers. Read it joyfully as LEO MARCHES ON!

# CALENDAR OF CURRENT RELEASES

## Harold Auten

Office: 1450 S. W. Way, New York N. Y.

elo (German). Sensitive study of psychological difficulties. Elizabeth Bernier. Dir. Paul Colner. 67 mins. Rel. Feb. 6.  
irages de Paris. Adventure of a girl who wants to be a star in Paris. Jacquelin Francel, Roger Thivie. 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. 96 mins. Rel. Sept. 20 and May 30.  
Savage Gold. Commander Dyott's thrilling adventures with savage hunters. Comm. Dyott. Dir. Commander George Dyott. 67 ins. Rev. Aug. 8.

## Chesterfield

1440 Broadway, New York N. Y.

ity Park—3 Men and a Girl. Sally Blane, Henry B. Walthall. Dir. Richard Thorpe. Rel. May 1.  
In Love with Life. Dir. Frank Strayer. 68 mins. Rel.  
In the Money. Prize fighter tells his affairs with women. Lols 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. Marian Marsh. Owen Moore. Wm. Maxwell. Christian Rub. Dir. Rich. Thorpe. 67 mins. Rel. Sept. 15. Rev. Nov. 14.  
Notorious But Nice. Marian Marsh has a hectic love adventure. Betty Compton, Marian Marsh. Dir. Rich. Thorpe. 71 mins. Rev. March 6.  
Murder on the Campus. Mystery with a college background. Shirley Grey. Charles Starrett and J. Farrell McDonald. Dir. Rich. Thorpe. 67 mins. Rel. March 13.  
utter. The Newspaper business in a small town. Chas. Grapevinn, Emma Dunn. Dir. Rich. Thorpe. 67 mins. Rel. Feb. 5. Rev. March 13.  
Rainbow Over Broadway. Musical romance. Grace Hayes, Joan Marsh, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Dec. 23. Rev. Dec. 27.  
Stolen Secrets. Dramatic romance. Sally Blane, Charles Starrett. Dir. Richard Thorpe. 79 mins. Rel. March 15.

## First Division

Office: R.K.O. Bldg., New York N. Y.

Releases Also Allied Chesterfield and Monogram  
Beggars in Ermine. Lionel Atwill, Betty Furness. Dir. Phil Rosen. 70 mins. Rel. Dec. 23.  
Broken Dreams. A father's devotion to his young son. Randolph Scott, Martha Scott, Beryl Mercer, Buster Phelps. Dir. Robert Vignola. 68 mins. Rel. Dec. 23.  
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 Lloyd. 68 mins. Rel. Nov. 14.  
ity Limits. A millionaire, ailing and dying of wealth, falls in love with two whores and enjoys life for a time. Frank Craven, Sally Blane, Ray Walker. Dir. Wm. Nigh. 70 mins. Rel. May 1.  
ross Streets. Young doctor, flitted by the woman he loves, ruins his career, until duellists and a woman falls in love with him, years later. Rel. Jan. 22. Dir. Frank Strayer.  
Dance, Girl, Dance. Musical of a night club star. Eddie Lang, Ada May. Dir. Frank Strayer. 69 mins. Rel. Nov. 15.

Eat 'Em Alive. Jungle super thriller. 56 mins. Rel. Feb. 1.  
Forgotten K'n. Collection of uncensored war film, taken from government archives of 14 warring nations. Rel. April 1.  
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.  
House of Mystery. An archeologist returns to America from the Far East, with a curse on his head for his stolen wealth. Verna Hillé, Ed Lowry. Dir. Wm. Nigh. 61 mins. Rel. May 30.

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 Dineart. Dir. Frank Lloyd. 68 mins. Rel. Nov. 14.  
In the Money. A goofy family suddenly broke pin their hopes on a Shakespearean-minded prize fighting champion. Skeets Gallagher, Lols Wilson, Warren Hymer. Sally Starr. Dir. Frank Strayer. 67 mins. Rel. Jan. 15.  
Lawless Valley. Western horse opera. Lane Chandler. Rel. May 1.  
Manhattan Love. Seduction of a Broadway girl. Charles Starrett, Grace Albright. Dir. Leonard Fields. Rel. May 30.  
Man of Sentiment. Playboy son marries a poor girl against his wealthy family's wishes. Marian Marsh, William Bakewell, Owen Moore. Dir. Richard Thorpe. 66 mins. Rel. Nov. 14.

Murder on the Campus. Mystery with college background. Shirley Grey, Charles Starrett, J. Farrell McDonald. 69 mins. Rel. Feb. 6. Dir. Richard Thorpe.  
Mystery Limer. Noah Beery, Astrid Allwyn. Dir. Wm. Nigh. Rel. Dec. 19.  
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 Compton, Ronald Dillaway, Rochelle Hudson. Dir. Richard Thorpe. 74 mins. Rel. Oct. 27.  
utter. The. A father with the wanderlust returns home long enough to straighten out the affairs of his now grown-up sons. Barbara Weeks, Billy Bakewell, Chas. Grapevinn, Emma Dunn, Glen Boles. Dir. Richard Thorpe. Rel. March 12.  
Inbow Over Broadway. Musical romance of an ex-musical comedy star of twenty years before who makes a sensational, overnight comeback in a Broadway musical. Shirley Grey, Charles Starrett, Grace Albright, Lucien Littlefield. Dir. Richard Thorpe. 72 mins. Rel. Jan. 15.

Read to Ruin. Innocent girl finds shame through ignorance and neglect of modern manners. Film on modern youth. Helen Foster, Paul Page, Nell O'Day, Glen Boles, Ray Wallace, Reid and Melville Shyer. 58 mins. Rel. Feb. 17. Rev. Feb. 20.  
ixteen Fathoms Deep. Sponge diver thriller. Sally O'Neill, Creighton Chaney. Dir. Armand Schaefer. 60 mins. Rel. Nov. 17.  
Stolen Sweets. High pressure insurance salesman falls for heiress and wins her via determined, ruthless line of chatter route. Charles Starrett, Sally Blane, Johnny Harron, Jamison Thomas. Dir. Richard Thorpe. 73 mins. Rel. May 1.  
Sweetheart of Sigma Chi. College musical comedy romance. Based on the famous campus fraternity song. Buster Crabbe, Mary Carlisle, Sally Starr, Florence Lake, Ted Flo Rito and band. Dir. Edwin L. Marin. 73 mins. Rel. Dec. 15.

Texas Tornado. A Texas Ranger cleans up the rustlers. Lane Chandler. Dir. Oliver Drake. Rev. March 6.  
Throne of the Gods. Travel in the Himalayas. 55 mins. Rev. Dec. 27.  
Twin Husbuds. Crook comedy drama. John Miljan, Shirley Grey, Monroe Owsley. Dir. Frank Strayer. 69 mins. Rel. May 15.  
Woman's Man. Hilarious inside story. John Halliday, Marguerite de la Motte, Wallace Ford. Dir. Edward Laury. 64 mins. Rel. March 10.  
Young Eagles. Boy Scout adventures in wilds of Central America. Twelve episode serial. Dir. Harry Hoyt. Rel. May 15.

## First National

Office: 321 W. 44th St., New York N. Y.

Beside. Comedy-drama of a woman's doctor. Warren William, Jean Muir. Allen Jones, Fred Florey. 65 mins. Rel. Jan. 27. Rev. May 13.  
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. Rev. Feb. 3.  
Convention City. The hilarious lowdown on big business conventions. Adolphe Menjou, Dick Powell, Ralph Bell, Guy Kibbee. Dir. Archie Mayo. 69 mins. Rel. Dec. 30. Rev. Dec. 27.  
Dark Hazard. Edward G. Robinson as a whiplash racer. Genevieve Tobin, Glenda Farrell. Dir. Al Green. 60 mins. Rel. Feb. 3. Rev. Feb. 27.  
Fashions of 1934. Story of a style school set against a lavish background. Wm. Powell, Betty Davis, Verree Teasdale. 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 E. Stone, Dorothy Donnelly, Laura Hope Crews. Dir. Michael Curtiz. 62 mins. Rel. Nov. 11. Rev. Nov. 7.  
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. 64 mins. Rel. Jan. 27.  
Journal of a Crime. Drama by the French playwright Jacques Deval, and depicts the effect of a murder on a woman of fine instincts and delicate sensibilities who kills an unscrupulous rival. Ruth Chatterton, Adolphe Menjou, Claire Dodd. Dir. William Kelshy. 65 mins. Rel. March 10.  
Mandalay. Adventure in the Indies. Kay Francis, Lyle Talbot, Ricardo Cortez. Dir. Michael Curtiz. 65 mins. Rel. Feb. 10. Rev. Feb. 20.

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 showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only 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 accuracy, 'Variety' will appreciate the co-operation of all managers who may note discrepancies.

## Key to Address

Acme, 56 East 14 St.  
Amlino, 123 Seventh Ave.  
Bavaria, 450 Ninth Ave.  
Blue Ribbon Film, 154 W. 55th.  
Capital Film, 630 Ninth Ave.  
DuWorld Film, 123 Seventh Ave.  
Embassy Film, 154 West 55th.  
Foremost, 1550 Broadway.  
Garrison Film, 29 Seventh Ave.  
General Foreign Sales, 729 7th Ave.  
Gloria Film, 630 Ninth Ave.  
H. H. Hooper, 729 Seventh Ave.  
Jewish American, 630 Ninth Ave.  
Klenafade, 728 Seventh Ave.  
Madison Film, 111 West 55th.  
Protes Trading, 42 55th.  
Edward Ricci, 68 Fifth Ave.  
Palestine-America Film, 189 2d Ave.  
Quality Picture, 630 Ninth Ave.  
Scandinavian Film, 220 W. 42d.  
Ufa, 729 Seventh Ave.  
Worldkino, 1501 Broadway.

## BERNHARD CHANGES PITTSBURGH STATUS

Pittsburgh, April 16.  
Theatre set-up in East Liberty district is changing in wake of Joe Bernhard's flying visit to town last week for conferences with Harry Kalmine. Most important change is shift of 3,600-seat Brighton, long a white elephant, to double feature, second-run policy with three changes weekly. House of late has been playing second-run, first-run in East Liberty, singles with two changes weekly.

As result, Cameraphone, another WB house, will assume Enright's old policy. Move is looked upon as a direct effort to cut in on stiff competition Liberty, indie-owned, has been giving circuit of late with duals.

Regent, right across street from Enright, will continue with twin bills, first-run. House has been under this policy for months now, day-and-dating with Davis downtown, but latter house is folding Thursday night (19), leaving field to Regent. Enright's scale, however, will be 15 and 25 cents, as against Regent's 25 and 35.

## CALIF. STATE ASS'N

Widely Divided Exhibs Plan Method of Joining Their Forces

Los Angeles, April 16.  
Exhibitors in the now widely separated northern and southern sections of California got together last week at the Motion Picture Theatre of America convention and formulated plans for a state-wide organization. State, by reason of geographical conditions, has never had a united exhib front, although at times both territories have had strong individual organizations. Plan calls for a working board of possibly six members, three of whom will be from Southern California, and three from the northern territory. Meetings will be held at least every 60 days, alternating between Los Angeles and San Francisco.

## Lady Lehman's 'Intimate'

Hollywood, April 16.  
Gladys Lehman is scripting 'Intimate' at Paramount for Al Lewis production.

Massacre. Drama of the modern Indian and his conflicts with the white men. Richard Barthelmess, Ann Dvorak. Dir. Allen Crossland. 70 mins. Rel. Jan. 23. Rev. Jan. 27.  
Registered Nurse. Drama of the romantic side of a nurse's life in a metropolitan hospital. Bebe Daniels, Lyle Talbot, John Halliday. Dir. Robert Florey. 73 mins. Rel. April 7.  
Side Streets. Love drama based on an original story by Ann Garrick and Ethel Hill. Aline MacMahon, Paul Kelly, Ann Dvorak, Patricia Ellis. Dir. Alfred E. Green. Rel. May 19.  
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 Mur, Frank McHugh, Johnny Mack Brown and Thelma Todd. Dir. Lloyd Bacon. 70 mins. Rel. Dec. 23. Rev. Dec. 5.  
Twenty Million Sweethearts. Musical romance taking place behind scenes of a broadcasting studio. Dick Powell, Pat O'Brien, Ginger Rogers, Allen Jenkins, the Four Mills Brothers, Ted Flotto and Band. Dir. Ray Enright. Rel. May 28.  
Very Honorable Guy. A Comedy from the story by Damon Runyon about a guy who always kept his promises. Joe E. Brown, Alice White, Robert Barrat, Alan Dinehart, Irene Franklin. Dir. Lloyd Bacon. 62 mins. Rel. May 28.  
Wonder Bar. Dramatic musical spectacle laid amid the gay reveries of a fashionable Parisian night club. Ray Francis, Dick Powell, Dolores Del Rio, Al Jolson, Ricardo Cortez, Hal LeRoy, Guy Kibbee, Hugh Herbert, Ruth Donnelly, Earl D'Orsay. Dir. Lloyd Bacon. 84 mins. Rev. March 6.  
World Changes. The. An epic drama of a family through four generations. Paul Muni, Aline MacMahon, Mary Astor, Donald Cook, Margaret Lind say, John Halliday, Patricia Ellis. Dir. Mervyn LeRoy. 95 mins. Rel. Nov. 25. Rev. Oct. 31.

## Fox

Office: 444 West 66th St., New York N. Y.

All Men Are Enemies. Hugh Williams, Helen. Geo. Fitzmaurice. 79 mins. Rel. April 20.  
As-Husband. When 'Ladies First' with the sexes reversed. Warner Baxter, Helen Vinson, Warner Oland, Dir. Hamilton MacFadden. 65 mins. Rel. Dec. 23. Rev. Jun. 30.  
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. 2. Rev. Sept. 19.  
Bottoms Up. Breaking into Hollywood with a fictitious pedigree. Tracy, Nissa. Pat Peterson, John Boles. Dir. David Butler. Rel. March 27. Rev. March 27.  
Carolina. From Paul Green's stage play of last season. Janet Gaynor, Lione Barrymore, Robt. Young, Henrietta Crosman. Dir. Henry King. 82 mins. Rel. Feb. 2. Rev. Feb. 20.  
Change of Heart. From Broadway. Love Song. Janet Gaynor, Chas. Farrell, James Dunn, Ginger Rogers. Dir. John G. Blystone. Rel. May 18.  
Charlie Chan's Greatest Case. Another adventure of the Chinese sleuth. Warner Oland, Heather Angel. Dir. Hamilton MacFadden. Rel. Sept. 15. Rev. Oct. 10.  
Coming Out Party. Original done by the Lasky unit. Frances Dee, Edmond, Allison Skipwith. Dir. John Blystone. Rel. March 9.  
Constant Nymph (British Gaumont). British-made version of a frustrated love. British cast. 85 mins. Rel. March 23. Rev. April 10.  
David Copperfield. The old York State House' trader. Will Rogers, Louise Dresser, Evelyn Venable. Dir. Jas. Cruze. Rel. March 2. Rev. March 6.  
Devil Tiger. Wild animal yarn made in Asia. Marion Burns, Kane Richmond, Harry Woods and natives. Dir. Clyde E. Elliott. 60 mins. Rel. Feb. 19. Rev. Feb. 19.  
Ever Since Eve. Country boy licks New York. George O'Brien. Dir. Geo. Marshall. 75 mins. Rel. Feb. 9. Rev. April 2.  
Frontier Marshal. The familiar theme of the unknown cleaner-up. John Wayne. Dir. Lew Seiler. 65 mins. Rel. Jan. 19. Rev. Feb. 6.  
Heart Song. British musical with Lillian Harary and Mady Christians in the cast. Erich Pommer production. Dir. Frederick Hollander. Rel. April 27.  
Heir to the Throne. 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. 65 mins. Rel. Feb. 16. Rev. March 27.  
Hoople. Talker version of 'The Barker', stage play made as a silent. Clara Bow, George O'Brien, John Cromwell. Dir. Frank Lloyd. 85 mins. Rel. Nov. 30. Rev. Dec. 5.  
I Am Suzanne. Novelty story with puppet sequences. Lillian Harvey, Gene Raymond, Piccoli Marionettes, Yale Puppeteers. Dir. R. V. Lee. 99 mins. Rel. Jan. 23. Rev. Jan. 23.  
I Believed in You. Original story. Rosemary Ames, Victor Jory. Dir. 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 Sally. James Dunn, Claire Trevor. Ir. Jas. Tinsling. Rel. Rev. Dec. 19.  
Mad Game. The. Spencer Tracy, Claire Trevor. Dir. Irving Cummings. Rel. Feb. 27. Rev. Feb. 14.  
Mr. Sketch. From the story 'Green Dice'. Will Rogers, Zasu Pitts, Rochelle Hudson, Harry Green, Eugene Pallette. Dir. Jas. Cruze. Rel. Dec. 29. Rev. Dec. 27.  
Murder in Trinidad. Mystery story from Vandercok's novel. Nigel Bruce, George O'Brien, John Wurtzel. 74 mins. Rel. April 6.  
My Lips Betray. Lillian Harvey's second D. C. release, but the first made from the play by John Balderson. Lillian Harvey, John Boles, Ed Brenne. Dir. John Blystone. 70 mins. Rel. Nov. 10. Rev. Nov. 7.  
Oliver Twist. The. Jimmy Durante's first feature. Walter Catlett. Dir. Mal. St. Clair. 70 mins. Rel. Nov. 17. Rev. Jan. 9.  
Orient Express. Mystery on a railroad train. Heather Angel, Norman Foster. Dir. Paul Martin. Rel. Jan. 12. Rev. March 6.  
Power and the Glory. The. Jesse Lasky's 'narrative' story. A man's career in fastbacks. Spencer Tracy, Colleen Moore. Dir. Wm. E. Howard. 87 mins. Rel. Oct. 6.  
Scandals. Staged by George White on the lines of his revue. Rudy Vallee, George White, Jimmy Durante, George White, Harry Lachman. 80 mins. Rel. March 22. Rev. March 20.  
Sleepers East. From the novel by Fredk. Nebel. Wynne Gibson, Preston Foster. Ir. Kenneth MacKenna. 69 mins. Rel. Jan. 26.  
Smoky. From the novel by Will James. Victor Jory, Irene Bentley, Francis Ford. Dir. Eugene Forde. 64 mins. Rel. Dec. 9. Rev. Jan. 9.  
Springtime for Henry. From Benn Levy's stage play. Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel. Dir. Frank Tuttle. (Lasky produced). Rel. May 23.  
Stand Up and Cheer. Musical. Warner Baxter, Midge Evans, Sylvia Froos. Dir. Hamilton MacFadden. Rel. May 4.  
Too Many Women. From the story, 'Odd Thasford'. Warner Baxter, Rosemary Ames, Rochelle Hudson. Dir. Jas. Flood. 79 mins. Rel. May 4.  
Walls of Gold. From Kathleen Norris' novel. Sally Eilers, Norman Foster. Dir. Kenneth MacKenna. 69 mins. Rel. Dec. 23.  
Wild Gold. John Boles, Claire Trevor, Harry Green. Marshall. Rel. May 11.  
Worst Woman in Paris. The. Lasky production for Fox. Title is explained. Theatrical. George O'Brien, Adolphe Menjou, Helen Chandler. Dir. Monta Bell. 75 mins. Rel. Oct. 20. Rev. Nov. 28.

## Freuler Associates

Office: R.K.O. Bldg., New York.

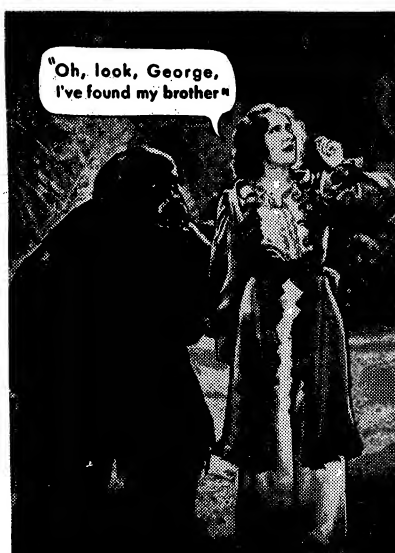
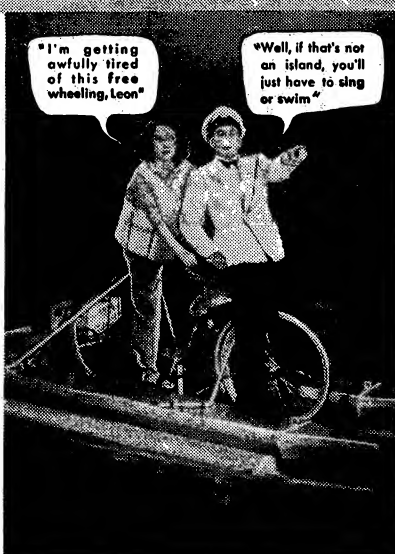
Kiss of Araby. Original. Sahara story of British army and Riff, with love interest. Albia Alba, Walter Byron, Claire Windsor. Dir. Phil Rosen. Rel. April 21.  
Love Past Thirty. A woman's struggle against the lure of youth for the man she loved. Alleen Vinlico, Theodor von Eltz, Gertrude Messinger, Phyllis Barry. Dir. Vin-Moore. 73 mins. Rel. Jan. 27.  
Marriage on Approval. Novel. The conflict between the old generation and the new in love and matrimony. Barbara Kent, Donald Dillaway. Dir. Howard Hlglin. Rel. Nov. 20.  
War of the Range. Tom Tyler western. Dir. J. F. Sept. 22. Rev. Dec. 12.  
When a Man Rides Alone. (Monarch). Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. F. McGowan. 65 mins. Rev. Dec. 27.

## Gaumont-British

Office: 226 West 42nd St., New York.

Channel Crossing. Drama. Matheson Laiz, Constance Cummings. Ir. Milton Rossmore. 68 mins. Rev. Oct. 31.  
(Continued on page 29)





# "WE'RE NOT DRESSING"

with  
*Bing Crosby*

and CAROLE LOMBARD  
GEORGE BURNS & GRACIE ALLEN  
ETHEL MERMAN & LEON ERROL



Directed by NORMAN TAUROG

if it's a PARAMOUNT PICTURE it's the best show in town

♪ Hear Bing Sing

Love Thy Neighbor ... Once in a Blue Moon ... May 1?  
"Goodnight, Lovely Little Lady" and "She Reminds Me of You" while  
Ethel Merman goes to town with "It's Just a New Spanish Custom"

## CALENDAR OF CURRENT RELEASES

(Continued from page 27)

**Falling for You.** Comedy drama. Jack Hulbert. Cicely Courtneidge. In Jack Hulbert. 7 mins. Rev. Jan. 27.  
**Ghoul.** The Thriller. Boris Karloff. Dir. T. H. Hunter. 73 mins. Rel. Jan. 1. Rev. Jan. 30.  
**Orders is Orders.** Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rev. Aug. 18.

## Majestic Office: RKO Bldg., Radio City, New York City

**Charming Deceiver.** The (ritish 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 Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackall, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 1. Rev. Dec. 13.  
**Morning After.** The merry mix-up of international spy systems. Ben Lyon and Sally Eilers. Dir. Alvin Dreyer. Rel. Jan. 1.  
**Sin of Nora Moran.** The Woman is framed to shield the higher-ups. Zita Johann, Allan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Dec. 12. Rev. Dec. 13.  
**Unknown Blondes.** From the novel "Collusion." The divorce racket. Edward Arnold, Helen Jerome Eddy. Dir. Robert Henley. Rel. March.  
**Made Me Love You.** (British made). Farce comedy of the taming of a spiteful wife. Thelma Todd and Stanley Lupino. Dir. Monty Banks. Rel. Nov. 24.

## Metro

**Bombshell.** Jean Harlow as a harassed picture star with Lee Tracy nee publicity man. Franchot Tone, Frank Morgan, Ted Healy, Una Merkel. Dir. Victor Fleming. 88 mins. Rel. Oct. 18.  
**Cat and the Fiddle.** The successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Frank Morgan, Charles Butterworth, Jean Hersholt, Vivienne Segal. Dir. William K. Howard. Rel. Nov. 24.  
**Chief.** The. De Wynn as a simplification of the gay "nineties. Dorothy Mackall, William (Stage) Boyd, Edna Ellis. C. Henry Gordon. Dir. Charles Riesner. 68 mins. Rel. Nov. 1. Rev. Dec. 6.

**Dancing Lady.** James Warner Bellah's Saturday Evening Post story. Joan Crawford, Clark Gable, Franchot Tone, Charles Henry Gordon. Dir. Ted Healy. Dir. Robt. Z. Leonard. 90 mins. Rel. Nov. 24. Rev. Dec. 6.  
**Day of Reckoning.** Based on Morris Levine's story, "Hall of Justice." Richard Dix, Gladys Stevens, Una Merkel, Conway Tearle. Dir. Charles Brabin. 70 mins. Rel. Nov. 24.

**Inner at Eight.** From the stage play. All star cast headed by Marie Dressler and John Barrymore. Dir. Geo. Cukor. Roadshow length 110 mins. Rel. Jan. 12. Rev. Aug. 29.  
**Ekimko.** Love and hate in the island. Native cast. Dir. W. Roadshow length, 120 mins. Rel. Jan. 13. Rev. Nov. 21.

**Fugitive Lovers.** Robert Montgomery and Madge Evans as the lovers in a story most of whose action takes place on a transcontinental bus. Nat Pendleton, C. Henry Gordon, Ruth Selwyn. Dir. H. Boleslavsky. 84 mins. Rel. Jan. 5. Rev. Jan. 16.

**Going Hollywood.** Marion Davies chases a radio crooner to the studio. Marjorie Christopher, Ben Crosby. Dir. Raoul Walsh. 75 mins. Rel. Dec. 23. Rev. Dec. 40.

**Her Sweetheart Brought Back.** The Broadway play by Rene Fauschols and Sidney Howard. Marie Dressler, Lionel Barrymore, Helen Mack. Dir. Sam Wood. 90 mins. Rel. Nov. 11. Rev. Nov. 28.

**Hollywood Party.** It star musical film. Rel. Dec. 11.  
**Laughing Boy.** Ramon Novarro in the title role. Based on the Pulitzer Prize winning novel by Oliver La Farge. Lupe Velez. Dir. W. S. Van Dyke. Rel. April 20.

**Lazy River.** Story of the shrimp fisheries among the Calumet in the Louisiana bayou country. Jean Parker, Robert Young, Clark Gable, Lionel Barrymore. Dir. George Seltz. 77 mins. Rel. March 16. Rev. April 10.

**Meet the Baron.** Jack Pearl brings his radio characterization to the screen. Jimmy Dunn, Susan Fitts, Edna May Oliver, Ted Healy and his stooges. Dir. Walter Lang. 70 mins. Rel. Oct. 27. Rev. Oct. 31.

**Men in White.** Picturization of the successful Broadway stage play of hospital life. Clark Gable, Myrna Loy, Jean Hersholt. Dir. R. Boleslavsky. No release set.

**Mystery of Mr. X.** Based on the Crime Club novel by Philip MacDonald. Robert Montgomery, Elizabeth Allan, Lewis Stone. Dir. Edgar Selwyn. Rel. Feb. 23. Rev. Feb. 27.

**Night Flight.** Air story of a South American fight from the novel by Saint-Ren. Clark Gable, Helen Mack, Clark Gable, Lionel Barrymore, Robt. Montgomery, Myrna Loy. Dir. David O. Selznick. 89 mins. Rel. Oct. 6. Rev. Oct. 10.

**Old Hannibal.** Play Robson as a Wall Street manipulator. Lewis Stone, Jean Parker. Dir. C. Riesner. Rel. Jan. 29.

**Operator 13.** Based on the last novel of the late Robert W. Chambers. Marion Davies, Gary Cooper. Dir. Richard Boleslavsky. No release set.

**Prizefighter and the Lady.** Max Baer, heavyweight contender, and Myrna Loy in the title role. Clark Gable, Charles Dampney, Walter Huston. Dir. W. S. Van Dyke. 90 mins. Rel. Nov. 10.

**Queen Christina.** Greta Garbo as the seventeenth century queen who was brought up as a boy. Lewis Stone, Ian Keith, Elizabeth Young. Dir. Rouben Mamoulian. Rel. Feb. 23.

**Rip Tide (Opposing Forces Within Woman).** An American girl marries into English nobility and suffers disappointment and disillusionment. Norma Shearer, Robert Montgomery, Herbert Marshall, Mrs. Pat Campbell. Dir. Edmund Goulding. Rel. Feb. 23.

**Sadie McKee.** Based on the novel by Vina Delmar. Joan Crawford, Franchot Tone, Dir. Clarence Brown. No release set.

**Should Ladies Behave.** From the stage play, "The Vinegar Tree." Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 89 mins. Rel. Dec. 1. Rev. Dec. 15.

**Showoff.** The Old stage play of a conceited man who makes fool. Spencer Tracy, Madge Evans. Dir. Chas. Riesner. 78 mins. Rel. March 9. Rev. March 20.

**Sons of the Desert (Hal Roach).** Laurel and Hardy attend fraternal convention. Dir. Wm. A. Seltz. 65 mins. Rel. Dec. 23. Rev. Jan. 9.

**Tarzan and His Mate.** Further adventures of the characters created by Edgar Rice Burroughs. Johnnie Weissmuller, Maureen O'Sullivan, Neil Hamilton. Dir. C. Riesner. Rel. March 30.

**This Side of Heaven.** Domestic drama from a novel. Lionel Barrymore, Fay Bainter, Mae Clark. Una Merkel, Tom Brown. Dir. Wm. K. Howard. 78 mins. Rel. Feb. 2. Rev. Feb. 13.

**Turn Back the Clock.** George Clooney relives his past. Lee Tracy, Mae Clark, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 25. Rev. Aug. 29.

**Viva Villa.** Wallace Beery portrays the famous Mexican character. Pancho Villa, Stuart Erwin, Fay Wray, Leo Carrillo. Dir. Jack Conway. Rel. April.

**Women in His Life.** The Criminal lawyer, deserted by his wife, sends to the chair the man who stole her. Otto Kruger, Una Merkel, Ben Lyons. Dir. Geo. B. Seitz. Rel. Dec. 18. Rev. Jan. 30.

**You Can't Buy Everything.** Story of a domineering old woman. May Robson, Jean Parker, Lewis Stone. Dir. C. H. Reisner. 72 mins. Rel. Jan. 26. Rev. Feb. 6.

## Monogram Office: R. K. O. Building, Hollywood, Cal.

**Beggars in Er.** Lionel Atwell, Betty Ruben. Dir. Phil Rosen.

**Broken Dreams.** From Olga Allen's story, "Little Arms." Martha Sleeper, Randolph Scott, Buster Phelps, Bory Mercier. Dir. Robert Vignola. 68 mins. Rel. Nov. 15. Rev. Nov. 28.

**He Couldn't Take It.** Story by Dor Scharg. Inside story of process serving "radio" in Virginia. Cherrill, George E. Stone. Dorothy Schaefer, Paul Porcasi. Dir. William Nigh. Rel. Dec. 11. Rev. March 27.

**Lucky Texan.** The Western story of a man accused of the murder of his pal. John Wayne. Dir. Paul Malvern. 65 mins. Rel. Jan. 23. Rev. Feb. 13.

**Mystery Loner.** Noah Beery, Astrid Alwyn. Dir. William Nigh. 62 mins. Rel. March 10.

**Riders of Destiny.** Western scrap about water rights, with some big flood stuff. John Wayne. Dir. R. N. Bradbury. 68 mins. Rel. Oct. 10. Rev. Dec. 12.

**Sagebrush Trail.** The Lone Star Western. John Wayne, Nancy Shubert. Dir. Armand Schaefer. 63 mins. Rel. Dec. 15. Rev. Jan. 9.

**Eight Fathoms Deep.** Sponge diver's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. 69 mins. Rel. Jan. 9. Rev. Jan. 23.

**Sweetheart of Sigma.** College musical. Mary Carlisle, Buster Crabbe. Dir. Ed. Marlin. 80 mins. Rel. Oct. 1. Rev. Nov. 14.

**West of the Divide.** Lone Star Western. John Wayne, Virginia Brown Faire. Dir. R. N. Bradbury.

**Woman's Man.** Hollywood inside story. John Halliday, Wallace Ford, Marguerite de la Motte. Dir. Edward Luddy.

**Studios: 8881 Marathon St., Hollywood, Cal. Paramount**

**Alice in Wonderland.** The Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 27.

**All of Me.** From the stage play "Chrysalis." Fredric March, Miriam Hopkins. Geo. Raft. Dir. Jas. Flood. 70 mins. Rel. Jan. 26. Rev. Feb. 6.

**Bolero.** Story of a gigolo who started in Hoboken. Geo. Raft, Carole Lombard, Sally Rand. Dir. Wesley Ruggles. 83 mins. Rel. Feb. 23. Rev. Feb. 27.

**Come On Marines.** Marine corps rescues a shipwrecked girls' seminary. Richard Arlen, Ida Lupino, Roscoe Karns. Dir. Henry Hathaway. 64 mins. Rel. March 23. Rev. March 27.

**Cradic Song.** Dorothea Weisk's first Hollywood production. Evelyn Venable, Sir Guy Standing, Louise Dresser. Dir. Mitchell Leisen. 73 mins. Rel. Nov. 10. Rev. Nov. 21.

**Death Takes a Holiday.** Death takes a holiday to learn of life. From the stage play. Fredric March, Evelyn Venable. Dir. Mitchell Leisen. 73 mins. Rel. March 30. Rev. Feb. 27.

**Design for Living.** Adapted from Noel Coward's play. Fredric March, Gary Cooper, Leo G. Carroll, E. E. Horton. Dir. Ernst Lubitsch. 90 mins. Rel. Dec. 27. Rev. Nov. 25.

**Double Door.** Thriller story of a dominant old maid. Mary Morris, Evelyn Venable. Cret Taylor. Dir. Chas. Vidor. Rel. May 4.

**Duck Soup.** Marx brothers' nonsensicality. Requel Torres, Margaret Gurnea. Dir. Leo McCarey. 69 mins. Rel. Nov. 27. Rev. Nov. 28.

**Eight Girls in a Boat.** Love in a girl's school. Douglas Montgomery, Kay Johnson. Dir. Rich. Wallace. 85 mins. Rel. Jan. 5. Rev. Jan. 16.

**Four Frightened People.** Mixed quartet in the jungle. Claudette Colbert, Herbert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mille. Rel. Jan. 16. Rev. Jan. 30.

**Girl Without a Room.** Americans in Paris. Chas. Farrell, Chas. Ruggles, Marguerite Churchill, Gregory Ratoff, Walter Wolf. Dir. Ralph Murphy. 72 mins. Rel. Dec. 15. Rev. Dec. 19.

**Golden Harvest.** Story of the middlewestern farms and Chicago wheat pit. Rich. Arlen, Chester Morris, Genevieve Tobin. Dir. Ralph Murphy. 71 mins. Rel. Dec. 15. Rev. Nov. 7.

**Good Night, Beulah.** A carnival lot. Sylvia Sidney. Marlon Gering. 72 mins. Rel. Feb. 16. Rev. March 20.

**Hell and High Water.** Waterfront story with a U. S. Navy background. Rich. Arlen, Judith Allen, Chas. Grapewin. Sir Guy Standing. Dir. George Marshall. 72 mins. Rel. Oct. 27. Rev. Dec. 18.

**His Double Life.** (Dowling.) Light comedy. Lillian Gish, Roland Young. Dir. Arthur Hopkins. 63 mins. Rel. Jan. 12. Rev. Dec. 19.

**I'm No Angel.** Mae West original. Mae West in lights as a lion tamer. Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Dir. Henry Hathaway. 72 mins. Rel. Oct. 13. Rev. Oct. 17.

**Last Roundup.** The Western with a Zane Grey title and a new story. Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Dir. Henry Hathaway. 72 mins. Rel. Oct. 13. Rev. Oct. 17.

**Lone Cowboy.** The Western with Jackie Cooper as the hero. From a Will James story. Dir. Paul Sloane. 68 mins. Rel. Dec. 1. Rev. Dec. 6.

**Melody in Spring.** Radio singer at home and abroad. Lanny Ross, Chas. Ruggles, Mary Boland. Dir. Norman McLeod. 75 mins. Rel. April 20.

**Miss Fane's Baby Is Stolen.** Farceful play. Dorothea Weick, Alice Brady. Dir. Alex. Hall. 67 mins. Rel. Jan. 12. Rev. Jan. 23.

**Murder at the Vanities.** From the Earl Carroll stage production. Murder by the numbers. Victor McLaglen, Jack Oakie, Kitty Carlisle. Dir. Mitchell Leisen. Rel. April 20.

**No More Men.** Flag and Quirt as deep sea divers. Edmund Lowe, Victor McLaglen, Sally Blane. Dir. Al Rogell. 73 mins. Rel. Feb. 23. Rev. March 27.

**Search for Beauty.** The. Pseudo-physical training yarn to display winners in Par's international beauty contest. Buster Crabbe, Ida Lupino, Toby Wing, Jas. Gleason. Dir. Erie Kenton. 77 mins. Rel. Feb. 2. Rev. Feb. 15.

**She Made Her Bed.** Show lot story about a brutal animal trainer. Ich. Arlen, Sally Eilers, Robt. Armstrong. Rel. March 9.

**Sitting Pretty.** Backstage story smartened up. Jack Oakie, Jack Haley. Dir. George Marshall. 72 mins. Rel. Nov. 24. Rev. Dec. 6.

**Six of a Kind.** The humors of a share-expenses trip. Chas. Ruggles, Mary Boland, W. C. Fields, Geo. Burns, Grace Allen, Alison Skipworth. Dir. George Marshall. 82 mins. Rel. Nov. 24. Rev. Dec. 6.

**Take a Chance.** Roland & Brice production of the stage musical. Jas. Dunn, Cliff Edwards, June Knight, Lionel Roth. Dir. Lawrence Schwab. 80 mins. Rel. Oct. 27. Rev. Nov. 28.

**Thirty Days a Princess.** Costume court story at being a princess. Sylvia Sydney, Charles Gable. Dir. George Goring. Rel. May 18.

**Thundering Herd.** The Upper class Western with the usual ingredients. Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Ray Hatton. Dir. Henry Hathaway. 67 mins. Rel. Nov. 24. Rev. Dec. 18.

**Tillie.** Que. Keeper of Chinese resort and her brother, an Alaskan had man come back home to claim their inheritance, a battered ferry boat. W. C. Fields and Allison Skipworth handle the comedy with plenty of apparatus. Rel. Dec. 15. Rev. Nov. 14.

**Trumpet Blows.** The George Raft becomes an amateur bull fighter. Geo. Raft, Adolphe Menjou, Frances Drake. Dir. Stephen Roberts. Rel. April 13.

**Way to Love.** The Chevalier, Imogen, finds romance with a French car. Ann Dwyer, Ann Dwyer, Everett Horton, Minna Gombell. Dir. Norman Taurog. 83 mins. Rel. Oct. 20. Rev. Nov. 14.

**We're Not Dressing.** Comedy of shipwrecked royalty. Bing Crosby, Carole Lombard, Burns and Allen, Ethel Merman, Leon Errol. Dir. Norman Taurog. Rel. April 27.

**White Woman.** Tropical story with a brutal white king of an island colony. Chas. Laughton, Carole Lombard, Chas. Lockford. Dir. Stuart Walker. 66 mins. Rel. Feb. 23. Rev. Feb. 27.

**You're Telling Me.** Fields as a small town garage man. W. C. Fields, Loan Marsh, Buster Crabbe, Adrienne Ames. Dir. Erie Kenton. 68 mins. Rel. April 6. Rev. April 10.

## Principal

**Jaws of Justice.** Kazan, the dog, is a melodrama of the North West Mounted Police. Dir. Richard Thorpe. 64 mins. Rel. Dec. 15.

**Ferocious Pal.** Kazan, the dog, in a thrilling mystery-melodrama of the sheep-raising country. Ruth Sullivan and Robert Manning. 50 mins. Rel. Feb. 1.

**Fighting to Live.** Captain, the dog, and Lady, his mate, in a story based on a true incident in their lives. Mary Shilling and Gaylord Pendleton. 50 mins. Rel. May.

**Studios: Hollywood Blvd. R.K.O. Radio**

**Ace of Aces.** A pacifist goes to war and becomes a great aviator with a lust for killing. Richard Dix, Elizabeth Allan, Ralph Bellamy. 78 mins. Dir. J. Walter Ruben. Rel. Oct. 20. Rev. Nov. 14.

**After Tonight.** A beautiful Russian spy falls in love with an Australian spy but for founding in a Spanish convant. Constance Bennett, Gilbert Roland. Dir. George Archainbaud. 72 mins. Rel. Nov. 10. Rev. Nov. 7.

**Apple Appleby.** Maker of Men. A woman reforms two of the men in her life, making a gentleman of the rowdy and a rowdy of the gentleman. Wynne Gibson, Charles Farrell, William Gargan, Zasu Pitts. Dir. Mark Sandrich. 73 mins. Rel. Nov. 8. Rev. Oct. 24.

**Allen Corn.** Talented young musician realizes after a series of disappointing love affairs that love and a career won't mix and chooses career. Al. Harding, John Boles, Margaret Hamilton, Arnold Korff. Dir. Edward H. Griffith. Rel. May 25.

**Ann Vickery.** From the Sinclair Lewis novel. Irene Dunn, Walter Huston, Conrad Nagel. Dir. John Cromwell. 75 mins. Rel. Oct. 13. Rev. Oct. 3.

**Blind Adventure.** Adventures in London during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. 68 mins. Released Aug. 18. Rev. Nov. 7.

**Chance at Heaven.** The rich city girl who dazzles the country boy and marries him only to send him back to his small town sweetheart. Joel McCrea, Ginger Rogers, Marion Nixon. Dir. William Seltz. 72 mins. Rel. Feb. 10.

**Crime Doctor.** A famous detective, jealous of his wife who no longer loves him, plans the perfect crime. Otto Kruger, Karen Morley, Nils Asther. Judith Wood. Dir. John Robertson. Rel. April 27.

**Deigue.** The. Odd couple who find after a second deluge. Peggy Shannon, George E. Stone, Sidney Blackmer, Matt Moore. Dir. Felix E. Feist. Rel. Sept. 15. Rev. Oct. 10.

**Finishing School.** A young boarding school girls becomes involved with a young doctor. Ginger Rogers, Frances Dee, Bruce Cabot, Billie Burke. Dir. Wanda Tuschek and George Nichols, Jr. Rel. May 4.

(Continued on page 31)

## B&amp;K Seeks Cut On Film Rentals For Loop Aces

tions in film prices at its two ace loop houses, the Chicago and Oriental. Barney Balaban hopped into New York last week to effect some slicing in the Chicago rates, least, and has figures to back him in his plea.

& K. Chicago flagship is paying a straight \$5,000 on pictures, which at present gross represents about 20% of the take each week. Also B. & K. will try to straighten out prices in the Oriental, where film rentals are the same today as 40c admission as they were at 55c.

B. & K. and the exchanges have had heated discussions over the Oriental situation. B. & K. figures it should get a reduction, due to the clipping in price. The exchanges, however, have commitment contracts which call for a number of pictures at stated prices for the Oriental and loop, and are insisting that B. & K. stick to that original agreement. The exchanges contend that they have made a deal with the circuit and cannot be interested in what B. & K. wants to charge at the gate.

## INDIE EXHIBS FAVOR FLEXIBLE PIC POLICY

A flexible policy, shifting from double features to singletons according to product, is being inaugurated by numerous indie operators who figure it is often a waste to book a second feature when an unusually drafty one comes along which can get by on its own.

Double feature houses watch all product closely, noting what it is doing at the box offices ahead of them, so that they may know which ones have a chance of getting by without another feature.

The flexible policy, jumping from double featuring to singling, is a break for the distributor who does not have to argue against the theatre overhead of a second feature and because of that stand the brunt of greater chafing on rental.

The exhibitor is in a much better position with Warner Bros., which this season struck at dualing by insisting on nothing but percentage deals and refusing to sell any house charging less than 15c admission. Little rent set for public apathy or confusion in shifting between dual and single bills because of the very fact that people are closely shopping for film even among the dual billers. Frequently, also, it is felt that many first act pictures are the first to miss and watch for them among double billers, not caring what the other (second) feature is. This is indicated to some extent by the calls dealers get inquiring what time a certain picture goes on.

## REBUILD HIPP, NEWPORT

Cincinnati, April 16.

Hippodrome, largest in Newport, Ky., opposite this city, which was destroyed by fire early Friday (13), is to be replaced by a modern theatre, announces Raymond G. Frankel, of Frankel Enterprises, owners.

House seated 1,876 and had one-floor plan. Blaze believed due to faulty wiring. Loss estimated at \$100,000, said to be covered by insurance.

Charles Mervin, mgr., detected burning smell after night closing and summoned police and firemen, who searched houses for hint-hour before flames shot through ventilating shaft.

Waxman's 'Blonde'

A. P. Waxman has been called in as advertising consultant on "Unknown Heroes," an indie made dealing with the divorce racket.

Picture has been booked for a first run at Harry Brandt's Globe, New York.



CARL LAEMMLE

has the honor to present an inspired  
production by

FRANK BORZAGE

With Fred Kohler, Alan Hale, Mae  
Marsh, George Meeker, Muriel  
Kirkland, De Witt Jennings, Hedda  
Hopper, Catherine Doucet, Bodil  
Rosing. From Hans Fallada's great  
novel. Screenplay by William  
Anthony McGuire. Another  
masterpiece by

UNIVERSAL

The Whole World Is Waiting For

MARGARET  
SULLAVAN

in

LITTLE MAN,  
WHAT NOW?

with

DOUGLASS MONTGOMERY



# CALENDAR OF CURRENT RELEASES

(Continued from page 29)

**Flying Down to Rio.** Musical extravaganza which takes place in the air above Rio de Janeiro. Dolores Del Rio, Gene Raymond, Ginger Rogers, Fred Astaire, Raoul Roulien. Dir. Thornton Freeland. 89 mins. Rel. Dec. 29. Rev. Dec. 27.

**Goodbye Love.** A butler and his master both become involved with gold diggers. Charlie Ruggles, Verree Teasdale, May Methot, Sidney Blackmer, Phyllis Barry. Dir. H. Bruce Humberstone. 66 mins. Rel. Nov. 10.

**Keep 'Em Rolling.** One man's life-time devotion to his loyal army horse. Walter Huston, Frances Dee, Robert Shayne, Frank Conroy. Dir. George Archainbaud. Rel. March 5.

**Hips, Hoorsy.** Musical girl show. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Lee, Thelma Todd, George Meeker, Phyllis Barry. Dir. Mark Sandrich. Rel. Feb. 2. Rev. Feb. 27.

**It Was Her Face.** A modern romance of two people, disappointed in marriage, who meet and try to find happiness together in their way. Irene Dunne, Olive Brook, Nils Asther, Henry Stephenson. Dir. Elliott Nugent. 66 mins. Rel. Dec. 1. Rev. Jan. 10.

**Little Women.** A talk version of the Louisa Alcott story. Katharine Hepburn, Joan Bennett, Phyllis Barry, Frances Dee, Jean Parker, Edna Mae Oliver. Dir. Geo. Cukor. 117 mins. Rel. Nov. 24. Rev. Nov. 21.

**Long Lost Father.** Story in a London night club. John Barrymore, Helen Chandler, Dr. Ernest B. Schoedsack. 62 mins. Rel. Jan. 13. Rev. Feb. 27.

**Lost Patrol.** The detachment of British soldiers lost on the Mesopotamian desert are attacked by unseen Arabs with dramatic results. Boris Karloff, Victor McLaglen, Wallace Ford, Reginald Denny, Alan Hale. Dir. John Ford. Rel. Feb. 18. Rev. April 3.

**Man of Two Worlds.** An Eskimo, his illusions shattered by a glimpse of London civilization, returns to his own people and is brought back to reality by his infant son. John Lodge, William H. Chyau, Henry Stephenson, Walter Byron, Steff Duna, J. Farrell MacDonald, Sarah Padden. Dir. J. Walter Ruben. 92 mins. Rel. Feb. 9. Rev. Jan. 16.

**Sanest Gal in Town.** Farce comedy love life in the beauty parlor. Zasu Pitts, 23 Brenda, McLaughlin, Wallace Ford, Reginald Denny, Alan Hale. Dir. John Ford. Rel. Feb. 20.

**Idishman Jack.** Annapolis story. Bruce Cabot, Frank Albertson, Arthur Lake, Betty Furness. Dir. Christy Cabanne. 70 mins. Rel. Sept. 29. Rev. Nov. 21.

**Of Human Bondage.** A poignant story of a man who faces life as a partial cripple. Leslie Howard, Bette Davis, Reginald Denny, Reginald Sheffield, Alan Hale. Dir. John Cromwell. Rel. June 1.

**Rafter.** Romance. A story of Greenwich Village. Ginger Rogers, Norman Foster, Robert Montgomery, H. R. Crews, Bob. Benchley. Dir. Wm. Seiter. 75 mins. Rel. Sept. 1. Rev. Jan. 16.

**Light to Romance.** The famous woman beauty specialist decides to go on a spree and becomes involved in a series of exciting adventures. Ruth Chatterton, John Lodge, Henry Stephenson, Fred. March. Dir. Alfred Santell. 67 mins. Rel. Nov. 17. Rev. Dec. 19.

**Ing and Like It.** Gangster backs a Broadway show and makes sure of good reviews by furnishing "special" seats to the reviewers. Robert Montgomery, Bert Kelton, Edward Everett Horton, Nat Pendleton, Ned Sparks. Dir. William Seiter. Rel. April 20.

**Son of Kong.** Further adventures of Carl Denham, the director who brought King Kong to civilization. His trip with the Son of Kong. Robert Armstrong, Helen Mack, Frank Reicher, John Marston. Directed by Ernest B. Schoedsack. 69 mins. Rel. Dec. 22. Rev. Jan. 2.

**Spitfire.** A powerful story which deals with a beautiful mountain "witch" whose naive, temperamental, and personality combine wickedness and immaculateness. Katharine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper, Sidney Toler, Louis Mason, Sara Haden. Dir. John Cromwell. Rel. March 20. Rev. April 16.

**Stingaree.** Notorious Australian bandit of the "Robin Hood" type with a flair for the esthetic things of life. Irene Dunne, Richard Dix, Conway Tearle, Mary Boland. Dir. William Wellman. Rel. May 26.

**Strictly Dynamite.** A post becomes a far writer for a famous radio comic. Jimmy Durante, Lupe Velez, Norman Foster, Marian Nixon. Dir. Elliott Nugent. Rel. May 11.

**Success Story.** The ruthless rise to power and wealth of a boy of the New York teletext district. Douglas Fairbanks Jr., Colleen Moore, George T. Obi, Fred. March, John Walter Ruben. Dir. Fred. March. Rel. April 13.

**This Man Is Mine.** To preserve her marriage a young wife virtually hurls her husband into the arms of his first love. Irene Dunne, Constance Cummings, Ralph Bellamy, Kay Johnson. Dir. John Cromwell. Rel. April 13.

**Two Alone.** An orphan girl and a young boy who escaped from a reformatory fall in love and try to escape the inhuman farmer who keeps them enslaved on his farm. Jean Parker, Zasu Pitts, Tom Brown, Arthur Byron, Nydia West. Dir. Fred. March. Rel. Jan. 5, 1934. Rev. April 10.

**Where Sinners Meet.** An eloping couple have a break-down in their car and spend the night in an unusual hotel where the host, a philosopher, shows them the error of their ways. Fred. March, John Walter Ruben, Alan Owen, Billie Burke, Alan Mowbray, Gilbert Emery. Dir. J. Walter Ruben. Rel. May 18.

**Wild Cargo.** Frank Buck's expedition into the Asiatic jungles to capture wild animals. Frank Buck. Dir. Armand Denis. Rel. April 6.

## United Artists Offices: 725 Seventh Ave., New York, N. Y.

**Advice to the Lovelorn.** Romance and adventures of reporter who edits the agony column eventually exposes the drug racket. Dir. Alfred Werker. Rel. Dec. 1. Rev. Dec. 19.

**Blood Money.** The ball bond racket with a love angle. Geo. Bancroft, Frances Dee. Dir. Rowland Brown. 68 mins. Rel. Nov. 17. Rev. Nov. 21.

**Broadway Through a Keyhole.** Walter Connolly's story of Broadway. Constance Cummings, George T. Obi, Paul Kelly. Dir. Edward Sherman. 80 mins. Rel. Oct. 13. Rev. Nov. 7.

**Buildup Drummond Strikes Back.** Further adventures in crime solution. Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Una Merkel. (No date set.)

**Catherine the Great.** The story of Russia's greatest ruler. Douglas Fairbanks Jr., Elizabeth Bernger, Flora Robson, John T. Jones. Dir. Paul Czinner. Rel. March 5. Rev. April 13.

**Firebrand.** The love life of Belshazzar Cellini. Fred. March, Constance Bennett, Frank Morgan, Fay Wray. (No date set.)

**Gallant Lady.** An unwed mother who pays the price of silence in order to be near her child. Loretta Young, 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. Ir. Alex. Korda. 93 mins. Rel. Oct. 18. Rev. Oct. 17.

**House of Rothschild.** (The 20th Cent.). Strong drama of the great financial house. George Archainbaud, Loretta Young. Dir. Alfred Werker. 94 mins. Rel. April 6. Rev. March 20.

**Looking for Trouble.** Thrills in the lives of telephone linemen, with a couple of love stories on the side. Spencer Tracy, Jack Oakie, Constance Cummings, Arline Judge, L. W. Selman. 77 mins. Rel. March 8.

**Moulin Rouge.** A talented wife proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio Carminati. 70 mins. Rel. Jan. 19. Rev. Feb. 13.

**Nana.** Adapted from the novel by Sarah T. Wilson's new star, Anna Sten. Phillips 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. Benjamin Storer. Loretta Young, Stuart Erwin, Lupe Velez. Rel. Jan. 28. Rev. March 6.

**Roman Scandals.** A town simpaton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting. 89 mins. Rel. April 13.

**Sorrell & Son.** An epic of the love between father and son. H. B. Warner, Peter Lorre, Hugh Williams, Winifred Shotton. Dir. Jack Raymond. Rel. April 20.

## Universal

City, Calif. ces: 730 Fifth Ave., New York, N. Y.  
 eloved. Musical. John Boles  
 Jan. 29. Rev. Jan. 30.  
 Bombay Mail. Edmund Leach. direction. Dir. Ed. Marlin. Rel. Jan. 1. Rev. Jan. 9.  
 Black Cat The. Warner.  
 By Candlelight. Dir. Lukas. Elissa Landi. Nils. 70 mins. Rel. Dec. 18. Rev. Jan. 10.  
 Counselor. Wm.

**Countess of Monte Cristo.** Drama. Fay Wray, Paul Lukas, Paul Page, Carmel Myers, Regina Owen. Rel. March 18. Rev. April 3.

**Cross County Circus.** Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. 78 mins. Rel. Jan. 15. Rev. Jan. 23.

**Devil's Payday.** The Drama. Nils Asther, Gloria Stuart. Dir. Max Marcin. Rel. June 4.

**Crossed Case.** The Drama. Wynne Gibson, William Collier. Rel. March 8. Rev. April 3.

**Embarassing Moments.** Comedy-drama. Morris, Marion. Ikon. Dir. Ed. Laemmle. Rel. May 14.

**Glamour.** Comedy-drama. Constance Cummings, Paul. William. Rel. April 10.

**Gun Justice.** Western. Ken Maynard. Dec. 18. Dir.

**Half a Sinner.** Drama. Joel McCrea, Kurt Neumann. Rel. May 7.

**Honor of the Range.** Western. Ken Maynard. Alan James. Rel. April 16.

**Her First Mate.** Comedy. Summerville-Plitts. Wm. Wyler. Rel. Aug. 3.

**Horse Play.** Comedy. Summerville-Devine. Nov. 27. Rev. March 13.

**I Like It That Way.** Musical. Rodney Pryor. Ir. Harry Lach.

**I'll Tell the World.** Lee Tracy, Lora Stuart; Roger Pryor. Rel. April 16.

**Invisible Man.** Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers, Una O'Connor. Dir. James Whale. 70 mins. Rel. Nov. 13. Rev. Nov. 21.

**King of the Night.** Chester Morris, Alice White, Helen Twelvetree. Dir. Kurt Neumann. 78 mins. Rel. Oct. 30. Rev. Dec. 12.

**Ladies Must Love.** Musical. Broadway story. June Knight, Ned Hamilton. Sally O'Neill. Dir. E. A. Du Pont. 60 mins. Rel. Sept. 28. Rev. Dec. 5.

**Let's Be Ritz.** Comedy-drama. Lew Ayres, Patricia Ellis, Frank McHugh, Isabelle Jewel, Hedda Hopper. Dir. Edward Ludwig. Rel. March 26.

**Little Man, What Now?** Drama. Margaret Sullivan, Douglas Montgomery. Dir. Frank Borzage. Rel. May 21.

**Love Birds.** Comedy. Slim Summerville, Zasu Pitts. Ir. Wm. Seiter.

**Love, Honor and Oh, Baby.** Comedy. Slim Summerville, Zasu Pitts, Lucille. Rel. Oct. 16. Rev. Oct. 31.

**Madame Spy.** Drama. Fay Wray. 70 mins. Rel. Jan. 8. Rev. Feb. 13.

**Midnight.** Drama. Sidney Fox, Henry Hull, Erskine. Rel. Jan. 22. Rev. March 13.

**Myrt and Marge.** Musical. Myrtle Vall, Donna Domerli, Eddie Foy, Jr., Ted Healy, Grace Hayes, J. Farrell MacDonald. Dir. Al Boasberg. 66 mins. Rel. Nov. 13. 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. 14.

**Saturday Night.** Football story. Robt. Young, Lella Hyams, Johnny Mack Brown. Dir. Edw. Sedgwick. 75 mins. Rel. Oct. 9. Rev. Oct. 17.

**Strawberry Flan.** The story of a wild horse and his conquest. Ken Maynard, Ruth Allen. Dir. Alan James. Rel. Oct. 28. Rev. Dec. 12.

**Poor Rich, The.** Comedy. Edna May Oliver, Edward Everett Horton.

**Uncertain Lady.** Comedy-drama. Genevieve Tobin, Edward E. Horton. Dir. Karl Freund. Rel. April 23.

**Wheels of Destiny.** Western. Ken Maynard. Ir. Alan James. Rel. Feb. 19. Rev. April 3.

## Warner Brothers Offices: 321 W. 44th St., New York, N. Y.

**As the Earth Turns.** Epic in the romance of American life and a revelation of the character of the New England farmer taken from the story of Gladys Hasty Carroll. Jean Muir, Donald Woods, Dorothy Peterson. Dir. Alfred E. Green. 73 mins. Rel. April 14.

**College Coach.** A football story with a new twist. Dick Powell, Ann Dvorak. Dir. David L. Badel. 70 mins. Rel. April 14.

**Disraeli.** Political drama of England. George Arliss, Joan Bennett. Dir. Alfred Green. 88 mins. Rel. Dec. 1.

**Easy to Love.** A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Kay. Dir. Guy Kibbee. Rel. March 16.

**Ever in My Heart.** War theme story, but without conflict angle. German-American. Dir. Lyle Ballou. 66 mins. Rel. March 16.

**Footlight Parade.** A Gaiety musical with backstage locale. James Cagney, Joan Blondell, Dick Powell, Dick Roloff. Dir. Dick Rood. 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 Brent, Margaret Lindsay and Eugene Pallette. Dir. William Dieterle. 63 mins. Rel. Dec. 2. Rev. Nov. 21.

**Gambling Lady.** Based on the drama by Doris Malloy of a gambling lady who is such a sport she is willing to sacrifice her love to save her husband from a murder charge. Barbara Stanwyck, Joel McCrea, Pat O'Brien, Claire Dodd. Dir. Archie Mayo. 68 mins. Rel. March 31. Rev. April 10.

**Harold Teen.** Hilarious comedy romance which brings to life on the screen the characters of Carl Edy's comic strip. Hal Roxy, Rochelle Hudson, Patricia Ellis, Guy Kibbee. Dir. Murray Roxy. 66 mins. Rel. April 7.

**Heat Lightning.** Thrilling romance of desert love and hate, based on the Broadway stage hit by Leon Abrams and George Abbott. Alina MacMahon, Ann Dvorak, Lyle Talbot, Preston Foster. Dir. Mervyn LeRoy. 83 mins. Rel. March 13. Rev. March 15.

**Hi, Nellie.** Comedy-drama of a newspaper "love" columnist. Paul Muni, Glenda Farrell, Kathryn Sergava. Dir. Mervyn Le Roy. Rel. Jan. 20. Rev. Feb. 6.

**House on 56th Street.** Drama of a gambling lady. Kay Francis, Ricardo Cortez, Gene Raymond, Margaret Lindsay and Frank McHugh. Dir. Robert Florey. 63 mins. Rel. Dec. 23. Rev. Dec. 5.

**I've Got Your Number.** Rowdy, rollicking story of the telephone trouble hunter. Robert Montgomery, Pat O'Brien. Dir. Ray Enright. 67 mins. Rel. Feb. 4. Rev. Feb. 10.

**Jimmy the Gent.** Hilarious comedy romance based on the story by Laird Doyle and Ray Nazarro, which reveals a new kind of racket, that of the "gent." Jimmy the Gent. Jimmy the Gent. Jimmy the Gent. Dir. Michael Curtiz. 67 mins. Rel. March 17. Rev. March 27.

**Kennel Murder Case.** A drama depicting the unusual solution of an unusual murder. William Powell, Mary Astor, Helen Vinson, Ralph Morgan and Eugene Pallette. Dir. Michael Curtiz. 75 mins. Rel. Oct. 23. 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. 5. Rev. Jan. 2.

**Merry Wives of Reno.** Comedy-farce of the Reno divorce mill in action. Marjorie Lane, Donald Woods, Guy Kibbee, Genevieve, Farrell, Hugh Herbert and Frank McHugh. Dir. H. Bruce Humberstone. 64 mins. Rel. May 12.

**Modern Hero.** Based on the novel by Louis Bromfield, opening with the epic romance of circus life and carrying the hero through tremendous financial battles to a captain of industry. Richard Barthelmess, Jean Mull, Marjorie Rameau, Verree Teasdale. Dir. G. W. Pabst. Rel. April 21.

**Smarty.** Comedy of the wife who wanted to commute between husbands. Joan Blondell, Warren William, Edward E. Horton, Frank McHugh and Claire Dodd. Dir. Robert Florey. 64 mins. Rel. May 28.

**Upperworld.** Comedy dealing with a millionaire's adventures in the underworld chorus girl. Warren William, Mary Astor, Ginger Rogers, Dickie Moore. Dir. Roy Del Ruth. Rel. April 28.

## Miscellaneous Releases

**Before Morning.** (Greenblatt.) From a stage play. Police official cleverly traps a murderer. Leo Carillo, Lora Baxter. Dir. Arthur Hoer. 66 mins. Rel. Nov. 13.

**Big Race The.** (Showmen.) Race track story. Boots Mallory, John Darrow. Dir. Fred Neumeyer. 62 mins. Rev. March 6.

**Carnival Lady.** (Goldsmith-Hollywood.) Carnival background for a triple love story. Boots Mallory, Vincent Allen. Dir. Howard Higgin. 67 mins. Rel. Dec. 5.

**Cri inal at Large.** (Heber.) Edgar Wallace mystery story, British made. British cast. 74 mins. Rev. Dec. 27.

**Dawn to Dawn (Duword.)** Rural story in a foreign setting.

**Enlighten Thy Daughter.** (Exploitation.) Warning to parents. Remade from a silent. 75 mins. Rel. Jan. 15. Rev. Feb. 20.

**Film Parade.** The. (State rights.) Old clips and new material assembled by J. Stuart Blackton. 62 mins. Rel. Dec. 27.

**Gigolettes of Paris.** (Equinox.) Bold digger story in Parisian locale. Made in Hollywood. Natalie Moorhead. Dir. Alphonse Martel. 69 mins. Rev. Oct. 17.

(Continued on page 32)

## Studio Placements

Hollywood, April 18.

**Nat Pendleton, 'Thin Man,' MG.**

**Lona Andre, 'Merry Widow,' MG.**

**Robert McWade, 'Operator MG.**

**Buster Phelps, 'respondent,' MG.**

**Edward Ludwig, 'Man Who Reclaimed His Head,' U.**

**Spencer, 'Marie'.**

**Caspar Romero, 'Thin Man,' MG.**

**Albertina Rasch's dancing girls, 'Merry Widow,' MG.**

**Elly Malyon, 'Family Man,' RKO.**

**Marguerite Namara, 'Thirty Day Princess,' Par.**

**Scott, 'Whom Destroy.'**

**Charles Lederer, scripting 'Movie Queen,' MG.**

**Ralph Cedar, scripting 'Fashioned Way,' Par.**

**Paul Lukas, Wynne Gibson, 'Give My Love,' U.**

**Alfred Hitchcock and R. J. Wolfson, scripting 'Dolly,' MG.**

**Ray Walker, Dorothy Leblaire, 'Always Honored,' Fox.**

**Minna Gombell, 'Thin Man,' MG.**

**Marjorie Rameau, 'Sadie McKee,' MG.**

**Nell Hamilton, Ann 'Here Comes the Groom,' Rogers.**

**Cl. Clark, Andy Devine, Russ Brown, Lols January, Earle Eby, 'Loves of a Sailor,' U.**

**Jean Bart, scripting 'Man Who Reclaimed His Head,' U.**

**Herbert Corthell, Grady Sutton, Sylvia Plicker, Fred Kelsey, Otis Harlan, 'Beau Bachelul,' Doane-U short.**

**Alphonse Martel, 'Ramsey Hill, 'World Moves On,' Fox.**

**Harry C. Bradley, 'Call It Luck,' Fox.**

**Ned Sparks, 'Marie Galante,' Fox.**

**Goodie Montgomery, Frank Craven, 'Loves of a Sailor,' Zeidman-U.**

**Matt McHugh, 'She Loves Me Not,' Par.**

**Paul Varone, 'Doane short, U.**

**Barbara Bonard, George Barler, Sterling Holloway, 'Merry Widow,' MG.**

**H. B. Warner, Barry Norton, John Rogers, 'Desmond Roberts, 'Grand Canary,' Fox.**

**Howard Higgin, tech adviser, 'Cleopatra,' Par.**

**Ed Gordon, May Robson, Ted Healy, Henry Wadsworth, Irene Harvey, 'Co-Respondent,' MG.**

**Marlan Clayton, 'Barrets of Wimpole Street,' MG.**

**Anders Lawlor, Lols January, Earle Eby, 'Loves of a Sailor,' U.**

**Joan Blondell, Glenda Farrell, 'Princess of Kansas City,' WB.**

**Paul Powell, 'Thin Man,' RKO.**

**Frank Darlen, 'Murder on the Blackboard,' RKO.**

**Ellnor Werselhoeber, 'lack Moon,' Co.**

**George Harbert, 'She Loves Me Not,' Par.**

**Jam Duggan, Tammany Young, J. Henry, 'Old Fashioned Way,' Par.**

**Claw Cody, 'Thank Your Stars,' Par.**

**Kalmar and Ruby writing next Wheeler and Woolsey yarn, RKO.**

**Leary Eby, 'production, 'Deary, Judith Allen, 'Old Fashioned Way,' Par.**

**Alden Nash, dialoging 'Arabella,' RKO.**

**Slim Summerville, 'Afterwards,' RKO.**

**Charlie May, 'Cleopatra,' Par.**

**George Wagner, preparing for 'Lols Rogers,' production, Co.**

**Alnsworth Morgan, adapting 'She Was a Lady,' Fox.**

**Niles Welch, 'Whom the Gods Destroy,' Col.**

**John Graves, 'Little Man, What Now?' U.**

**Zeffie Tabor, short, RKO.**

**Frank Murray, Andre Cheron, 'George Kerebel, 'The World Moves On,' Fox.**

**Robert Graves, 'Caravan,' Fox.**

**Yola D'Avril, 'Merry Widow,' MG.**

**John Darrow, 'I Give My Love,' U.**

**Paul Harvey, Murray Kinell, 'Charlie Chan's Courage,' Fox.**

**Ray Walker, 'Always Honest,' Fox.**

**Rich Brothers, six shorts, Educ.**

**Paul Porcasi, 'I Loved an Actress,' Par.**

**Ted Healy's stogoes, short, Col.**

**Sidney Blackmer, 'Afterwards,' RKO.**

**Julia Hayden, RKO.**

**Edward Everett Horton, 'Should Listen,' Par.**

**William, 'Ster directs, Marlan Nixon, 'Arabella,' RKO.**

**George Stevenson directing 'American Harlem,' RKO.**

**Edna May Oliver, Buster Crabbe, 'My Carline,' production, Deary, Billie Burke, Grant Mitchell, 'Arabella,' RKO.**

**Marjorie Klein, collabing with Adele Rogers Hyland, on untitled pic.**

**Scott R. Real, assistant to Edward Sloman, 'There's Always Tomorrow,' U.**

**John Donat, 'Count of Monte-Cristo,' Edward Small.**

**Ferdinand Gottschalk, 'Little Man, What Now?' U.**

**Sam Hardy, 'I Give My Love,' U.**

**Milton Karmy, 'production, dialog, 'Affairs of a Gentleman,' U.**

**Wanda Perry, Dorothy D'wes, 'Loves of a Sailor,' Zeidman-U.**

## Film Reviews

### TRUMPET BLOWS

(Continued from page 18)

Does one dance, a rumba, impressively, almost too daringly, however.

In smaller roles Katherine De Mille, Sidney Toler and Edward G. Robinson, who is especially impressive as eventual star material. Nydia Westman is in for a bit but not allowed to do anything.

Direction is spotty, except in the bull ring sequence. Photography and production A-1. A short time in the picture's opening sequence "Fanny" and Ralph Ringer and Leo Robin, is cute and might have been expanded. *Kauf.*

### THIS MAN IS MINE

Radio production and release. Starring Irene Dunne. Directed by John Cromwell. Anne Morrison Chaplin's play, "Love Fills In the Window," by Edna Murfin. Camera-men, David Abel. At Music Hall, New York, week April 12. Running time, 75 mins.

Should please generally. It is well made and represents a definite production quality throughout. Theme is one that will strike home with the married women particularly.

Picture arouses an emotional tension. Active hostility toward the snippy feline impersonated by Constance Cummings, general impatience with the masculine stupidity exemplified by Ralph Ringer and partisan sympathy for the wife, played by Miss Dunne, are all strongly brought out.

John Cromwell's direction is from the brain and heart jointly. Story is little action in the sense of physical movement. Clashes are mental and emotional. Clashes in the end and the husband hands the siren a black ring for her eye.

Character played by Miss Cummings is of a born coquette. The word coquette is a polite substitute. She is a huntress by instinct. Her purpose in breaking up the happy married life of one of her own former names is to show the world. She is a thoroughly detestable female, and it is a tribute to Miss Cummings' performance that audiences will loathe her.

As starring vehicle for Irene Dunne the picture is not precisely what a star might order. It would be unfair to state that Miss Dunne is secondary to other characters, but the fact is that the three female roles are of about equal importance. In general, however, it may be asserted as a truism that nobody will ever again think of Miss Dunne as part of a well-done production, Miss Dunne is never negative or passive and she mixes a nice reasonable-ness with an understanding yen for getting even.

Kay Johnson, who hasn't been seen much the last year or two, turns in a peachy performance that ought to get her back into the limelight. She has a flair for sophisticated, lady-like humor. In a small bit Vivian Tobin also shows herself a clever character.

Bellamy, as the pushover for the babe stare and the romantic gushiness of his own ex-sweetie, fills the requirements well. Sidney Blackmer, the ultimate playmate, brings flirtatious vixen, mingles laconic wit with soft-voiced menace. Lots of smart lines scattered through the picture for laughs, and Blackmer handles a nice quota of them expertly.

Essentially a smart modern drawing-room re-write on the eternal triangle, this picture is good for the more discriminating audiences. Kids won't care for it, no hillbillies. *Land.*

### SING AND LIKE IT

RKO production and release. Features ZaSu Pitts, Bert Kelton, Edward Everett Horton, Nat Pendleton and Ned Sparks. Associate producer, Fred F. Sears. Directed by William Selzer. Based on story by Ted Wolf. Running time, 75 mins. Adaptation by Marion Dix and Laird Doyle. At RKO, N. Y., week starting Friday, April 13.

"Sing and Like It" is the kind of picture that gets the laughs, but it will probably have some trouble getting people to come in and laugh, having no cast names which are sent from anywhere to any exhibitor's box office. ZaSu Pitts is the nearest to a star that the picture contains.

A rather original comedy idea forms the basis for the picture and gives Miss Pitts and others, notably Bert Kelton, Edward Everett Horton and Nat Pendleton and Ned Sparks, good opportunities to make an im-

pression. It has also served to emphasize what good judgment it was to give Howard J. Green, the supervisor, this particular item.

For Green the production is his first as a producer. He is a producer at RKO. Considering his background as a vaude producer and his many years of experience in the studios as writer, notably as assistant director, "Sing and Like It" was right up his alley.

Story starts out to introduce Nat Pendleton as the leader of a gang of kidnapers who live in luxury, but are about to expand operations to take in safe-cracking. As the bunch is dismembering a bank safe the tough leader hears someone on a floor above singing a sentimental mother song which touches him and brings tears for the first time since being gassed in a prison riot.

J. Fontenay, Sylvester, as the script calls the gangster overlord, goes up to investigate and finds that Annie Snodgrass (ZaSu Pitts) is rehearsing the number for the United States Little Theatre group. He decides to give that mother song to the world and looks up the biggest producer in town who's doing a new show to force the girl and the song into it.

Treated for gentle burlesque flavor, the picture picks up laughs quickly in the first reel and lands them in fair volume throughout. The satire becomes rather rich when the timid big time producer, played by Edward Everett Horton, is rehearsing the number for the United States Little Theatre group. He decides to give that mother song to the world and looks up the biggest producer in town who's doing a new show to force the girl and the song into it.

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### THE MOTH

Showmen's Pictures production and release. Features Sally O'Neil, Paul Kelly, Wilfred Lucas, Fred Kelley, Duncan Renaldo. Directed by Fred Newmeyer. Based on original story by Joe O'Donnell. At Rivoli, N. Y., April 10, on a double bill, running time, 64 mins.

Cheaply produced and poorly acted, "The Moth" is the kind of picture that has two strikes on it at the beginning. In story, it is banal. In casting, it's poor as they come. In adaptation and in direction, it is no better.

From the outset the story drags badly, with most of the members of the cast acting ill at ease, if not actually suffering. Some of the performances make the picture look amateurish.

Sally O'Neil not photographing any too well and handling lines poorly, does an impetuous young lady who has overdrawn on her inheritance and runs out on her family after some bad publicity has made it possible for the executor of her father's estate, to cut her off entirely. Having more than a guardian's interest in the girl, however, he gets a young man in his employ to trail her.

Early on to New Orleans and the Mardi Gras. Meeting up with a girl of criminal inclinations, the young heiress nearly gets into trouble again, but after a while she's cleared and starts to show an interest in the young man who's been tailing her for the sake of those back home.

Paul Kelly is called to spy on the heiress' activities while in New Orleans, is the best of those in the cast. Fred Kelley, as a dick, also is used to help complete the story offered him little opportunity.

*Char.*

### The Fighting Ranger

Columbia production and release. Starring Buck Jones. Screen play by Harry Hoyt. At Rivoli on double feature bill. Running time, 69 mins.

Fast moving shoot-'em-upper from the regular western story batter to the red warm plains' griddle. Nothing that hasn't been done before, but leaving nothing undone about hits the bullseye in targeting "Fighting Ranger" for exhibitors interested that way.

Frank Rice shows a certain radio influence in this. He uses Joe Penner's tonality and one of his phrases. The director also has remodeled cowboy songs are fairly popular on the air so he had Rice try that, as well.

Buck is the same old Jones that draws a line and some of the old folks. To him it doesn't matter what he does, just so long as he is up with the final bell. So he does it in a way that is really funny.

There's all kinds of shooting. When there isn't sufficient humans around bad boys just color the air and noise up in your track. Before he dies Buck's screen brother knocks a half dozen off their horses. Thereafter it gets into the well-known routine of a cowboy movie, with the Rangers just long enough to rouse out the killer band in Mexico. There are some fast fights, but they are mediocre and a little of the customary western romance with Dorothy Revier as a senorita on the end opposite Buck.

*Waly.*

### FOUND ALIVE

Ideal production and release. Directed by Charles Hutchison. Story by Captain Jerrold. Comedies by Maurice Murphy and Adrian Johnson. At the Ideal, N. Y., two days on double feature, April 11-12. Running time, 64 mins.

Better than average indie jungle picture that ought to do okay on split bills. Not geared for higher than that, so okay.

The heart of the melodramatic story wound around the jungle action. A woman has lost a divorce action and her child is taken away from her. Audience is given to understand that she was wronged by her husband so that when she kidnaps the child it's okay. Takes the child, with the aid of a butler, into the heart of the Mexican jungle along the Rio Grande and boy grows up there. Hunters find them and force a reconciliation.

Just a frame to hang some wild animals, most of course, some of it pretty good and some obviously phoney. Several thrill shots, however, of snake fights, a bear and panther fight, etc. Acting is ho hum, but the film is a little pretentious, but then nobody claims that for it, anyway. *Kauf.*

## CALENDAR OF CURRENT RELEASES

(Continued from page 31)

**Guilty Parents.** (Joy Dee Kay.) Sex education story. Jean Lacy, Glen Boles. Dir. Jack Townley. 83 mins.

**Her Forgotten Past.** (Mayfair.) Society girl marries her chauffeur then wed a husband dead. Monte Blue, Barbara Kent. Dir. Wesley Ford. 65 mins. Rev. Nov. 7.

**Her Splendid Boy (Progressive).** Studio girl impersonates a star in Hollywood. Lillian Bond, Beryl Mercer. Theo. von Elitz. Dir. Ralph Black. 60 mins. Rev. Nov. 14.

**Hired Wife.** (Pinnacle.) Man hires a bride to get a fortune and falls in love with her. Greta Nissen, Weldon Heyburn. Dir. G. McElford. 60 mins. Rev. March 13.

**Love Party.** (Monarch.) Beauty parlor rejuvenation for a faded actress. Aileen Pringle, Theodor von Elitz, Phyllis Barry. Dir. Vin. Moore. 60 ins. Rev. March 13.

**Marriage on Approval.** (Monarch.) In which a girl gets married in the first reel and then it all in the last. Barbara Kent, Donald Dillaway. Dir. Howard Higgin. Rev. Jan. 8.

**Neighbors Wives.** (Syndicate.) Domestic murder problem. Dorothy MacKail, Tom Moore. Dir. Francis Natteford. 65 mins. Rev. Oct. 17.

**Public Stenographer.** Title tells the story. Lola Lane, Wm. Collier. Dir. Lew Collins. Rev. Jan. 20.

**Secret Sinners.** (Mayfair.) Chorus girls and a song writer. Sue Carroll, Nick Stuart. Ir. Wesley Ford. 68 mins. Rev. Oct. 20. Rev. Dec. 27.

**Ship of Wanted Men.** (Showmen.) Crew of refugees fight over a girl rescued in mid-ocean. Lead. Waycott, Gertrude Astor. Dir. Lew. Collins. 60 mins. Rev. Nov. 21.

**Trapeze.** (Protex.) Anna Sten's first German picture. English. 65 mins. Rev. Feb. 20.

**What's Your Racket.** (Showmen.) Familiar gangster frameup. Tommy, Noel Francis. Dir. Fred Gullo. 50 mins. Rev. Jan. 1. March 6.

**White Face.** (Heibel.) British made crime story book. All-British cast. 65 mins. Rev. Dec. 5.

**Wine, Women and Song.** (Chadwick.) Lillian Tashman's last picture. stage story. Lillian Tashman, Lew Cody. Dir. Leon D'Ussau. Rev. March 27.

### Foreign Language Films

(Note: slow movement of foreign films this list covers one year of releases.)

**Berlin-Alexanderplatz.** (Ger.) (Capital). Crime drama. H. Harich. George. Maria Bar. Dir. Phil Jutzl. 90 mins. Rev. May 1. Rev. May 16.

**Betteustudent.** (Ger.) (General.) (Ger.) Operetta. Dir. Viktor Janson. 80 mins. Rev. Oct. 15.

**Broken Chiffre.** (Ger.) (Bavaria). Musical. Karin Hardt. Dir. Franz. 75 mins. Rev. Feb. 15.

**Blonde Shoes (Russ)** (Akinno). Child reaction to politics. Anti-Hitler. Dir. Margarita Barskaya. 80 mins. Rev. March 15. Rev. April 8.

**Chalutzim (Hebrew)** (Acme). First talker made in Palestine. Dir. Alex. 70 mins. Rev. March 15.

**Ciudad de Carton.** La (Sp) (Fox). Drama of marital relations. Antonio Moreno, Catalina Barea. Dir. Louis King. 70 mins. Rev. Feb. 15.

**Crown of Thorns (Kinematograph)** (Ger) (Dubbed Eng.). Biblical drama. Robert Wiene. 70 mins. Rev. March 15.

**Cruz Y La Espada.** La (Sp) (Fox). Historical romance. Jose Mojica. Frank Stray. 75 mins. Rev. Feb. 1.

**Duo Orpheus.** Les (Fr) (Blue Ribbon). Costume melodrama. Yvette Guilbert. Dir. Maurice Tournier. 90 mins. Rev. Feb. 1. Rev. Feb. 15.

**Dos Noches (Hoffberg)** (Spanish). Musical. Conchita Montenegro. Ir. Car. 70 mins. Rev. Feb. 15.

**Dream of My People.** The (Jewish) (Palestine). Silent travelogue of Palestine with records by Cantor Rosenblatt. Dir. Joe. Fox. 60 mins. Rev. Feb. 15.

**Orel Tage Mittelstern (German)** (Capital). Fast German farce with all-cast. Dir. Carl Boese. 80 mins. Rev. May 1. Rev. May 23.

**Ein Gewand.** (German) (Capital). Farce. Farce. Hans Albers. Dir. Gerhard Lamprecht. 70 mins. Rev. Feb. 15.

**Eine Liebesnacht (German)** (Capital). Farce. Farce. Liede. Dir. Joe May. 82 mins. Rev. May 1. Rev. May 23.

**Eine Stadt Steht Kopf (Ger)** (Capital). Farce. Gustav Gründgens. 70 mins. Rev. May 1.

**Eines Prinzen Junge Liebe (Ger.) (Ufa).** Romantic comedy. Willy Fritsch. Dir. Arthur Robinson. 80 mins. Rev. March 15.

**En Glad Gutt (Norwegian)** (Scandinavian). From Bjornson's novel. Rev. Nov. 15.

**Enemies of Progress (Russ)** (Akinno). Last of the Czarist generals. Dir. Beresnyeff. 85 mins. Rev. Jan. 15. Rev. Jan. 15.

**Es Wird Schon Wieder Besser (Ger)** (Ufa). Farce. Dolly Haas. Dir. Kurt. 70 mins. Rev. May 1.

**Fantomas (Fr.)** (dubbed English) (DuWorld). Murder mystery. Dir. Fejos. 60 mins. Rev. March 1. Rev. March 20.

**Frau Lehman's Tochter (Ger)** (General). Melodrama. Hansi Kraus. Rev. Feb. 15.

**Frau von der Mar Spricht (German)** (General). Mady Christians. Melodrama. Dir. Viktor Jansen. 75 mins. Rev. April 15. Rev. May 2.

**Fraulein-Falsch Verbunden (Ger)** (Capital). Musical comedy. Trude Berliner. Dir. E. W. Emo. 70 mins. Rev. Jan. 15.

**Frechdachs.** (Ger.) (Capital). Romantic comedy. Willy F

# NETWORK EXECS' SALARIES

## Radio Legislation Unlikely

Washington, April 16.

With the outlook for enactment of the Roosevelt communications bill this session admittedly discouraging, there is practically no chance that Congress will approve radio legislation of any importance before adjourning. A number of measures are pending before committees in both House and Senate, but all appear certain to die with adjournment.

Revised to meet certain outstanding objections but still containing the features most unsatisfactory to broadcasters, the Dill communications bill remains a center of controversy despite word that President Roosevelt desires to have it become a law this session. Similar Rayburn bill, differing in many details but embodying the same major provisions, was strongly endorsed last week by Chairman Eugene O. Sykes of the Radio Commission.

Passage of the Rayburn measure through the House is distinctly possible, but the legislative jam in the Senate undoubtedly will prevent final action in such event. There is little chance that the Dill bill will come up for serious debate.

Half a dozen minor measures have been informally okayed by the House Merchant Marine and Radio committee but their prospects; of becoming law likewise are slight. At the best, their sponsors hope only for House acceptance of the measures.

### Senate Clogged

Legislative situation in the Senate precludes passage of any controversial legislation not specifically requested by President Roosevelt, while the desire to bring about early adjournment probably will result in some Administration proposals being abandoned. With the end of the present session, all unfinished legislation expires and will have to be reintroduced and given new hearings in the next Congress.

## Male Articles Appeal Advertised But Little on Ether Network

Networks have yet to make substantial headway with that phase of the manufacturing and distributing business whose products appeal directly and exclusively to the male consumer. Of accounts coming within this narrow classification CBS this season has only had two, White Owl cigar and Barbasol, while NBC's current representation in this category are Molle, Gillette and the Edgeworth and Dill's brands of tobacco.

Major impediment in cracking this class of prospect, say the webs, has been their inability to cite much in the way of past experience. Distributors of merchandise of strictly male appeal invariably want to know when approached by network salesmen what accounts of like nature have in recent years used radio and with what success. Since that type of business has constituted a negligible percentage of the total income, the webs have been hard put for examples and when it comes to mentioning outstanding successes the count stops at one, and that one is a client that hasn't been on the air in over four years, namely, Interwoven Hosiery. Network reps even hesitate to quote this case for fear of a rejoinder to the effect that merchandising statistics have shown that the majority of wives do the sock buying for their husbands.

## In 26 Wks. Boyer Acc't Hops from Single WFAA Show to Basic NBC Web

Chicago, April 16.

Starting 26 weeks ago on a one-station plug on WFAA in Dallas, the Boyer cosmetic account shortly moves to a basic NBC hook-up.

Show was known as the Boyer Society Tatler and ran for 13 weeks on WFAA, success prompting the account to add the Texas network of WOAI, KPCC and WFAA.

Show will originate in Chicago and hit the air on Sunday afternoons.

### JOHN ROYAL IN FRISCO

San Francisco, April 16. John Royal, NBC vice-pres who was due to arrive last week-end but didn't, is now scheduled for today (16).

He'll spend several days here with Don E. Gilman, Western v. p. before the pair head for Los Angeles to look over that situation.

## Expo May Bring Ether Shows to Chicago Airway From N. Y. Radio City

Chicago, April 16.

Chicago network offices, particularly NBC, are anxiously awaiting the return of the World's Fair hula-balo, figuring it as a lifesaver as far as showmanship prestige is concerned. Expect the importance of the exposition to bring back to Chicago those sponsors who deserted the loop for New York, particularly in the case of NBC, those who wanted to be located in Rockefeller Center. Those clients were all hot and eager to have their programs announced as originating in Radio City.

With the Radio City thing, however, after wearing off, the Chicago execs figure that the World's Fair is the final shot to not only bring back such deserters as Armour, Plough, Welch, but also bring new imports to Chicago, particularly those firms which will have exhibits and shows at the Fair. This takes in such outfits as Standard Brands, Ford, Standard Oil. Not only will the shift be caused by the exploitation value of the Fair but by the move of star attractions to the loop. Demonstrated in the certain return of the Plough Musical Cruiser show to Chicago due to the return of the Vincent Lopez orchestra.

## Shepard Denies Rumor

Boston, April 16.

John Shepard, 3rd, denies he will resign the presidency of Shepard Stores. Report has been around that he would step aside on the mercantile end in favor of his brother in order to devote himself exclusively to broadcast.

In addition to his Yankee network and local stations, Shepard is much occupied lately with membership on radio code authority committees.

### G-B-S ADD WOW

Chicago, April 16.

Grieg-Blair & Spight, exclusive rep outfit, has added WOW, Omaha, to its station list.

Brings the representative line-up to 19 stations.

## WM. S. PALEY'S YEARLY \$275,000

**CBS President at 34 Is Comparable to Irving Thalberg, Same Age, of Films as Outstanding Youthful Money-Maker—Salary Exclusive of Dividends from Stock Holdings**

### NBC PAY LOWER

With the stockholders estimating that profits of at least \$5,000,000 will be garnered this year from the sale of network facilities and the operations of the CBS Artists Bureau and CBS-owned stations, William S. Paley stands to take in as president of Columbia around \$275,000 for 1934. This coin is exclusive of what he will collect in dividends as or of the web's major stockholders. Paley's status as a money earner from the angle of youth has its parallel in pictures. He, like Irving Thalberg of Metro, is only 34 years old.

Paley's salary arrangement with the CBS board of directors was revealed in the executive payrolls for both that network and NBC released by the Federal Trade Commission. Paley's contract calls for a guarantee of \$40,000 a year plus 2 1/2% of the profits up to \$600,000 and 5% of the network's earnings above \$600,000.

What the other CBS officers were down for in 1932, during which the 10% and 5% cuts, since returned, prevailed, was disclosed by the FTC to have been as follows: Edward Klauber, executive v.p., \$30,913.52; Lawrence W. Lowman, v.p. in charge of operations, \$17,269.42; Hugh Kendall Bolce, v.p. in charge of sales, \$30,689.18; Sam Pickard, v.p. in charge of station relations, \$14,869.37; and Merford R. Runyon, treasurer, \$6,744.50. I. D. Levy, also a v.p., was noted as serving without compensation.

### NBC Wages

NBC's list of officer salaries for 1933 as filed with the FTC follows: M. H. Aylesworth, president, \$47,500; Richard C. Patterson, Jr., executive v.p., \$22,500; John Royal, v.p. on programs, \$22,800; Frank E. Mason, v.p. on press relations, \$19,000; George Engels, v.p. in charge of station NBC Artists Serv., \$19,000; A. L. Ashby, v.p. and general counsel, \$17,100; Niles Trammel, v.p. in charge of the Chicago division, \$14,250; Frank M. Russell, v.p. in charge of the Washington branch, \$14,250; Don Gilmar, v.p. in charge of the Pacific division, \$11,400; Roy C. Witmer, v.p. in charge of eastern sales, \$9,800; and Mark Woods, treasurer and asst. to executive v.p., \$7,125. In the case of NBC there were two 10% salary reductions in effect at the time. Since he had just come in on one affected Patterson.

George McClelland's annual stipend with NBC when he quit as v.p. was \$22,600, according to the FTC release. This figure made him highest man on the NBC payroll next to Aylesworth.

Irving Thalberg at one time earned \$700,000 annually from Metro-Goldwyn-Mayer, reaching that income while still in his twenties. Louis B. Mayer of the same corporation but an older man earned around \$800,000 salary annually.

Paley may or may not be the richest individual in broadcasting but it seems probable his income from salary and bonuses is unquestionably the largest. Millionaires connected with radio include John Shepard, 3rd; Powell-Crosley-Leon and I. D. Levy, Robert McCormick, L. B. Wilson, Don Lee, William R. Hearst.

Niles Trammel and Fred Weber back from Dallas on a meeting with WFAA over the new contract.

## Refined Ice Men, Nattily Garbed, Will Fight Mechanical Freezers

### CBS Bests NBC Red

For the fourth successive month, CBS in March, topped NBC's income from the red (WEAF) loop. Breakup of the NBC March figures gave the red \$1,332,482 and the blue (WJZ) \$1,035,521.

(CBS for March grossed \$1,524,904.)

## POLICE CHIEF SUES FOR LIBEL

Kansas City, April 16.

Suit for \$250,000 damages was filed here yesterday by ex-Senator James A. Reed, attorney for chief of police Robert J. Coffey, against the Midland Broadcasting Company, Remington-Rand, Inc., and the Columbia Broadcasting Company as result of the presentation of 'March of Time' the night of April 6.

Another suit for libel will probably be filed against the magazine 'Time' for an alleged libel published in the magazine from the contents of which the dramatic presentation is claimed to have been taken.

Suit filed Monday asks \$100,000 actual and \$150,000 punitive damages. The petition contains only one count, and is based on the statement that the 'acting chief of police is an "e-convict".' But two alternative causes of action are set forth, one for libel and the other for slander. This was done because the technical status of suits filed as a result of radio broadcasts has not been dealt with extensively in court decisions. The way is left open for the court to determine whether allegedly untrue and malicious statements over the radio are to be classed as libelous or slanderous within the meaning of the law.

## OFFERS 50% PRICE BOOST ON WLS SHOW

Chicago, April 16.

Though Alka-Seltzer has a long time hold on the WLS Barn Dance show over NBC, the click of that product with the program has produced a long waiting list of clients waiting to take over the sponsorship of the hill-billy show the moment the Alka-Seltzer group wants to lay off.

Harry O'Neil here for the United Remedies Company has a standing offer for the show of exactly 50% more than Dr. Miles laboratory is paying at present.

## Nelson, Ex-WIBO, Mgr. For NBC Denver KOA

Denver, April 16.

A. E. Nelson comes in as manager of KOA, the NBC station here. Nelson formerly had WIBO in Chicago, the station which the Federal Radio Commission summarily abolished by giving its wavelength to another, WIND, Gary-Chicago.

### Caldwell to Chi R&B

Chicago, April 16.

Nate Caldwell joins the Ruthrauff & Ryan agency here in charge of the radio department.

He moves over from the Hays McFarland agency where he served in the same capacity.

Ice dealers of America are going on the air to sell the housewives on the advantage of natural ice as a preserver of food flavors over the frigidaire. As part of the comeback campaign the ice men involved go in for new and gaily decorated trucks, good-looking delivery men and matty uniforms with Sam Browne belts and so forth.

Directing the movement is Eastern States Ice Association, wholesalers' organization, with home offices in Philadelphia. Organization claimed to have already enlisted the radio support of 19 ice dealers located in various parts of the country. These dealers have pledged themselves to appropriate enough funds to back a 16-week air campaign in their respective localities.

Guy L. Andre, secretary and manager of the ESIA, has arranged with WCAU, Philadelphia, for the recording of a musical series. These will be sold to the ice dealers at \$10 a program or \$190 for a series. Each dealer will do his own contracting for time with the station he selects in his particular community. Andre estimates that he will have at least 75 dealers lined up for the drive before the advent of summer.

## NBC RESTORES 2/3 OFF RATE

With the new rate card which goes into effect April 23 NBC restores the one-third charge. This arrangement makes available to advertisers the stretch between midnight and 8 a.m. at a third the gross rate, or the hours between 6 and 11 p.m. NBC abandoned the one-third level in November, 1932.

Added on the new rate card are Louisville, Ky., and Charlotte, N. C. Basic rate for each town is \$190 for the hour, \$120, half hour, and \$74 per quarter hour.

## Gov. Pinchot Cut Off By KDKA but Matter Amicably Adjusted

Pittsburgh, April 16.

Threatened radio tempest stirred up here last week when Governor Pinchot's speech was cut off by KDKA has disappeared and everybody happy. For a time there were reports of complaint to Federal Radio Commission, but Pinchot said he had no intention of filing any protest.

Pinchot, who is running for U. S. Senate, was scheduled for simultaneous address over KDKA and WIP, Philadelphia, relayed to both stations by wire from Harrisburg. Although WIP carried the speech, KDKA didn't, officials claiming that it was canceled owing to poor transmission.

A. T. & T. executives here said that as far as they knew the transmission was all right at time of the speech, although they said there had been some trouble with the testing prior to time set for address. Pinchot and his representatives here said they felt KDKA was merely protecting its own interests in canceling the speech when reception was poor and definitely stated they had no intention of filing a protest, although rumors in other circles said there might be one.

In order to show its good faith, station told Governor Pinchot it would carry his speech the following night, which it did.

Station XEW, Mexico City, which calls itself 'The Voice of Latin America,' has installed a 50,000-watt RCA-Victor plant.



## Inside Stuff—Radio

George M. Cohan's recent crack on the radio that many of his ether fans want to know what he used to do before he went on the air, brings home to showmen, who have been discussing this phase intensively, that it's not at all surprising. One recalled that 10 years ago he raved about Al Jolson and what a wow he was at the Winter Garden, to which the father of this then young theatrical man observed, "What are you raving about Jolson? If you want my idea of great comedians we had 'em in my time—Weber and Fields, McIntyre and Heath, Ada Rehan and others."

Thus these old-time minstrel, burlesque and variety players are as outmoded as some of the famous stage names are to the younger radio fans today.

Another roadwrecker still put on the rave about Cohan, Cantor and Jessel as performers, whereupon his 12-year-old son broke in with his observation that Joe Penner is his idea of a great comedian.

The ether fans know no traditions and fear no idols. That it's a brand new generation of theatre-goers is evidenced by the experience of the advertising agency which first sponsored Jolson—it was beset by letters wanting to know who was this guy who was giving imitations of Harry Richman and George Price. (Those in the trade of course know that it was Jolson who picked Richman as his idea of somebody best suited to succeed himself as a song delineator and it was Jolson who personally tutored Richman his every manner of song salesmanship, delivery and lyric interpretation.)

As suggested, Tradeways, Inc., the efficiency organization which has been investigating the network's operations the past year, the NBC time salesmen have been put on a commission plus salary basis. Tradeways advised introducing the commission idea on the ground that it would serve as an added stimulus to the men in the sales department. Commissions will range from 4% to 14% on the net business, with the clip depending on whether it's a new account, a renewal, etc. Network's accounts has been split up among the sales staff that the men will be able to start approximately from scratch.

Understood that Tradeways in its report on the NBC Artists Service and program department will lay stress on the need of a reorganization and a better co-ordination of the network's facilities for producing and submitting program ideas for prospective commercials. The Tradeways finding will suggest that the development of production ideas and their sale to prospects has become as equally important as the selling of network time. The creative end of the former function, the survey will point out, has been badly cramped through the delegation of this job to a single person in the program department. Report will also make note of better ways of effecting co-operation between the sales, talent and program departments.

Both Al Jolson and Eddie Cantor finished their season's broadcasts and tied Hollywoodwards the following day. Jolson concluded on Kraft Thursday and departed for the Coast and Ruby Keeler (Mrs. Jolson) the next day (13).

Cantor finished on Chase & Sanborn Sunday and left Monday (16) to start on his next Goldwyn-UA picture. Fred Kohlmar, who's been talent-scouting for Goldwyn, specifically for the Cantor pic, the past few weeks, accompanied Cantor, as did the two oldest Cantor daughters, Marjorie and Natalie, and Jack Robbins, Metro's music publisher, who was invited by Goldwyn to come west and assist in selecting the song material. Robbins may spot Walter Donaldson on the Cantor film, although Charlie Tobias as Murray Mencher already have gone out to do some song material for the film.

Boston's municipal difficulties were aired over Yankee network channels during the week of April 2, with alternate broadsides by former Mayor James M. Curley and Mayor Frederick W. Mansfield.

Former mayor severely criticized the actions of his successor, Mayor Mansfield, replied in a half-hour studio broadcast over WNAC two days later in which he defended his actions and accused his predecessor of actions while in office that were detrimental to Boston's financial state. Curley came back with an attack on Mansfield in a similar half-hour broadcast from WNAC Saturday in justification of his administration.

Mayor Mansfield's economy program resulting in the discharge of city employees, many of them appointed by Curley, was the issue.

Mopping up for WB in no uncertain terms in the Pittsburgh territory are those old Joe Penner shorts which Warners is releasing. Almost everywhere they're being billed above the feature. That's true this week at the Warner, Pitt, where feature flicker is 'As the Earth Turns'. Few days ago Warners shot one of them into a small theater in nearby New Kensington, Pa., for a single day. Picture was 'Big Shakedown', poor grosser everywhere. When figures came into main office execs asked for a recount—couldn't believe their eyes. House had done in one day what it usually averages in four, the credit going to the Penner two-reeler.

Columbia reportedly does not like the policy of Wallace Butterworth on 'Syrup of Figs' program. This CBS commercial stanza presents the situation of Butterworth presenting and building up NBC radio celebs over the rival web. However, there seems little CBS can do about the matter since the advertiser wants it that way.

Nellie Revell over NBC and Bob Taplinger over CBS have been presenting NBC performers to NBC listeners and CBS performers to CBS fans respectively on a sustaining basis.

Among the radio accounts which Donahue & Coe now direct are the Venida Programs on CBS and NBC as well as the E-Zee Freez Radio programs over local stations. Firm also is working on a Fall radio program for Santro Baby Products. Donahue & Coe is well known in show biz circles as this firm handles the ad accounts of both Loew's and United Artists. Among the new officials in D. & C. is Raymond Specter, former Gumbinner advertising executive, who has directed and created a number of broadcasts. He is a vice-president of Donahue & Coe.

Claude Sweeten, KFRS, San Francisco musical director, found a new use for his violin bone the other night while directing Jeffrey Gill's song program on the Don Lee chain. While Gill was in the middle of a tune Sweeten's dog, resting peacefully in a studio corner, sped Ed Fitzgerald's pooch rounding a corner and let out a yelp probably heard from Agua Caliente to Vancouver.

Nonchalantly Sweeten rested over, conked the barking pup soundly on the head and went on riddling without missing a note.

Eddie Cantor's Greek dialectician stooge on his air program is Harry Einstein, a Boston business man, whom Cantor developed. He was dubbed Park Yokarkos (Park Your Carcass), David Freedman, one of Cantor's scripters, has given Park Yokarkos a first name, Heerzechair. Cantor is going into the personal management biz avocationally. He is sponsoring Block and Sully, George Price and Einstein for radio commercials; also Frances Arms. Cantor had all of them with him on his farewell Chase & Sanborn broadcast Sunday (15).

WCAU, Philadelphia, got censorship conscious with a dog food show. Squawked at a recorded 15-minute episode on how to house-break a puppy. Claimed that the Red Heart dog food episode was not in good taste.

## Artistic Banker

Execs of a firm manufacturing juvenile shoes were on the verge of signing contracts for a kid script series, which they regarded as a natural for the product, when the banker on the board interposed an objection. He vouchsafed the opinion that a class musical program would make a better fit for the product, adding that he knew a coming young soprano who would give the show the very elat that it needed. Execs were quick to sense the 'girl friend' connection and passed the info along to the agency on the account.

Agency dropped the idea of a script show and immediately engaged itself in putting together a musical affair, but without including the girl proposed by the banker. Program when auditioned clicked so smoothly that the banker couldn't press the issue without making the cause of interest too obvious. Show as auditioned got the okay.

## Nebraska-Iowa Broadcasters In Trade Pact

Lincoln, April 16.

Representatives of 10 other links in Nebraska and Iowa were called together here last week (11) by Dee Dirks, vice president and general manager of the Union Holding Co., radio interests, to organize the Missouri Valley Broadcasters' association. Need has been felt for some time that all stations in this territory, whose interests are about the same and listeners, too, should organize to meet the problems which confront them.

Dee Dirks, Lincoln, KFAB-KFOR, was named president; Johnny Gillen, Omaha, WOW, vice president; Arthur C. Thomas, Norfolk, WJAG, secretary-treasurer; Dick Dearmont, Shenandoah, Ia., KPNF, and Harry Johnson, Clay Center, KMMJ, are listed on the board of directors.

A constitution and by-laws were drawn and a program of activities established. Decision was made to meet regularly the second Wednesday of every month, and with one or two exceptions per year to get together always in Lincoln.

Missouri Valley Organization intends to tie in strongly with the NAB and wants to do the same thing locally the larger group accomplishes regionally. Present stations affiliated are KFAB and KFOR, Lincoln; KOIL, WAAW and WOW, Omaha; KPNF, Shenandoah, Ia.; KMMJ, Clay Center; WJAG, Norfolk; KGBZ, York, and KGKY, Scottsbluff. Dee Dirks estimated there were about 25 stations eligible for membership.

## Alka-Seltzer Sponsors Indie News Over KSTP

Chicago, April 16.

First client has been found for the new Consolidated News Radio Press Bureau, which is the service owned by Stan Hubbard, Earl Anthony, Guy Earle, Alka-Seltzer, through the local Wade agency has signed to go on Hubbard's KSTP transmitter in St. Paul six times weekly for 10 minutes a crack.

Deal set by Ray Linton out of the local Greig-Blair-Spight station representative office.

## Sherman Air Sales Mgr.

Chicago, April 16.

Herb Sherman has been appointed sales manager of WJJD, the Ralph Atlas station. Sherman comes to this indie station from WBEM, where he was top local salesman.

## Rubini's Break

Hollywood, April 16.

Harry Jacobson's orchestra has been replaced as the background for the NBC 'Hollywood on Parade' by Jan Rubini's combination. Rubini Initials April 30.

## Air Line News

By Nellie Revell

Executive committee of the Group Broadcasters, headed by A. A. Cormier, general manager of WOR, was in session two days last week, putting heads together on the question of a mutually co-operative method for rendering improved electrical transcription services to advertisers and agencies. What is eventually hoped for by the executive committee is a method covering the entire field in three phases—the production of transcriptions, sales for spot use and sales for group use. In addition the group wants to clear up the independent field in the sense of ending irregular rates and discounts, clearing the e.t. field of all chaos. So at the meeting were John Shepard, 3rd, of WNAC; Arthur Church, KMBC; Harry Howlett, WHK; I. R. Lounsbury, WGR.

## Quoting Performers

Columbia press department will inaugurate a new series of press releases. This will be titled 'Quotes of the Week', and will contain paraphrased direct quotations from artists who have something to say. Approximately eight different artists' quotes will be sent out each week. No 'ghosting' will be allowed, the words must come direct from the stars. (Oh yeah?)

## ing the Program

A general meeting to discuss its radio show is held every Thursday by the Plough Co. In addition to the company's salesmen and advertising agency reps, Vincent Lopez, Jimmy Saphier, and the Three Scamps attend. The whole thing is talked over, the preceding program on NBC the night before, as well as the one coming up. Sponsor is expected to be on the air again in the fall with the same program.

## NBC Sustaining Multiply

NBC is adding to its list of sustaining drama shows, three starting, 'Tales of Titans', historical drama, has gone back on the air again, while a new series adapted from 'Alice in Orchestralia', by Ernest La Prade, of the NBC press department, just began last Friday. Another series 'Stories of History'.

## Shots

CBS is carrying a play by play description of the opening game in the National League between the Phillies and the Giants today, but no announcement for publicity was made by agreement with the baseball management.... Phil Thorne is subbing for Lewis Reid, as WOR program director, while Reid vacations.... Ralph Kirby, NBC's 'Dream Singer', is leaving the networks temporarily for a commercial series in Cleveland.... Henry Burbig has contracted to 13 shorts of his 'Hysterical Tales of Unnatural History'.... Bill Whitely, goes on NBC sustaining April 20.... Lillian Roth's mother was operated on last week.... Harry Salter got a 26-week contract from Hudson-Exxon following his first program.... Larry Murphy, formerly with the Round the Towners quartet, has joined Arthur Warren's orchestra on WNEW as vocalist.... 'Roses and Drums' will leave the airwaves on June 3, for the summer.... Thomas Meighan auditioned for an NBC commercial from Hollywood.... Bechnut has renewed Red Davis for the fall.... Connie Gates goes off the Mark Warnow show and Evelyn MacGregor takes her place.... Arthur Boran starts as master of ceremonies at the Cocoanut Grove April 30.... Maxwell House Coffee is using its 'Showboat' cast in billboard ads nationally.... Slim Trimble goes commercial for Horton's Ice Cream on WOR April 20.... Andy Sikela is back in radio.... Howard White's place in the Landt Trio and White was filled in by Molly Klingler last week, White being ill.... Venida has changed agencies, going from Gumbinner to Donahue and Co. Account goes off the air May 6.

## Just Talk

Jesse Jones, owner and publisher of the Houston (Texas) Chronicle and chairman of the board of the RBC, has purchased station KTRH, the CBS outlet in Houston.... Ethel Shutta's sponsor is paying for two bands on the weekly NBC show. Bobby Duina's crew is with Walter O'Keefe in New York and eight of George Olsen men are with Miss Shutta while she broadcasts from the road.... Don Bestor auditioned for a girl singer last week at NBC.... Dave Casem, of WOR, has gone in for speechifying, speaking on anything connected with radio for the benefit of Kiwanis, Rotary, and the like.... Earl Bethman, singer with Seth Barker while the latter was commercial, has returned to New York, plus a beard grown while touring. Before radio he was known as Baron Charles Darrington von Bethman.... Ken Lyons has left George Lotman and is in the press agenting business for himself.... Frank Novak and Zora Layman have two commercial auditions set through Rockwell O'Keefe. Novak has an eight-piece band, capable of doubling into four other combinations, 7 strings, 6 woodwinds and 2 marimbas.... Leith Stevens and Betty Barthell are both getting CBS commercials.... Jack and Loretta Clemens sail for London in June at the end of their commercial series for a summer's engagement at the Kit Kat Club.... Isham Jones and his orchestra open in Atlantic City at the Ritz-Carlton Gardens on June 22.... Blubber Bergman, Harold Stern and Betty Queen move from WOR to NBC with their Van Heusen collar commercial.... Edith Murray gets a new program on CBS May 1.

## Gossip

Morton Downey is getting \$3,500 weekly for his two-week engagement at the Paradise Club. Downey did his first radio broadcast for NTG who has the show at the Paradise now. Club is getting a Columbia line.... Nicola returns to the air on NBC May 3 and will be known as the Royal Gypsy of Songs.... Jack Lyons auditioned for NBC. He's a baritone.... Fran Frey, formerly with George Olsen, and Nan Blakstone, are organizing a band unit.... Vocordians, novelty quartet, join WOR's sustaining staff.... Irene Taylor flew to Dallas last Thursday night, calling a week at the Proctor in Newark. She is with her mother, who is seriously ill.... Doug Connah shifted from the news to copy desk in the CBS press department.... Peter Van Steeden and Kathleen Wells have been given a third sustaining spot on NBC Wednesdays.... Ybry program ended last night on WOR. Account has moved over to Badger, Browning and Hersey.... Dorothy Campbell, NBC hostess away two months for her health, has returned to the job.... Eddie Garr celebrated his birthday Sunday, April 15, and A. A. Cormier, WOR, Saturday, April 14.... Kate Smith may play on the west coast after all, a higher offer coming from the Pacific Coast theatres after the songstress business in Texas. If the deal is consummated, she will open the first week in May.... Emil Borne and George Betty auditioned for the Rudy Vallee program.... Irving Rubine, p.a., is now with Jay Faggen.... Gordon Baking Co. has renewed its WOR Wild West Show.

## Stand By

Elder Michaux will appear in a talker to be produced in Washington, D. C., based on his 'Happy Army' theme. Deal is also under way to bid him to New York, with his congregation, for an appearance.... Morton Goldman is now in the WOR program department.... 'Our Times' dramatized from Mark Sullivan's book is being submitted to a new auto account.... Will Osborne has been renewed for 26 weeks.... J. G. Gude, Columbia press head, went to Chicago for the opening of the new Schlitz series.

# TRUE PUBLICITY

## RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

### OUTSTANDING STUNTS:

**BURLESQUE STATION**  
WKBC, Birmingham

**'BOBBY BENSON' TIE-UP**  
HECKER CO.—CBS

### Station IOU

WKBC has developed a cunning alternative for the usual phonograph program. This is a stunt show running 15 minutes under the title "Station IOU." It's a mythical transmitter located in the mythical hamlet of Clarianopolis. Population of the burg is 802 and the station is supposed to have five waiters. Justice of the Peace, a comic character, presides. He plays phonograph records with plenty of squeaks and ungodly giggles. The phone calls start coming in from imaginary listeners. They pan the program, the station and the Justice.

It's a novelty idea that could be expanded or adapted by almost any station. Value consists in injecting some humor in the midst of dull stretches of programming that need a light touch.

### Bobby Benson at Circus

Hecker H-O, Inc., took the leading players in the Bobby Benson series (CBS) to last Wednesday matinee's (11) performance of the Ringling Bros., Barnum and Bailey Circus at Madison Square Garden. Hecker staged a stunt that garnered for the cereal packer heaps of attention from both the kids and adults in the audience. Four members of the H-Bar-O cast, each on a horse, took part in the parade around the ring which introduces the act, billed as the International Congress of Roughriders. Announcement of the Bobby Benson gang's presence was made by the equestrian ringmaster just before the parade started.

Program's hookup with the circus was ballyhooed in the local announcement over WABC for two days prior to the cast's ring appearance. Both the station and the circus box office were queried by phone as to whether Bobby Benson himself would actually be on a horse in the roughriders' parade.

Cast members who participated in the stunt were Billy Halop, who plays the Bobby Benson character, Marie Pankow, Florence Halop and Eddie Ragge. Hecker will likely repeat the thing before the circus rolls out of town. Bobby Benson Ringling show is scheduled to leave the Garden April 29.

### Showing Off Talent

WINS will unveil its talent menage in a concert recital at the Town Hall the evening of April 2. Occasion will be the first of its kind involving a station in the New York area. Affair is under the direction of Vincent Sorey, the outlet's staff conductor, and Marie Pankow, master of the WINS Artists Bureau.

Artists tabbed so far for the concert event are Olga Vadina, gypsy folk songs, Joseph Mendelsohn, baritone, Isal Benson, English character actress, Bernard Parronchi, concert cellist, Marie Renzi, tenor, Ismael Pankow, soprano, Nina Marini, harpist, Ann Yardley, lyric soprano, Sis and Harry Harding, Tux Ritter, William Clark, tenor, Enrico Frosini, concertist, Rodolfo Duxal, Spanish tenor, Lea Karina, Finnish soprano, Remy de Varenne, French tenor, Robert Gels, baritone, William Miller, tenor, and Nina Dewey's Down South Singers. All appear in WINS' regular broadcast schedules.

### Politics With a Whop

Neat showmanship being applied by WPN to program of Ham Dalton, political newswoman of the GBS chain, Dalton fire-master type, plenty pro-administration and draws heaps of mail daily, with members of Congress prominent among fans. Bill Bailey, announcer, uses resume of talk as introductory announcement, and concludes show with preview of next night's topics.

Commentator is former newspaper man, with lots of news experience throughout the country, and takes the air from his study in a local hotel, with soliloquy for phone calls after each broadcast. Both Dalton and the announcer wind up the program with loud tub-thumping for Roosevelt and waving the

flag with typical Cohan gusto. Show always leaves the audience highly pitched. And there's no middle about the fellow's popularity, according to the mail. Either he's the greatest commentator (gets carte blanche, with no censorship) on the air, or a nut!

### Merchandizing Baseball

Yankee Network's sales department has found a sponsor for the baseball broadcasts over the web. Up until last year Shepard carried the games as part of his public service to the listening audience.

Sponsor this year is the Penn Tobacco Company, which would seem a natural for this type of audience. They will plug a brand new to New England called the Kentucky Club Pipe Tobacco. An announcer will handle the ad copy, which will not come too frequently. Leaving Fred Hoey to the running account of the game. There's also a good tie-up between the sponsor and Hoey. He is noted as a pipe smoker and his collection of pipes is one of the best. During a broadcast he always has four or five loaded before the game so when he has the urge to smoke all he has to do is touch a match to one.

During a broadcast of one of the pre-season games between the Braves and the Red Sox a special line was leased to St. Petersburg, Fla., and the game played to the bedside of Walter "Rabbit" Maranville, second baseman of the Braves, who is recuperating from a broken leg which he received in training several weeks ago.

Mikes were set up in each of the dugouts and the players, managers and officials of both teams paid their respects to the "Rabbit."

### Showmanship vs. Red Tape

NBC rule which limits a pop number to a single plug a night served to take the edge off the comedy script which Fred Allen had set for last Wednesday night's (11) Bristol-Myers program. Continuity was framed around the idea of an announcer who had developed a maniacal phobia against "Wagon Wheels" because of its insistent repetition over the air. As part of the sketch's tag situation the band on the stage was plotted to go through with a special arrangement of the number.

At the last minute the producers of the Bristol-Myers program found that the commercial scheduled for the same night had previously put in a bid for the song, which barred the Fred Allen troupe from the stage. Argument failed to budge the NBC program execs and there was no alternative for Allen but to go through with the sketch minus the orchestral interlude.

### Coming—But Where?

Palmolive Beauty Box theatre printed and distributed an attractive one-page program announcement on the two-broadcast presentation of the stage opera, "The Elvira." Argument failed to budge the theatrical antecedents of the libretto and score, mentioned the cast, alluded proudly to the Palmolive inaugural program, "Vagabond King." It was a readable little folder and one that might inspire curiosity to hear "The Rogue Song." However, there was one important omission. The whereabouts of the station or the network on which the program might be heard!

### io Shopper's Throwaway

Wait Framer, KGV's daily Show Shopper, also putting out four page publication weekly for use in neighborhood of the outlet's radio program is sponsored by Harris department store and so is his publication, which carries only Harris advertising.

Throwaway is a supplement to the other show talks and services a dozen houses, with weekly program of each house printed on inside. Only takes in the indie houses.

### Current Radio Evils

WEVD plucked on the radio columnists of three New York dailies to deliver the closing song and dance of the outlet's eight-week series on "What Next in Radio?" One of the chatter lads took the topic quite seriously, another mixed his solemn pronouncements with the garden run of funnypok at the medium, while the third attempted to make it an all-comedy monolog.

(Continued on page 41)

## OGLE PRINTER'S INK REGARDLESS

**Radio Fan Publicity an Organized Business in New York—Mass Production, Few Real Results—Some Examples of Blah Blurbs**

### CATCH-AS-CATCH-CAN

Radio fan publicity has become an organized industry in New York City. With the standards of veracity and the quality of material sprayed over the broadcasting landscape by professional publicists somewhat lower, if possible, than that prevailing among the fan publicity hokum manufacturers of motion pictures.

As fitting into the broader aspects of radio showmanship the average publicity whether paid for by individual performers or by organizations is characterized by mass production method. Radio artists have to founder through vast accumulations of mimeographed releases that contain everything from stupid jokes attributed to this or that performer, useless statistics, imaginary biographical data, and downright lies.

In the matter of truth-telling the radio press releases, are seriously open to challenge. Excessively imaginative or pushed and strained to make a story from a very doubtful germ the result is the same; if the stuff gets into public print the editor is passing on to his readers untrue information.

Expeditions to Russia conceived in a press agent's brain, absurd reflections of honors never offered, trifling items dressed up like real news, stereotyped tie-ups with superstitions or holidays are all part of the stream of fiction.

### Mostly Waste-Basketed

Most of the stuff goes into waste baskets. Some of it sneaks in as filler. Some of it, the occasional smart stunt with the rest, suffers from the torrential volume of the material. In the sheer bulkiness of radio publicity releases as sent through the mails in fat envelopes a disrespectful attitude is inevitably encouraged.

Yet by far the most dangerous tendency is the use of sheer fiction offered as fact. That discredits the press agent and the personality in equal measure.

Appended herewith are some typical specimens of radio publicity. They provide a fair approximation of the more cock-eyed side of the radio fan publicity picture. Of course there is another side to the story. Factual yarns, official announcements, day-by-day spot news has its uses and its merits. It's those brutal gags, the pipe dreams, the extravagant nonsense and time-wasting-fooling-nobody blah that deserves and gets the raspberries.

### Some Examples

Phil Duey is Longing For His Indiana Farm.

Physician Recommends Patients Listen to Clubwomen's program.

Birds Profit From Food Scattered By Radio Star.

Jimmy Saphier who manages the Three Scamps has an album with more than 200 different photographs of the boys. He calls it his "scamp album."

Lennie Hayton played on an average of 10 notes a second, without a wrong note, in the composition "Nola."

Dragonette Fans Protest Plan To Shorten Locks.

American concert star turns down Metropolitan offer because of foreign influence.

Mary Small, the 11-year-old NBC singer, might have been a concert

## Air Can Sell Raw Material—James

E. P. H. James, NBC's sales promotion manager, in a speech before the Technical Publicity Association last Wednesday (11), asserted that radio is as capable of selling raw materials as the finished product. Problem in either case, as he saw it, was practically the same. If it was prestige, good will and a consumer demand that the raw material manufacturer sought, broadcasting could garner it for him.

What the maker of raw materials, such as steel, nickel and textiles, has as a rule to sell, averred James, is a trademark. There is no reason, said James, why radio can't make the eventual consumer as well as the finished product manufacturer and dealer conscious of this trademark as it has done in the instance of food, drug and auto brands. For the raw material concern broadcasting can serve not only as an educational medium but smooth the way in two directions, the consuming public and the product refiner, who himself is as avid a loudspeaker fan as any other class of listener.

## Jingle-Writing George M. Cohan Has No Sponsor Trouble—He Saw to That

### By CECILIA AGER

When George M. Cohan gets together with the rest of the boys for a heart-to-heart and the boys turn to radio, he always hears the same complaint—sponsor trouble. They're all suffering from sponsor

artist instead of a popular vocalist. She is an accomplished pianist.

Revels Plan First Concert in Russia.

Jack Arthur Crusades For the Finer Things in Song.

Frank Knox To Divulge Nature of a Republican.

Frances Langford has noticed that torch songs are on the wane.

Rehearse 35 hours for one hour production.

William Shakespeare and William Rainey both first saw the light of day on April 23.

General Statesbury introduced to Jimmy Kemper by mascot.

What Friday the 13th means to radio stars.

Vincent Lopez says it's an old-fashioned year. Feminine attire is reverting to the busbie and puffed shoulders and the most popular of all drinks is the old-fashioned cocktail.

### Gag!

Jerry Cooper received an invitation from an up-state nudist colony to be guest of honor at a Sunday tea.

"No can go," he wired in reply, "nothing to wear."

Bergman tells all, confesses he likes audience in studio.

Lawes Okays Gun Permits For NBC Sound effectors.

Dave Rubinoff goes to the coast via Santa Fe but ships his violins via Northern Pacific fearing the desert heat may warp the instruments.

A fan in Dutch Guinea sent Ben Alley a stamp worth several hundred dollars and Ben, after disposing of it, turned the proceeds over to a local charity.

Smallest adult singer on air reveals her problems.

Graham McNamee is godfather and namesake of the young son of Joe White—NBC Irish-tenor. Recently Joe asked the youngster his name. "Graham McNamee Godfather White," was the answer.

A mountain boy's fancy turns to Minnie as Spring slips in.

Virginia Rea prefers domestic interest.

Edward MacHugh in a week of broadcasting and concertizing was bid 125 ballads for a total of 750 a month or 10,140 a year.

interference. They all agree that the sponsors will have to be stopped. They can all illustrate their point with stories from their own experience. Stories so fantastic to the boys steeped in the principles of show business that if each one of them hadn't been up against the same thing himself, in radio, they'd sound like gags. One of the boys just walked out on his program—a comedy hour—when he was told that there'd have to be more waltzes on his broadcast because the sponsor's wife liked waltzes.

Cohan chuckled, telling about it. He tilted back in his chair in his Theatre Guild dressing room, put his dainty feet on the make-up table to balance himself and chuckled. His self-effacing Japanese valet smiled. The Cohan charm—and two minutes to go before curtain.

Himself, Cohan has no sponsor trouble. It's all down on a piece of paper that he won't. Cohan in radio is like Cohan in the theatre. He knows for anything he does. But he knows what the boys mean—it's the same as having an angel around your show.

Those guys who walk around with a pencil in their hands—well, a guy has to make a job for himself, Cohan realizes, and so sums up the usefulness the pencil-jotters' services. And the fellows who work for the stations know what they're doing and do it well. It's the busy-body representatives of the agencies and sponsors he's talking about. He's seen them in other broadcast rooms on his way in and out of his strictly hands-off own.

It gets him, why radio will engage artists, proved artists, and then try to stifle them with suggestions, instructions, prohibitions and other personality-depleting devices. Why engage a personality if you can't get full value from him—and you can't, if you try to change his style, the very style that made him outstanding. The very style that made him a name that sells, and therefore a name you want to hire. It's plain: bad business to Cohan.

Artist knows what he can and should do, and what he shouldn't—that's how he became an artist. So long as he doesn't offend against good taste, give him freedom, says Cohan. Left alone, he'll give the best results.

Radio's comparatively new to Cohan. He went into it on his own terms, boss, writer, star of his own programs, solely responsible for them because it's his way not to sign his name to anything he hasn't written. His tag on any people may not please the other people, but it doesn't go on till it pleases him. It's his name; he respects it, he's going to protect it.

Radio material should suit the character of the man it's devised for. Cohan believes. As for himself, he has no voice, he says, and he can't tell jokes. So he writes jingles. That's what he can do.

## GENERAL MILLS—

## 20TH CENTURY PICTURES

With George Arliss, Ronald Colman, Fredric March, Constance Bennett, Tullio Carminati, Jack Oakie, Rupert Hughes, Vivienne Segal, Abe Lyman Orchestra, Al Newman Orchestra, Beatrice Selvera, Betty Crocker, Armida, Royal S. Copeland, David Percy, Tess Gardella, Donald E. Davi Howard Clay.

60 mins.

## COMMERCIAL

## WEAF, New York.

That load of names guaranteed General Mills and 20th Century Pictures a large listening audience for what was unquestionably one of the most ambitious undertakings in radio showmanship to date. There have, of course, been several programs supported from Minneapolis and good and bad again and several instances of a radio advertiser shooting the bankroll on one volcanic eruption of stars.

This particular enterprise represents a tie-up between the Minneapolis mill of wheat flour and the 20th Century studio observing one year in the field of motion picture production. This tie-up brought George Arliss and Ronald Colman to the microphone for the first time. It also delivered most of the biggest names on the hour program. General Mills' part of the program originated in New York.

One result of the two-way deal was the duality of commercial plug. First 15 minutes were identifiable with General Mills. Ditto the final stretch. But the heart of the program, the middle half-hour, spoke lengthily of 20th Century Pictures and never alluded to wheat. This must have been somewhat confusing.

Primary criticisms of the program would be that the gathering together of the various threads was not quite as smooth and adroit as the occasion required and that the mechanical switch-overs from Coast to Coast were poorly timed. Seemed like 30 to 45 second gaps between each. Radio audiences now are accustomed to letter-perfect engineering miracles.

Rupert Hughes performed superbly as the master of ceremonies in the Hollywood end. His copy, self-written, was suave, unctuous, sophisticated, yet simple. As a radio personality he is distinctly there. Indeed, since Arliss and Colman are scarcely available it may be stated that Hughes is the net residue of talent possibilities developed by the show.

Tess Gardell (Aunt Jemima) opened the performance. She seemed to be too far from the mike. David Percy followed with "Why Do I Love You?" pleasantly rendered. Throughout the eastern portion of the show Abe Lyman's music was richly melodic and a fine asset. Fredric March was too little of it. United Artists' musical conductor, Al Newman, did a good job in California also, so this department was 100%.

Jack Oakie saved himself from a brodie with a self-deprecating gag about having gotten paid in advance. Fredric March and Constance Bennett handled neatly an excerpt from "The Firebrand."

Outstanding was Ronald Colman, whose splendid voice sprayed a million parlors with the same sort of appeal he exercises from the screen. He combined chattiness with dignity and addressed himself officially to Great Britain and South America, where international hook-ups also were bringing the program.

Equally authoritative in poise was Arliss, past master at curtain speeches. It was a curtain speech that he gave to the radio audience and he culminated with a gay anecdote exquisitely timed for an applause-ringing exit. During the Hollywood end of the hour various current or pending 20th Century releases, notably "House of Rothschild," were mentioned frequently.

Of the other performers, Tullio Carminati curried with his singing. Armida was attractive, Vivienne Segal likewise.

Which leaves the three commercial spicers for the last. Donald Davis, president of General Mills, begged indulgence for the advertising in a neat little speech. But in view of the growing disinclination to credit endorsements from Senator Royal S. Copeland, who is the heir to the late Alfred W. McCann as the big league professional endorser of the advertising world, he was not the prize package General Mills may suppose.

Far better seemingly was Beatrice Selvera, beauty consultant to United Artists. It was a major miff not

## SCHLITZ PRESENTS

## Henry Busse

Drama, Singing, Band

30 Mins.

## COMMERCIAL

## WABC, New York

It took Schlitz about a year to decide on a program with which to make its air debut. The brewers' choice, authored and produced by "The Schlitz" dishes up a varied and diverting half hour, even though the program idea involved isn't exactly original. What Scherndeman has done is to add a facet or two to the March of Time.

The results of his initial effort (13) were of a mixed flavor. Some ingredients of the potpourri gave indications of a fetching imagination, while others fell sadly flat.

"The Program of the Week," with Henry Busse dealing out expert samples of dandification for the innumerable, is divided into five acts. One dramaticative what is supposed to be the "Laugh of the Week," the second, the "Song of the Week," the third, the big news of the week, the fourth, the "product of the week" and the fifth any one of the following three items, the "book of the week," the "play of the week" or the "personality of the week." The fifth might be "The Shining Hour," playing simultaneously in New York and Chicago.

Enactment of the dramatic bit would have been highly effective if in the direction some one had given thought to the subjects of tempo and voice shading. Some of the packages lacked the deftness of line reading that it takes to make moving radio drama while others came through as a jumble of so many shouting and shrieking voices.

The awkward handling of the controls didn't help. This negligent manipulation of the studio dials marked also the orchestra portions of the show.

Dramatication of the news item selected was neatly carried out. It dealt with the setting of a new altitude record by an Italian aviator. Had the author stayed closer to home, might have been more colorful and exciting. With the "March of Time" out of the way, he could have borrowed a lesson from its mode of preparation and pick of almost to the minute bit of news for translation to the mike. He could also try to emulate this air classic's knack of building suspense and background.

For the song of the week the Schlitz frame elected Gordon and Revels' "Love Your Neighbor" from the Broadway musical "How to Succeed in Business Without Really Trying." Dialog that cued into the number was several notches below the smart interpretation that the girl warbler gave the melody and the boys' "The Lady of the Lake" marked of a chestnut out of the "Arkansas Traveller."

Plug represented a mixture of modern and fairly effective. From straight copy reading it turned to a dialogued narrative of the founding of the Schlitz dynasty and the brew that made Milwaukee famous.

With the closing commercial went poetically mellow with the announcer swooning a la David Ross over the smooth amber glow of the beverage, the obligato of violin, cello and oboe.

Whitney Bolton is a well-informed Times Square whose personality is as agreeable as the melody. He dwells pretty much on actual news items (or publicity releases) of the current theatre and film worlds. It's good fan stuff.

to have used her rather than Copeland as the pivot of the institutional appeal. She should have been built up more and better, and the Hollywood angle brought out. Dry as dust, Copeland can contribute only on the strength of his medical degree and senatorial toga, but Hollywood and slender graceful beauty are synonymous in the minds of womankind. Direct target of the program and General Mills is to break down resistance to wheat.

As for listening. A Hollywood beauty expert was an inspiration, but she was snored under the general set-up that should have highlighted her.

Betty Crocker, the regular general Mills broadcaster, is an experienced speller and a good one. She delivered the talk to induce women to ask their baker for a free booklet containing four propa-

## RIP LASHER

With Guy Robertson

Chatter, Guest Stars

15 Mins.

## COMMERCIAL

## WABC, New York

Rip Lasher comes to the kilocycles a complete stranger, and for that reason it seems a reasonable hunch that myriads of radio listeners will think they're hearing Walter Winchell. One person could scarcely be closer in style, manner, vocal pitch, and the essentials of personality than Rip Lasher is like Winchell.

Very little is known to the Broadway crowd about Lasher, but that little indicates that Lasher is about 22 years of age. It is also said that he is an ex-stogie for Winchell.

It is hard to say whether Lasher is good or bad. Probably he is in between. It does appear that he is not being himself, always a good thing. He is, not knowing what his own personality is like, it is impossible to affirm that the idolatrous imitation of another is preferable. His copy is delivered in the staccato tempo with the racy idiom fashionable at the time of his diction is fair. On the inaugural program he stumbled several times, cue-bit Guy Robertson twice.

Venida probably is watching the copy closely, and wise precaution; for casual slurs over the air are not the same as little digs buried in text. Lasher made a crack about a New York daily losing \$7,000 weekly and likely to expire. Rumor mentions Lasher as an applicant for a columnist job on that particular daily.

All things weighed, the Venida program is no great shakes. Too little production thought and preparation. Guy Robertson from "All the King's Horses" sang a couple of songs from that show. They happened to be the cheapest of little appeal as solos. Robertson has a nice voice, but didn't shine as more melodic songs would have permitted him.

Venida is plugging a wave set which comes in bottles. First program offered a free premium in the form of a cigarette lighter guaranteed to work. These are cartons or one 25c carton, together with a dime to cover postage brings the lighter to anybody. Probably a good bait for those Venida seeks to reach. The cigarette lighter is the product that may be the best asset Rip Lasher has. He may be okay for the sub-strata, even while cackling about regular Broadway columnist competition.

Nature of the product was not made clear enough. Offering of cigarette lighters to men as well as women suggests that both may be considered purchasers.

ALICE REMSEN AND RAY HEATHERTON  
With William Wrigles  
"Castles in the Air"  
15 Mins.  
Sustaining  
WJZ, New York

By no means new to the air, Miss Remsen and Heatherton with Bill Wrigles piano accompanying have a nice little romantic comedy. Tuesday and Thursday mornings at 10:15-10:30 a.m. He's Jim the gringo and she Rita from across the Mexican border.

They open with a "border" song and ring in "Rio Rita," "Caricosa," a couple of other Spanish-Mex pops plus "Thousand Goodnights," combining everything in the old show quarter hour of romantic song, interspersed with just enough of a plot thread to keep it going.

Grandmother's Trunk  
With Nelda Stevens, Eva Taylor  
Mus. Narrative  
15 Mins.  
Sustaining  
WEAF, New York

Midweek sustaining filler on NBC is a pleasantly meaningless program that hardly deserves to be panned, yet equally is guilty of the stereotyped duplication against which radio everywhere is fighting. Outwardly it may seem novel, that of a lady sentimentalist supposedly rummaging through an ancient hamper in the attic and fishing out songs and ditties of the type which the talent thespian renders.

Essentially it's the kind of production idea that gets trotted out regularly. Just an excuse for stringing some songs together. Neither good nor bad.

SLEEPY HALL and Orchestra  
30 Mins.  
Sustaining  
WJZ, New York

When NBC or any other chain picks to any here by remote control that in itself is some warranty of worth. Sleepy Hall is currently at the Hotel Syracuse, in Syracuse, N.Y., and via WEAF, he comes into an NBC link outlasting through WJZ.

He's on an early afternoon interlude for 30 minutes and belies his "Sleepy Time Gal" theme song by dishing forth a palatable medley of sprightly dandification.

## NELLIE REVELL

Interviews

15 Mins.

## Sustaining

## WJZ, New York

Nellie Revell's afternoon series of interview broadcasts rates among the best in that field of other presentation it not tops. For Miss Revell makes a keen sense of audience values in not making it the commonplace puff-blog of the guest star.

Instead she presents her subject humorously, novelly and interestingly as in the Jack Benny gabfest. The latter, of course, is of more than normal assistance through his unctuous delivery of the lines allotted him.

There is a good-humored, authoritative conviction to her style of address as she puts Benny through the routine interrogatories, with the emphasis on the personality contribution, although it is more likely that Miss Revell authored the continuity in toto, seeing to it that it comports with the personality and character of her subject.

There is a good-humored, authoritative conviction to her style of address as she puts Benny through the routine interrogatories, with the emphasis on the personality contribution, although it is more likely that Miss Revell authored the continuity in toto, seeing to it that it comports with the personality and character of her subject.

Miss Revell tops off with a recitation on "Courage." Harold Levey's orchestra accompanies, all combining into an above par quarter hour. She was caught last Tuesday afternoon at 2:45-3 o'clock.

ROMANCE OF MEAT  
Dramatic Sketch  
15 Mins.  
COMMERCIAL  
WEAF, New York

Faced with the problem of overcoming two factors that have done heavy damage to the butcher's till, the Institute of American Meat Packers has turned to radio as one hopeful way out. First to deliver a hefty sock to the meat business was the anti-fat fad, and then along came the depression and the housewife's need of necessity had to cut down the number of meat days a week. In due time the family got away from the every-day meat habit and then the improvement of conditions the swing back to the old diet has been slow. The articles of food substituted for meat have themselves become the habit.

For its propaganda purposes the packers' institute has chosen an odd dish. To persuade the consumer to get back to using more meat the abattoir men have resorted to dramatizing the advantages attributed to eating warlike from Hannibal down to Napoleon, that an army travels on its stomach. And the army elected to carry out this feat in the Washington area. It's a highly dignified method of institutional selling this, but what may be okay for insurance will likely turn out amiss for tom-tomming the virtues of the meat issue.

Program makes use of the narrator and interspersed dramatic bit device. Only this one goes overly heavy on the narrator. The dramatized interludes are short and few between. In the installment caught they had anything but verisimilitude and sparkle. Episode had to do with Benedict Arnold's flight after he was exposed as a traitor. The water stretched there on the historical facts in order to perk up the narrative with sex appeal. Lined as the siren was Arnold's wife, Phoebe, but what her coquettishness had to do with her husband's sellout of his compatriots wasn't made clear.

Plug makes capital of the fact that the meat industry has been co-operating with the NRA and that during the past year the packers' payrolls have taken a substantial boost.

BOB HARING'S ORCHESTRA  
With Arthur Lewi  
Mus. Songs  
15 Mins.  
Sustaining  
WMCA, New York

Haring is the Federal Broadcasting Corp. (WMCA) house maestro and officiates at divers periods through the week.

On this quarter-hour evening session, 7:45-8 p.m. Wednesday night, he has Arthur Lewi warbling the pops in an okay baritone voice, manifesting distinctive delivery and general pleasant style. It's a sustaining quarter hour and highly palatable.

HOLLY SMITH  
"Sing, It's Good for You"  
30 Mins.  
Sustaining  
WBT, Charlotte, N.C.

This new musical script act made its debut as the second new show to be added to the WBT program in a week's time by Holly Smith, who has just joined the station as production manager. "Let's Get Friendly" is the other new Smith spot.

This show, slightly similar to the other, features chatter and songs by Smith. It has the professional touch and should meet with success with the southern audience. Holly Smith is Bo Buford, pianist, and Thorpe Westerfield, guitarist.

Program is based on the song, "Sing, It's Good for You." Informal continuity.

## 'HOMICIDE SQUAD'

With Ted Athey, Mark Dani

Melodrama

30 Mins.

## COMMERCIAL

## KEX, Portland, Ore.

"Help! Help! Don't shoot!"—a shot rings out, sirens echo into the night air, and another Homicide Squad drama episode is under way.

Thusly, each Friday night at 9:15 p.m., do the crime-thrifty listeners in the area of 5,000-watt KEX receive the series of authentic police drama thrillers. Homicide Squad is a snappy, fast-moving half-hour dramatization, based upon actual files cases from the Portland Police Department. Idea back of series is to point obvious moral lesson, as only cases where convictions have been obtained are used. Police department co-operates 100% in matter of furnishing details of cases.

Production formerly broadcast Oregonian's 1,000-watt KGW on Sunday evenings. New sponsor received the five-fold power KEX set-up, and program shifted to Friday nights. On weeks of change, more than 500 telephone calls were received, as well as numerous letters, all expressing interest in the info on where program could be heard. Present set-up now running smoothly, with listeners apparently satisfied with the fish-day crime club airing.

Two principal characters are Detectives Frost and Berry. Ted Athey, former legit character actor, plays Frost, while Mark Daniels, baritone soloist on other programs, portrays sleuth Berry. Script written by Dave Drummond, short story writer of same vein for past fifteen years.

Production under care of Archie Presby, program director of KGW-KEX. Technique of series is unique in that first portion of program relates the crime being perpetrated, with all attendant heavy-breathings, padded footsteps, muffled cries, etc. The second portion is intended at high way point, leaving listeners aware in the air for the final fifteen minutes, wherein blundering Frost and officious Berry track down their man.

A touch of eastern showmanship has been added by agency handling account, in that visitors are permitted to come in to observe show if they obtain from station office of sponsor (credit concern). Newspapers are used to plug show, as well as placards in lobby of downtown Portland building, direct passersby to the studios on the fifth floors.

While some parents have been vigorously protesting abuse of the rather bold realism with which stories are handled, still, as a whole, the listeners within 500 mile radius of Portland approve of the program. The program is a success, direct sponsor both in biz and demand for tickets.

CHRISTINE KENDRICK  
Soprano  
15 Mins.  
Sustaining  
WIP, Philadelphia

Afternoon soprano heard Wednesday on WIP, Philadelphia, was Sarah Lewis accompanying at the piano. Straightaway stuff, okay, but not memorable.

A typical sample of sustaining radio of WIP, Philadelphia, is one of the better dance units that's easy on the ears either at home from the speaker or at the Barclay. With such smooth rhythms and arrangements it is so sensitive that it does not measure up to the standards of the band. Otherwise, it is good entertainment.

LARRY FUNK'S ORCHESTRA  
Dance Music  
15 Mins.  
Sustaining  
WEAF, Boston

One who knew him when, it seems hard to realize that the smooth dance rhythms emanating from the Club Barley nightly over the Yankee are under the direction of Larry Funk, who has led the band of a thousand melodies, the name by which the band is now known.

There is nothing tricky or stagey about the WIP music. It is one of the better dance units that's easy on the ears either at home from the speaker or at the Barclay. With such smooth rhythms and arrangements it is so sensitive that it does not measure up to the standards of the band. Otherwise, it is good entertainment.

DANCE TIME IN DENVER  
Herbie Kay, Vic Schilling, Donnelly Smith Orchestra  
Sustaining  
KQDA, Denver

This broadcast from three of the popular night clubs of Denver is being taken by all the west coast stations of NBC who ordered it after hearing it once. There is never a dull moment, not even a second that some band is not playing, due to the three-way hookup devised by KQDA. The band, which has ear phones, and for practical purposes might just as well be talking to each other on the phone. The hookup is so sensitive that it can cut in with a word or two at any time, and is not missed—and neither does it gum up the broadcast. Broadcast and the fast manner in (Continued on page 38)



## KNX's Bill of Particulars

### Guy Earl Station Out of All L. A. Dailies—Charges Code Violations

Los Angeles, April 16. Guy Earl, owner of KNX, is continuing his fight, with blasts to the Radio Code Authority, against local stations donating free time to newspapers which are tied in with air spots in the supply of news bulletins.

Meanwhile mention of KNX's programs is out of the logs of all the Los Angeles metropolitan dailies, with the Los Angeles Times, leader in the fight, coming out Friday (15) with a two-column editorial defense of its policy.

Earl's latest blast opens up an interesting phase as to just how much a station should donate to a paper for its news tie-in. After pointing out that his station had turned down the Times because of excessive demands he states that the paper nevertheless spends money for billboards, electrical signs and other types of advertising.

Earl stresses that free broadcasting is, on the surface, rate-cutting and therefore a violation of the code.

He illustrates his peeve against this free use of radio by the benefit of newspapers by describing a typical day over KFAC, the Herald-Express (Hearst) tie-in station. Part of his letter to the C. A. follows:

"At 7 a.m. the station has news and stock market quotations, the stock quotations crediting a financial house. At 8:45 they have a daily feature which is called an inspirational talk and prayer. This program is rotated among the church advertisers, who take a regular contract space in the Herald-Express. Advertising solicitation to church advertisers is made on the basis that they will be given free radio publicity, through the paper tie-in.

"At 9:15 Hazel Blair Dodd puts on a program featuring the Herald-Express home economic department. It weaves in the names of the various food, market and department store advertisers of the day in the Herald-Express. Names of product, prices of product, etc., as mentioned in the advertising are mentioned in detail. At 10:40 there is the first news broadcast, under the present radio agreement. At 2 o'clock Hazel Blair Dodd is on the air again with a 30-minute program publicizing by name the various advertisers in the Herald-Express.

"At 4 o'clock the Herald-Express is again on the air. At this time there is a short travelog featuring one of the travel, steamship, or transportation lines advertised in the Herald-Express. Sometimes it is one of these advertisers directly speaking, and sometimes it is publicity prepared by such an advertiser. This is followed by the lost and found advertising of the day in the Herald-Express. This advertising is solicited on the basis that there will be publicity in the newspapers and broadcasts on the air for the same fee."

He further states in regard to the "L. A. Examiner's tie-in with KPWB:

"At 9:45 they go on with the present radio news. At 10 a.m. they go on with the Prudence Penny program. This is a feature talking about home economics and publicizing advertising matter in the morning edition of the Examiner. It is a cleverly-planned publicity program of department store specials for the day, market specials which are advertised that day and publicity on national food advertising which is carried in the paper that day, names of stores, names of products and prices are given.

"At 10:25 Miss Holmes goes on for the Examiner talking about the delights of pleasant homes and lives the names and addresses and prices of homes being advertised for sale or rent in the Examiner. At 11:25 the Examiner goes on the air, and has their lost and found advertising in that day's paper on the air. At 6:45 the Examiner again returns to the air with another advertising program, and a little before 10 p.m. goes on the air with their second news broadcast."

#### Ruth Etting Winds Up

Ruth Etting and Johnny Green wind up their series on CBS for Wednesday May 11.

Date marks the end of a 13-week contract.

### Crippled War Veteran Among Those Pressing For Baseball on Air

Philadelphia, April 16. Philly baseball moguls may lower their guard this season and allow WIP to air local games.

WIP, outlet recognized as exerting greatest efforts to broadcast local sports events, receives thousands of letters asking for the games to be aired, and this year one particular message from a war vet may turn the trick where other means have failed.

Correspondent, former U. of P. student marched overseas during war-time hysteria, convinced that those who slapped him on the back and called him "saviour of democracy" would at least call him friend when he returned, if he did. Two years later found him back, hopeless cripple and friendless. He is still in a service hospital reconciled to the fact that he must spend his days "in a bare, impersonal room." He loves baseball, and his letter asks why the crowd that had cheered him would not help him now to forget temporarily his pain by allowing him to listen to the airing of a ball game.

Shibe, A's pitcher, Jerry Nugent, Phil's boss, evidently subscribe to theory that radio descriptions would keep the crowds away. Arguments that Prima Beer, with Pat Flanagan in Chi has done great job in pulling them in from the sticks, falls on unresponsive ears.

### NBC NIXES RALSTON THEATRE BROADCAST

NBC won't pick up a commercial program from any auditorium in New York outside of its own studios. Ralston Co. ran into this policy last week when it sought to get the network's approval on teleup the client was arranging with the Ralston theatre. As part of the theatre's ballyhoo and sample giveaway of Ralston's Rye Krisp it was planned to broadcast next Friday's (20) program with Madame Sylvia in the presence of a Ralston audience.

Web held that not only was its policy against originating a sponsored program from an audience-attended source outside its own layout involved, but the fact that it would be a paying audience made the situation more complicated. Rejoinder that the Mme. Sylvia broadcast was a mere incidental to the Ralston's regular performance met with the statement that such was NBC's policy and there would be no modifying it.

NBC Artists Service, which has Mme. Sylvia under management, also books theatres.

### Ryan Chi Expo Guide On WGN for Thompson's

Chicago, April 16. Quin Ryan goes on the air as the World's Fair Guide for the John R. Thompson restaurants starting May 26. Six times weekly at 6:45 p.m. Ryan will tell the great middle west about the exposition.

Through the Mitchell-Faust-Dickson-Welland agency locally.

#### LEHN & FINK STARS

Jimmy Grier's band has been spotted by Lehn and Fink to furnish the music for the Hall of Fame programs which originate from Hollywood. Nat Shilkret will continue to head the combo when the shows have New York as their source.

First picture name that Grier will play with on the series is Clark Gable, who's set for April 29. Following week (6) it will be Joan Crawford and Fanchot Tone, and the week after (13) the point of origin comes back to New York with Jascha Heifetz the attraction.

#### Fact-Finding

Goodman Ace and some gay cronies decided to imitate the rest of radio and make a telephone survey. Idea occurred and was carried out about 10:30 p.m. last night. Persons picked at random from the telephone book were asked name their favorite radio programs. Replies ran something like this:

1. Who cares?
2. Aw, nuts.
3. Go jump in the lake.
4. You must be crazy.
5. You want to know?
6. So's your old man.
7. Rudy Vallee—I guess.
8. Baloney.

Go peddle your papers. You've got a nerve.

## Regional Sales Specialists in Bowen Set-Up

Scott Howe Bowen has set up an individual station selling organization which will supplement the retelling of time on stations in Group Broadcasters, Inc., on a combination basis. Former division will devote itself to servicing GB members who are not represented elsewhere on an exclusive national basis.

Bowen's plan is to divide the country off into territories, each embracing not more than 10 stations, and to assign a man to specialize in the selling and servicing of a particular territorial group. Same territorial designee will also be acquainted with the selling details and story of the group plan.

Group Broadcasters, Inc., has begun to extend its affiliations to areas outside the basic territory. Allied to date with the GB are 27 stations. They are WADC, Akron; WBAL, Baltimore; WLEB, Bangor; WNAO, Boston; WICC, Bridgeport; WGR-WKBW, Buffalo; KWRC, Cedar Rapids, Iowa; WJW, Chicago; WBAI-WLW, Cincinnati; WAU, Columbus, O.; WHK, Cleveland; KSO, Des Moines; KCLW, Detroit; WDR, Hartford; KMBC, Kansas City; WOR, Newark; WIP, Philadelphia; WEAN, Providence; WHEC, Rochester; WMAA, Springfield, Mass.; KWK, St. Louis; WSPD, Toledo; WIBX, Utica; WOL, Washington, D. C.; WMT, Waterloo, Ia.; WKBN, Youngstown, and WCAE, Pittsburgh.

### CASA LOMA THINKS 'NOVA' IS TOO CLOSE

Protest against Dr. Lyons toothpaste billing its combo on the red (WEAF) link Sunday nights as "Nova" has been lodged with NBC by Rockwell-O'Keefe, Inc. Letter booking office avers that the words "Casa Nova", as coming through the loudspeaker, sound enough like Casa Loma to confuse the average listener. Casa Loma band is under Rockwell-O'Keefe management.

Eatonings of the band in the dentifrice's stance was taken over by Lewis several weeks ago. Program is produced by Sound Studios and comes under the direction of the Blackett-Sample-Hummert agency.

### Ferguson Quits Chicago NBC to Head N.Y. WINS

Chicago, April 16. R. L. Ferguson of the local sales staff here for NBC goes to New York this week to become manager of WINS.

Ferguson was previously commercial manager for WLW in Cincinnati.

#### DeLima at KHJ

Los Angeles, April 16. Peter DeLima, formerly assistant manager of the Columbia Artists Bureau, New York, today (Monday) becomes manager of the Thomas Lee Artists Bureau at KHJ and the Don Lee Coast network.

Succeeds Ted Braun, who goes in the radio agency business on his own.

## NBC Revamps Station Relations And Other Depts.; Hedges East, Don Shaw on Local, Nat'l Sales

### WTIC Runs 18 Hours So Class Station's Losses Expected to Shrink

Hartford, April 16.

Formal announcement has been made that WTIC, Hartford, will go full time on April 28, operating between seventeen and eighteen hours a day. The station, owned and operated by Travelers Insurance Company, is a 50,000 watt and has been operating on half-time since its inception some years ago. Sharing its time previously with WBAL of Baltimore, WTIC will swing up on the dial a few notches.

Whereas WTIC has been used mainly as an advertising media for Travelers Insurance Company, with a loss of \$350,000 being shown each year, the announcement of full time will most likely bring a new influx of business, cutting down the huge loss.

Travelers station operates with a tremendous staff for a small town studio, although its headquarters compare with those of any major station in large cities. More than 175 men and women are retained by the station.

### CAMEL TOWN HEARS CHESTERFIELD SHOW

Winston-Salem, N. C., April 16.

WSJS will carry the Chesterfield program three times each week through Columbia. This will be the first time this station has carried a cigarette program other than the Camel.

R. J. Reynolds Tobacco Company located here specifies in its radio contract that local station carries Camel programs so directors, all of whom live here, can get program easily. No other cigarette program carried over CBS has ever been sent through this station previously.

### Hennings, Glover Set; Jack Adams Vacations

George B. Storer, WMCA prez, has appointed Frank Hennings, general program director. Prior to taking over this assignment Hennings headed the station's artists service. He replaces Harry Carlson, who, however, will likely return to the WMCA payroll in another capacity.

John T. Adams, WMCA's executive v.p., has gone on another vacation. Recent appointee to the station's publicity staff is Herbert B. Glover, who up to three months ago was CBS' special news features manager.

### Wrong Listeners

April 16.

After a short session as a commercial for the Bunte Candy Company on a local shot the Barnacle Bill kid, who shot the Cliff Souther shifts to a sustaining program. Candy firm discovered that the show appealed to the adults or to the very young children and entirely missed the middle group of children for whom the show had been intended.

#### JOHN NESS MANAGES KMTR

Hollywood, April 16. John Ness has left the post of promotion manager of the Los Angeles Times to become manager of KMTR.

Owens-Dresden, formerly filling the spot, now gets the title of general manager.

#### Emil Gough Heads East

San Francisco, April 16. Emil Gough, Hearst Radio Service director, left for New York last week, planning to stick around the Eastern offices of his organization for a time.

Meanwhile leaving the Frisco office in charge of Ollie Tuttle.

Reor relation department, went into (Monday) William Hedges in as manager. NBC-operated outlets and C. L. McCarthy as relations manager of the network's associated stations. Both will Donald Withycomb's. Withycomb holds the title.

general manager of station relations. To take up his new post Hedges leaves the management of KDKA, Pittsburgh, to which he had been transferred from WMAQ, Chicago, another NBC operated outlet.

McCarthy comes from NBC's Pacific division where he has been servicing as assistant to Don Gilman, v.p. in charge of that territory.

NBC has merged the operations of its national and local sales departments. Under the new sales setup an advertiser can deal for either his hook-up or transcription needs with the same NBC sales rep who in turn will do his reporting to a divisional manager concerned with every phase of time selling. In the eastern area Donald Shaw will head up this co-ordination of network, spot, broadcasting and local selling. Shaw has heretofore functioned as eastern sales manager with his authority confined to network facilities.

Lloyd Thomas, who formerly was in charge of NBC Local Sales Service, remains in an advisory capacity. He will engage himself with matters of transcription policy and development. Staff of salesmen he had working under him will now direct their attention to network facilities selling as well as local time and report to Shaw. James McConnell, who operated under Thomas as sales manager of local service, now becomes Shaw's assistant.

Another division at NBC that has undergone general operations revision is the sales promotion department. With the latter department now divided into four bureaus, Joseph Mason will head the merchandising group; Paul Winchell, the marketing group; Paul Hauser, the sales promotion group, and W. C. Rouse, direct mail and trade paper advertising. All bureaus will function under E. P. H. James, whose title of sales promotion manager is slated to be revised so as to conform with the new setup of his division.

### 30-Word Buick Spiels; 1-Min. Pontiac Dramas

Chicago, April 16.

On May 1 Buick will start an intensive announcement campaign plugging its new cheaper model car to sell at \$600. Will be 30-word announcements, running six times daily on some 75 stations throughout the nation.

On April 20 Pontiac sets a series of one-minute dramatized announcements for its new models. Both campaigns being placed through the Campbell-Ewald agency.

### Paint's Participation Plugs on 20 Programs

Chicago, April 16.

Detroit White Lead company set on a series of announcements in household participation programs for its product, Synthecote. To run on some 20 stations in the midwest and east for a 13-week ride.

Placed through the local Henri, Hurst and McDonald agency.

#### CBS Gets NBC Show

True Story's Court of Human Relations moves from NBC to Columbia. Initial broadcast of the script series on CBS is set for May 4 with 8:30 to 9:15 p.m. EST. The time.

Lookup calls for 35 stations coast to coast. Program will get a re-run each at 11:30 a.m. EST. for the Pacific area releases.

## Radio Reports

(Continued from page 36)

which it is conducted are the results of a plan devised by Walter Campbell, station announcer and director of program at KOA. Program opens at the Broadmoor country club, with Campbell handling the program. Clarence Moore is at the Cosmopolitan hotel, Vance Graham at the Brown Palace hotel, while Julian Riley handles the station end. During the short opening announcements, the three spots are cut in for five seconds each, after which they get down to business and each spot is given from three to five minutes two or three times during the half hour.

Continuity is written by different announcers, giving the programs variety of treatment. However, more attention should be paid to insure a more careful announcing of the vocalists. Folks want to know who they are listening to, and a great deal of the value of the broadcast to the dance spots is lost. Otherwise the continuity gives nothing to be desired, and the method of handling, with something done every second, even though the bands are in different spots, is of the top order.

Program hits the air at 11.30, not too good for Denver itself but just about right for the west coast. Rose.

**FRO-JOY FROLICS**  
With Monica Leonard, Dorothy Sherman, Eilly Rose, 3 Shades of Blue.  
30 Mins.  
**COMMERCIAL**  
WGJ.  
This new supper-hour broadcast boasts the biggest array of talent used on a local commercial, with a dance orchestra, the "Three Shades of Blue" in the line-up. Sponsor is the General Ice Cream Corporation, which has fired several Fro-Joy shots over WGJ in the past. Program, primarily popular music, packs quite a kick for a local. Rose does the most punching, leading with solos and counterpointing with harmony, as one of the "Three Shades." He has a high tenor, handled in a manner which indicates training that the average pop warbler lacks. In itself, the voice is not a great one—tone is rather metallic and volume only fair—but Rose squeezes a lot out of it. He takes a high note smoothly.

For some reason, Rose's voice does

not sound as good when he works with the trio. He sings too much here, as a matter of fact, orchestra should be given one of his spots.

Band, called the Fro-Joy, dishes up a pleasing brand of syncopation, with a trumpet player standing out. Unit is not as large, perhaps, as several others heard here, but it does well nevertheless.

Trio harmonizes smoothly, albeit voices of present group do not blend as perfectly as did those of the combination David Buttolph first organized for an NBC sustainer. Piano Pals fill several solo spots and also furnish some of the accompaniments. They are a competent duo for pops.

In keeping with tempo of the program, Chester Vedder high pressures the announcing. Advertising is strongly worded, but there is less of it than is customary on a WGJ shot—for which listeners should be grateful.

Stanza unwinds on Friday night, so that sponsor may cash in on week-end cream trade. Jaco.

**FRIDAY FROLICS**  
Marie Gerard, Walter Ahrens, Velvetones, Dale Wimbrow, Jack Douglas, George Shackley, conducting Comedy, Songs, 30 Mins.  
Sustaining WOR, Newark

With the pathetically misplaced crossfire intended to pass for comedy eliminated, this late Friday evening stanza would shape up as swell package of entertainment. In Marie Gerard and Walter Ahrens it has a couple of ear-tickling voices, and the same qualification goes for the harmony laid down by the mixed trio bottled as the Velvetones. For the bantam of a studio combo George Shackley does handsomely by the latest melodies from the Tin Pan Alley mill. Musically, the program's producing hand show that it has the nimble touch for radio fare of this type.

Pair who with their chatter interludes get in the way of a good musical show are Dale Wimbrow and Jack Douglas. If anything they reveal an exceptionally unhappy faculty for picking the worst in nonsense material. During one of the patter interpolations on last week's (13) program Wimbrow cracked, "We better pick another joke book, the one we're using is not so hot." This was one line, at least, that must have gone over solidly. Ode.

**MR. & MRS. Sketch**  
15 Mins.  
**COMMERCIAL**  
WGY, Schenectady

Faulty from the angles of both entertainment and merchandising. Basic idea of script writer, and his treatment of it, appear ill-adapted to a morning broadcast, particularly to one sponsored by a furniture store.

Sketch pictures a man and wife, of rather 'raspy' dispositions, in a series of household 'adventures.' The pair (presumably in their late twenties), with their minor disagreements and open quarrels, are lifelike, but they certainly are not appealing. If a comedy touch were given the title, the might be entertaining. As is, the dominant note of irritability may leave a dark brown taste in the mouths of listeners at 10 a. m.

Players, unnamed, play their roles well—too well, in fact. It is reported that Gene O'Hare, who had some experience in stock and was given the title, might be entertaining. As is, the dominant note of irritability may leave a dark brown taste in the mouths of listeners at 10 a. m.

Broadcast is loaded down with direct advertising, some of which is dragged into the dialog. Jaco.

**HOUSEHOLD MUSIC BOX**  
Candelori's Orchestra, with Theodore Ernwood  
15 Mins.  
**COMMERCIAL**  
WCAU, Philadelphia

This quarter-hour, also carried by WABC, features a weekly presentation of tunes by popular composers, the last of which was "The Grass Is Greener." Show reviewed (9) featured melodies composed by Powers Gourdau, director of the air cast.

Candelori's unit, a salon outfit, flows in delightful style, but the show is badly marred by the vocalizing of Ernwood, whose spasmodic tendencies to ring off pitch are grating. Gourdau's tunes were all very much French in genre, which allowed a monotony to creep in, since the repertoire was limited.

Best of the group was the hit from Gay Paree in 1927, "Je T'Aime Means I Love You," while the latest, "L'Amour Oublie," may have some suggestion of the French mood. The program idea is that it prevents the show from including the pop songs which are murdered on most other efforts. Could have been a better choice than Gourdau's music, since the program picked up too much sophistication to suit the advertised product, which happens to be a money loan service.

Show is spotted nicely on Monday evenings, and also it can't arouse a furor of excitement, it serves the purpose of holding a select audience. Pace is smooth and direction good.

**EDWARD MacHUGH**  
"The Gospel Singer"  
15 Mins.  
Sustaining WJZ, New York

Edward MacHugh, the gospel singer, comes from Boston, into an NBC hookup. His is a robust, mellifluous baritone, with a repertoire of strictly sacred songs—hence the billing—without unduly ally a vital necessity for a certain type of conservative radio audience.

God-fearing, churchy hinterlanders, as well as the more urban disciples must react generously to MacHugh's type of sacred baritone. There was one manifestation of this via a little dedicatory poem which somebody in Wilkes-Barre had written to MacHugh and which preceded his Thursday a.m. (10-10-15) interlude.

Gospel songs make no compromise with their subject; they're out and out church numbers lauding the Delty. It may be somewhat surprising to the tin-pan alley students to find so much swingy melody in these numbers. They're all more or less written and infectious and by no means of the 'Abide with Me' school of slow, dirge-like music. That in itself is good showmanship, assuming the assumption that MacHugh ferrets out compositions of this character. Abel.

**THOMAS STOKES**  
Political Comment  
15 Mins.  
Sustaining WJW, Washington

Stokes, Washington politician-correspondent of the New York World-Telegram, pinch-hit in the absence of Columbia's regular speaker on statesmanship, F. W. Wile. Most of the Washington boys are mature, authoritative, and make good speeches. Stokes belongs in that category.

Additionally, he has a liberal trend of mind which makes his remarks likely to appeal to the more reflective adult, and he has the moral that broadcasting can afford to attract the higher elements of the citizenry. Land.

## RADIO CHATTER

### New York

Vance Campbell, baritone, doing his own announcing, also accompanied on WMAA Wednesday and Saturday mornings.

Joe McElliott, CBS photog, learned all about it through a correspondence course.

Ray Perkins doing a musical talk this summer with Billy Artzt. Will tour the hinterland with the cast including Shirley Howard, DeMarco Sisters, George Givot and Lew White. William K. Wells writing the book and Artzt the score.

Arthur Boran goes into the Park Central's Cocoanut Grove April 30. Enrie Madara goes from the Waldorf Astoria June 17.

Gertrude Ramsey, E.P.H. James' former secretary, now taking notes from Edgar Kobak. NBC's new general sales manager.

Bill Card, his health fully restored, back at NBC contacting traffic for the program department.

Leon Belasco offered 28 weeks with house like that peopled by Mr. & Mrs.

Don Bestor will make the Hollywood trek with Jack Benny this summer.

NBC listened to something last week tagged a 'newsical.'

Don Lang auditioned with the organ for the program board.

E. A. Rolfe's stay at the Paramount, N.Y., is for two weeks.

Edith Murray now making a swing of the Loew circuit. Opens at the Gates, Brooklyn, this Friday (20).

Tony Wons didn't like the idea of an elevator pilot in the CBS building shutting the door in a comedian's face and set himself to deliver a poke that didn't come off. An adjunct of the mikester intervened.

Walter Winchell discovered Dr. M. Saxon Taylor is the 'Voice of Experience.'

Billing of Martha Lawrence of Martha & Hal, WGY, as 'the Southern girl' is on the up and up. Her home town is Peterboro, N.H.

Roger Sweet, WGY tenor, in a Troy hospital for a spell, suffering from an infected tooth.

Waldo Pooler's Franch-Canuck character in 'Joe & Eddie,' WGY sketch, is modeled after one he observed in a Bangor, Me., paper manufacturing factory, of which he then was personnel.

On and off the air, the WGY bunch are kidding Announcer Chet Vedder about a cow he has on his farm at Niskayuna, outside Schenectady.

Cheerio (Charles K. Field) asking early-morning listeners to write him about local stations which announced the shift of his 'Musical Mosaic' from Tuesday to Friday night at 6.30 p. m., over WJAF and the NBC red network.

Ernest Cutting, former musical director of Broadway revues, is directing 'Air Breaks,' recently introduced on ABC Friday afternoon program of new talent. Alan Kent is the announcer.

Charles E. and George, 4, sons of George, Cleveland, Ohio, traveled alone to Toronto to visit their parents, away on tour.

Arthur Boran picked up for additional five weeks on Colgate house party.

Eddie Peabody on Pure Oil every Saturday will be guest star on Maxwell Show Booth this Thursday (19).

### Pennsylvania

Nancy Martin, New Martinsville, W. Va., gal who made good in big city, has her first commercial on KDKA, Pittsburgh.

Son born to the Jimmy Murphys. He's publicity director and sports announcer on WJZ, Pittsburgh.

Frank Mullen, in charge of NBC's Farm and Home hour from CHI, a Pittsburgher.

Jack Bruce's band, formerly on KDKA, is back in Detroit where they'll air over WJR.

Ernie Holst's orchestra slated to replace Lloyd Huntz at William Penn hotel, Pittsburgh, shortly, and also on twice-daily WJZ periods.

Hal Rayner, who writes most of Joe Penner's songs, in Pittsburgh visiting his in-laws. In private life, he's Rev. Henry Scott Tulge and his wife was formerly one of the Deuel-Sisters-of-the-Shuberts-revues.

Ruth Johnstone, staff pianist at WJZ, Pittsburgh, has been on her post going to Gene Lewellyn, also a member of station's So-and-So trio.

Chauncey Parsons, after a couple of months on KDKA, Pittsburgh, back to Chicago.

Lawsons Sisters, former harmony team at WCAE, Pittsburgh, plotting a comeback.

Daughter born to the Frank Mulloy's. He's a p. a. for WCAE, Pittsburgh, and mother is former Char-

lotte Shallenberger, singer for same station.

Sondra Lee, WWSW, Pittsburgh, band leader, and another local orch chief, planning a summer beer-garden.

Charles Wakefield Cadman's only air appearance during recent visit to home town was made over KDKA, Pittsburgh, on weekly Varieties program.

Sidney Rose, violinist, filling in for Billy Catzone on WCAE, Pittsburgh, staff while latter convalesces from recent appendicitis operation.

They're telling Stephanie Diamond, actress and announcer at WCAE, Pittsburgh, that her new job makes her a dead ring for Claudette Colbert.

Darrell V. Martin, radio ed Pittsburgh 'Post-Gazette,' now being offered for engagements by WWSW Artists Service Bureau.

John Patrick, WHAT tenor, joining the Meyer Davis unit at the Bellevue hotel, Philadelphia.

WCAU's new Columbia shows in Philadelphia and London, the Knickerbockers, Pete Woolery and the Canadians.

Singing clik in Philly is Thelma Kessler, who is scheduled for two sponsors after only three weeks in town.

Helen Grey, arousing comment for her unusual personalities interviews via WJAF, Newark, the theatre ticket czar, rumored backing Lou Grese in a new kind of band venture in Philly.

Altho Joe Moss lost his chance with Abe Lyman for a local spot, Bob Lightner may get the call for a hotel band and WCAU wire.

Jan Savitt setting records by turning out a complete disc series in two days, with a new unit and vocalists for the Ice Assco.

Jack Steck, WFEN children's program director, booked into Woodside Park for the summer airings.

Philly Morning Ledger's fold-up sends a radio department to the Philadelphia Inquirer on short-wave radio.

Dorothy Dix dramatizations show of the WHAT outlet still holding up as the town's best produced series.

Rudy Vallee played a dance date for the Democratic Party at the Philly Convention Hall last Friday eve.

Mane Casks, WCAU public relations man due for a trip to Pinehurst next week, with boss Leon Levy.

### Alabama

Tom Dailey, WAPL, Birmingham, has been selected as the most popular radio announcer in town but has resigned. Chuck Wright of WBRC was second. The poll was made by Andy Smith, 'News' radio editor.

### New England

Melvin Stickles, engineer at WDEV, Waterbury Vt., is soon to make a trip to the altar.

A. J. Stewart, WCAE, Burlington, Vt., has nearly as many listeners in northern New York State as it has in Vermont.

Paul Pelton and his orchestra are being sponsored over WSYB, Rutland, Vt., by the M. H. Fishman Co., chain store operators.

William Bartlett, heard frequently over WJZ, Waterbury, Vt., formerly a leader in New York City, ill health forced him to retire and after a few years in Vermont's mountains he has entirely recovered.

WCAE, Burlington, Vt., tries a frequency test program on the first Monday of each month with the engineers doing the announcing.

Pittsford, Vt., WJZ, announcers are sponsoring a weekly community program over WSYB, Rutland.

Byington piano school (Farmington, Conn.), students traveling off to WICD's New Haven studios for a matinee stint.

Florence Simmons, New London, latest soprano at WICC, Bridgeport, Conn., now that the Union Assembly is transmitting through WICC Friday nites, it means that the Bridgeport station's outletting for four key watters: the others are WJZ, WJAF, WJAF, New York, and WJAF, Boston.

'Voice of Fashion' (Alma Detlinger), vacationing, from WICC, Bridgeport, but returning as author of 'Three Incholor' in script.

Jack Atwood is out at Yankee network. He was production manager for WAAI. Atwood received his notice several days ago but waited until Shepard returned from the South and took the matter up with him on his return but to no avail. Going to and coming from Palm Beach Shepard stopped off at Washington to sit in on the broadcast code board hearings.

WEET finds business for the first

(Continued on page 41)



**MARGARET CARLISLE**

*Lyric Soprano*

**WLW Staff Artist**

A versatile artist of the first rank, this Chicago girl has scored handsomely both as a singer of operetta and musical comedy roles and as a concert pianist. She first came into prominence in 1927 when she was engaged for a European concert tour that included concerts before the royal families of both England and Sweden.

Two years later Ziegfeld discovered her possibilities and engaged her for a starring role in "Showboat." Eminent successful performances in such Broadway productions as "New Moon" and "Lena Rosa" followed.

In 1931 she captured the hearts of Londoners through her spectacular work in "Victoria and Her Hussar." Later she was again starred in London in "Casanova" and with Noel Coward in "Words and Music." Last summer she returned to New York to sing in a revival of Noel Coward's "Bitter Sweet."

From the sound of footsteps to a symphony orchestra...



talent and production facilities cover the gamut of radio entertainment...

# 89 Members of Radio Women's Club Not Well Acquainted with Sponsors

VARIETY's questionnaire on the proposition, "do fans know sponsors?" was distributed in Philadelphia at a meeting of the so-called Women's Club of the Air with 89 housewives answering. An additional 10 blanks were discarded by VARIETY because returned with only two or three answers.

As the first Women's Club tally in VARIETY's survey these 89 replies have been separately tabulated from an additional 72 replies obtained from other Philadelphians, although despite a few instances of discrepancy in familiarity the housewives are no much different from working girls and menfolks in the matter of reaction to commercial identification of well known programs.

It is, however, worthy of reflection that housewives belonging to a radio club for women should not be better acquainted with the bank-rollers of favorite programs. It is

again stressed that this survey is not a test of program popularity but rather a test of the radio listener's knowledge of the product behind the show.

Clara Lu and Em is a conspicuous case of being well known to the housewives and almost unknown to the general public group. Myrt and Marge and 'Rise of Goldbergs' hold fairly high in both groups.

Leadership varies hardly any between housewives and public. Amos 'n' Andy lead both groups and have Maxwell Show Boat, Boake Carter, Eddie Cantor, Ed Wynn for companions in the vanguard.

VARIETY's survey ends with this tabulation and will be followed next week with a summary of the survey which has included the following cities besides Philadelphia: Hartford, Albany, Canton, Charlotte, Birmingham, Minneapolis, Indianapolis, Fort Wayne and Des Moines.

## Program Sponsor Identification

### PHILADELPHIA

GROUP ONE: Consisting entirely of housewives, members of the Women's Club of the Air, questionnaires distributed at a regular weekday meeting.

(89 REPLIES)

	Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Amos 'n' Andy	76	1	12
Maxwell Show Boat	68	1	20
Boake Carter	54		35
Eddie Cantor	54		34
'Rise of Goldbergs'	45		44
Ed Wynn	52		38
Clara, Lu & Em	40		49
Rudy Vallee	40		49
Myrt and Marge	24		65
Jessica Dragonette	24		65
Metropolitan Opera	22		67
Jack Benny	22		67
Phil Baker	22		67
Joe Penner	22		67
Burns and Allen	20		69
Wayne King Orchestra	17		72
Easy Aces	15		74
Edgar A Guest	14		75
Will Rogers	13		76
Paul Whiteman	10		79
Bing Crosby	9		80
'March of Time'	5		84
Harry Horlick	5		84
Casa Loma Orchestra	3		86
Olsen and Johnson			89

GROUP TWO: Questionnaires answered by 15 salesmen, 11 stenographers, 1 photographer, 1 porter, 3 managers, 5 newspapermen, 1 X-ray technician, 9 clerks, 5 accountants, 5 students, 1 laborer, 1 telephone girl, 3 lawyers, 1 waitress, 1 librarian, 1 messenger, 1 florist, 1 singer, 1 press agent, 5 housewives.

(72 REPLIES)

	Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known
Amos 'n' Andy	66		6
Eddie Cantor	62	2	8
Maxwell Show Boat	59		13
Rudy Vallee	57		15
Boake Carter	54		18
Ed Wynn	52		20
Wayne King Orchestra	39		33
Myrt and Marge	35		37
Jack Benny	35		37
'Rise of Goldbergs'	35		37
Joe Penner	35		37
Burns and Allen	33		39
Bing Crosby	32		40
Metropolitan Opera	18		54
'March of Time'	17		55
Casa Loma Orchestra	17		55
Will Rogers	16		56
Paul Whiteman	14		58
Jessica Dragonette	14		58
Clara, Lu and Em	9		63
Olsen and Johnson	7		65
Harry Horlick	5		67
Edgar A. Guest	4		68
Easy Aces	3		69

### Fels-Naptha Adds WGAR For Home Talent Shows

Fels-Naptha has added WGAR, Cleveland, to the list of stations on which the soap maker is using local talent. Contract is for two quarter-hour spots a week over a period of 26 weeks, with the Collegians trio furnishing the entertainment.

Account has Detroit also spotted for this campaign.

Fred Hughes is latest to join WOWO, Fort Wayne. Hughes formerly with Coca Cola.

### BREWER'S WIFE SINGS

Fort Wayne, April 16. Mary Berghoff will headline WOWO's biggest spring commercial, the Berghoff Hofbrau hour, it being a sort of family conclave since her husband heads the brewery. Socialite soprano has done other programs for the station, however. Connie Weaver is accompanist.

J. D. Fonda, former assistant advertising manager of Pennzell and recently conducting radio surveys on the Coast, is at KHJ, Los Angeles.

### C.A. Meeting May 2

Washington, April 16. Next session of the broadcast code authority has been postponed from April 25 to May 2.

Inability of various members to be present is the reason.

## NBC Stations Name Petry Exclusively

Edward Inc., been designated exclusive representative for stations KFI and KECA, Los Angeles, WIOD, Miami Beach and WFER, Baltimore. All of these are NBC affiliates.

Trade significance attaches to the incidents in view of NBC's recent invasion of the station representative field as a spot broker.

Petry recently signed two other NBC stations, WJR, Detroit, and WGAR, Cleveland.

### Radio Exec in Frisco

San Francisco, April 16. In town during the week were a number of radio execs including C. E. Wyle, sales manager of the Don Lee network, and Paul Rickenbacker, production chief of KHJ, who came up to oversee the Guy Lombardo show from KFRC for White Owl. Latter's singer-wife, Mona Lowe, was with him.

At NBC, Don Gilman entertained Philip Fox, owner of KDYL, an NBC affiliated station.

### W. G. Martin to N. Y.

San Francisco, April 16. W. G. Martin is transferring from A. H. Saxton's technical department at NBC, returning this week-end to the plant department of NBC in New York, where he was formerly located.

Being replaced by T. B. Palmer, who leaves Hearst's KYA. Another change in the technical staff will be an addition this Saturday (21) when Lester Culley, plant man, will be married to Elizabeth Fankhanel, non-pro.

### HERE AND THERE

Aubrey, Moore and Wallace agency, Chicago, has Julian & Kokenge shoe company account of Columbus, O.

Bob Becker show renewed on dog food WGN, Chicago.

Kapp in Times Square.

Keith-Beecher orchestra the Paramount club, Chicago, set for a WGN wire.

Lombardi Quartet, Kansas City vocal group, made its initial broadcast over WDAR Sunday night. Includes Rose Ann Carr, Latoria Barnett, Nancy Crawford, and Gladys McCoy Taylor, with a Roemer accompanist.

George E. Halley, has been appointed Chicago representative for KMBC, Kansas City.

J. T. Ward, general manager of WLAC, elected president of the Nashville Rooster Club.

Robert Frazz, film player, is airing the part of Theodore Roosevelt, in the new 'Romantic Presidents' series over KMTR, Hollywood.

Los Angeles, put on a special program to celebrate the station's 12th anniversary April 13.

Ray Black moving the Anthony-Hubbard press service bureau from the Grieg-Blair-Splint offices, Chicago, to quarters in the heart of newspaper row.

Free & Steinger have switched to roomier space in Chicago.

Ed Veynon hopping around the midwest grabbing up business.

Al Short has moved back to Chicago from New York to join NBC production staff.

Kaspar-Gordon, Boston, has been named New England sales representative for WLBF, Kansas City, KFBI, Abilene, Kansas, KGGF, Coffeyville, Kansas, WBCM, Bay City, WGES, Chicago, and WHBU, Anderson, Indiana.

Sterling brewery, Chicago, readying a series of one-minute recorded announcements to hit on 10 midwest transmitters. Through the local Ruthrauff & Ryan agency, with RCA Victor studio here doing the disc work.

## STORY, FIGHT BOTH WITH BAER

CBS, and Ruthrauff-Ryan agency are all trying to sell some client on the broadcasting of the Baer-Carnera activities June 14. Camel was among those approached by CBS about taking on the round round version.

Ruthrauff-Ryan's idea is to precede and follow the fight with a scri series in which Baer would be cast as the hero. It would be on a schedule of three 15-minute evening periods a week, with April 30 the starting date. Script programs would originate from Baer's training camp in Atlantic City.

## EASY ACES ON NIGHTS AGAIN

CBS has three accounts slated to switch from daytime to evening release in May. Starting the 2nd Easy Aces again gets a night time hearing with Wednesday, Thursday and Friday at 8:15 EST the schedule. Same May 2 evening will unveil the Bi-Si-Dol stanza with Everett Marshall and Jerry Freedman's ban in the 8:30 to 9 slot, while Abe Lyman is set to take a parallel segment on the Wednesday schedule, beginning May 1, for Phillips Dental Magnesia. Latter two programs now follow each other on Columbia's Sunday matinee listing.

Bi-Si-Dol will fill the spot made vacant by Fletcher's Castoria the week before (26).

### DYE'S 1-MIN. PLUGS

Chicago, April 16. Avlo Dye starts a series of one-minute announcements this week on two stations, KMOX in St. Louis and WDBF, Evansville, Ind. Will hit the transmitters five times weekly.

Account placed through Gall and Pletsch agency with A. T. Sears & Son doing the contacts with the stations. Announcement campaign will ultimately encompass 50 stations.

## VARIETY GOES "HAYWIRE" at old parlor game!

From "RADIO SHOW-  
MANSHIP RATINGS"  
—Variety, April 3rd,  
Page 37

First Appraisal of Kind—  
Stations Ranked on Basis  
of Showmanship, Mer-  
chandizing, Program Cre-  
ation, and General Popu-  
larity Within Own Com-  
munity

### DISCOUNT WATTAGE

VARIETY prints herewith the first attempt to rate individual broadcasting stations according to their standing within the radio advertising trade. Local showmanship and local station popularity are the yardsticks by which the stations have been measured.

For the present, ratings apply to the following stations:

DES MOINES  
1. WCC-WHO  
2. KSO  
NBC's 500-000-wattage comes in first. KSO, however, is alert and does a good local job.



### MISSSES SHOWMANSHIP LOCATION Confidential: For Variety Only:

KSO spotted your dope sheet on local radio showmanship and had some 500 Des Moines listeners surveyed.\*

56% say KSO is favorite station. 6% admit love for rival station. 38% are bigamous, love us both.

Now, Variety, get a load of this: These listeners list 94 favorite programs of which 16 are produced locally. 13 of 16 local favorites are KSO-produced shows.

KSO local shows received 604 votes. All other local air shows got 17 votes.

We wouldn't have believed it, either. Here's a thought, Variety. Send a bird dog out here to investigate Des Moines local showmanship. His tri costs you nothing if we're all wet.

### LOWDOWN ON DES MOINES

KSO savvies types of shows Des Moines wants. Originally had Des Moines Register and Tribune for angel. KSO, still sponsored by newspaper, now makes own sugar and spends good share of it for shows and stunts that Des Moines goes for in big way. Does a brodie now and then but moves so fast no one cares. (Penner, Baker, Harris, Duchin, Lopez and other blue names do KSO no harm).

Send for certified copy of survey.



# Songs that stop the show!

**NASTY MAN**  
**HOLD MY HAND**  
**MY DOG LOVES YOUR DOG**  
**SO NICE**  
**SWEET AND SIMPLE**  
**SIX WOMEN** (Me and Henry the Eighth)

FROM  
THE  
FOX  
PICTURE  
**GEORGE WHITE'S  
SCANDALS**

MUSIC BY  
RAY HENDERSON  
 LYRICS BY  
JACK YELLEN  
 and IRVING CAESAR

FROM  
THE  
FOX  
PICTURE  
**BOTTOMS  
UP**

MUSIC BY  
RICHARD A. WHITING  
 WORDS BY  
GUS KAHN

**WAITIN' AT THE GATE FOR KATY**

FROM  
THE  
FOX  
PICTURE  
**STAND UP  
AND CHEER**

MUSIC BY  
LEW BROWN  
and JAY GORNEY  
 LYRICS BY  
LEW BROWN

**BABY TAKE A BOW**  
**BROADWAY'S GONE HILL-BILLY**  
**THIS IS OUR LAST NIGHT TOGETHER**  
**STAND UP AND CHEER!**  
**WE'RE OUT OF THE RED**  
**SHE'S WAY UP THAR • I'M LAUGHIN'**

FROM  
THE  
FOX  
PICTURE  
**CAROLINA**

WORDS BY  
LEW BROWN  
 MUSIC BY  
JAY GORNEY

**CAROLINA**

**MOVIETONE MUSIC CORPORATION**

**SAM FOX PUBLISHING CO., Sole Agents**

NEW YORK 160 W. 45th ST. • CLEVELAND THE ARCADE • CHICAGO 64 E. JACKSON BVD. • LOS ANGELES 430 SO. BWAY

# Radio Chatter

## New England

(Continued from page 35)

three months of 1934 to be 30% better than that for corresponding months in 1933.

WBZ pulled a fast one on the Yankee web. Home from the training camps and opening the baseball season here last Friday the local NBC unit had members from both teams make their first off-diamond appearance. The Yankee net is broadcasting the games.

Vic Whitman, who is WEEB's Charley, of Charley and Willie, journeyed to New York Friday with Nick Parkyakakas to team up with Warren Hull in a new air which they auditioned for Mort Milman.

## Pacific Northwest

Mische Pelz, musical director, and Myron MacCamley, office manager, KGW-KEX, answered call of the wild as fishing season opened April 6th. Both report fine ride to and from, but no fish in lake.

Seventh Infantry Band of Vancouver Barracks presented special half-hour program of band music in commemoration of Army Day. Officers of the Barracks made address—over KEX, Thursday night, April 12th.

Race of the Nations—endurance dance marathon being held at local Ice Coliseum, broadcast remote each day of week over both KGW and KEX. Sizable crowds in attendance so far, with usual set-up that goes with such carnivals. Bob Tomlinson, KGW announcer, working the remote, was mistaken for a dance-weary contestant the other night, a kind lady asking if he cared for some warm milk.

May primaries in the state of Oregon are causing much activity around the KGW-KEX studios. Aspirants for office are battling for time allotment with the result (happy, according to Carey Jennings, sales manager) that many applicants are unable to be accepted.

Al Pearce and Gang coming to Portland—April 16th for one week's show at local Broadway theatre—

will make NBC broadcasts from there through KGW. California and Mexico beckoning, two KOL Seattle staff members for vacation. When Niles, announcer, and Ivan Dittmars, musical director, answer with the week trip, KOL Seattle installs new control console—complete triplicate equipment, new wide range amplifier, last word, et al.

New Seattle Veterans on KOL. Seattle: Williams sisters, singing trio; Jay trio, two brothers and a sister; Frankie Ayres, ballad singer. New radio characters: Don Frindle, as Little Hector; Frank Anderson as Madame Booboo.

## North Carolina

WBT, Charlotte, N. C., is starting a new Ionized Yeast series on Mondays, Wednesdays and Fridays. The program is a five-minute transcription.

Marie Davenport was forced to miss one of her Betty Moore programs because of the serious illness of her mother, Mrs. J. J. Zeman, mystic of WSOC, Charlotte, N. C., making personal appearances this week in connection with the Charlotte Veterans of Foreign Wars Spring Frolic and Circus.

Hubert Hitch, salesman for WBT, Charlotte, N. C., has resigned to join the Firestone Tire and Rubber Company.

Freck Radio and Supply Company presenting Frank Luther and his Sylvanians twice weekly over WWNC, Asheville, on several WBT, Charlotte, N. C., programs, is also a star halfback on the gridiron. He is warming up with the Charlotte professional 'Bantam' team in spring practice.

Bo Bufort and Bill Elliott, performers on WBT, are man and wife. Eleanor and Jim series over WWNC, Asheville, N. C., have completed the six schedules programs and have been renewed for an additional six presentations at the request of several sponsors who participated in the first series.

Mayor Arthur H. Wearn, Charlotte, N. C., has joined the Foremost King Kool Kidzie Club, sponsored over WSOB, Charlotte, N. C. The mayor appeared at one of the kiddie meetings in the special studios at the plant of the Charlotte Dairies, sponsors, and spoke to the youngsters.

Charles (Chuck) Crutchfield, announcer for WBT, Charlotte, N. C., is a former AAU ring champion, having fought in the lightweights. That is one reason he is assigned to the 'Man on the Street' broadcasts, where 'interference' of all sorts crops up. His mustache belies his title as 'Man on the Street'.

Bon Marche Department Store, Asheville, has finally come to radio as a medium for advertising. They are sponsoring the quarter-hour program at 10:45 a.m. featuring Marjrah, who answers questions on love, investment, travel and personal problems.

Biltmore Dairy Farms is to present a 15-minute program for kiddies beginning next week. The program on WWNC, Asheville, will be heard Mondays through Fridays, inclusive, and is being booked on a three months' contract. The exact nature of the program is yet to be announced.

## Iowa

Adeline Dudley Parsons, WOC-who chatterbox was married on April 7 to George R. Sullivan. Dorothy Fay, Lon Saxon and Paul Spor, radio artists, supplied the music for the candlelight ceremony.

KSO, Des Moines, got a call from the Economics Laboratory, Inc., twin cities, manufacturers of Sollax, at 12:30, sent their salesman who had at 2:30, had an audition at KSTP at 6:30 and the contract at 7:30.

Honoring the Des Moines Tribune, which won third in the N. W. Ayer typographical excellence contest, station KSO, owned by the Register and Tribune, gave a 15-minute program in which managers of the mechanical departments of the paper were commended for their assistance in winning the award.

General Mills (Wheaties) has again contracted with WOC-who to broadcast from Des Moines all home baseball games of the Chicago White Sox and Cubs. There will be 150 baseball games from April 17 to Sept. 30. Duane Reagan will handle the Mike and Mac in Chl. getting acquainted with Sox and Cub players and parks.

## Oklahoma

Neal Barrett, KOMA, named president of the Oklahoma City Advertising club at the annual election. Series of 15-minute lectures by members of bar and judiciary delivered over KOMA every Wednesday evening at 6 o'clock, subject: The Relationship of the Bar to the Public.

Three youths whose amateur radio transmitting sets have been a source of fun, found real use for them in the flooded Wichita valley area Thursday and Friday. The little city of Leedy, Okla., was completely cut off from the outside world except for the short wave radio communications between these youths, Elmer Fields at Leedy, with station WBBKN, was sending out emergency calls and relief information from Leedy. They were picked up by Ernest Neff at Rocky with station WBBH, and Earl Banks at Cordell with W5ACV. They relayed them to WKY and KOMA stations at Oklahoma City, insuring an uninterrupted communication between the flooded district and the outside world.

F. W. Ward, Jr., KVOO, Tulsa, announcer, now heads the orchestra which has been recently reorganized and opens this week at the Club Royale in Tulsa. Larry McAllister, WKY, Oklahoma City program director, who recently completed an apparatus to produce sound effect of marching men, had his first opportunity to use it during one of the daily radio-plays sponsored by the John A. Brown Company. He had to speed up the mechanism, however, because the script called for the sound of dancing girls.

Earl Hull, WKY, Oklahoma City announcer and engineer, emerged from his winter hibernation at the WKY plant on West 8th street. He announces sports results every night at 6 o'clock.

## 'IN OLD BRAZIL'

San Francisco, April 16. Dwight Edwards Co. is sending its Airways Coffee for a twice weekly ride on the NBC western network, beginning May 7 with a pair of quarter hours 'In Old Brazil'.

Cast for the show which is handled by J. Walter Thompson agency, is Jose Ramirez, tenor; Ned Tollinger, Rita Lane and a six piece marimba combination.

## MALAND WOC MANAGER

Des Moines, Iowa, April 16. WOC-WHO has appointed J. O. Maland as manager, with executive offices in Des Moines. E. J. Palmer continues as president and D. D. Palmer as vice-president. Maland for three years has been sales manager, WOC-WEO, at Des Moines.

## DRINKING CUP ON AIR

Individual Drinking Cup Co. starts a weekly script show on CBS May 7. Billing picked is 'Dixie Circus', with the time 6:45 to 7:15 p.m. E.S.T. Program will be fed to 11 stations. Young and Rubicam is the agency.

## ARDEN SUMMERING

Elizabeth Arden brand of cosmetics is due for a summer ride on CBS as soon as the account picks a band. Among the combos given a hearing todate for the spot is Don Bestor's.

## WRIGHT JOINS CHI NBC

Chicago, April 16. Wyman Wright comes in to join the NBC production department locally. Wright was formerly on WWJ in Detroit.

## HINDS STICKS WEST

Los Angeles, April 16. Hinds Honey and Almond Cream will continue its Coast broadcasts until May when it will probably swing back to New York. Sponsor will continue using picture names to help the programs.

Peter Molynesux, editor and publisher of the Texas Weekly, now doing a nightly broadcast for WOAI, San Antonio, and also serving as the station's editorial advisor.

Orville Foster, KSO organist, gets a vacation because of sprained wrist.

## Chas. P. Hughes Claim Lightly Taken in N. Y.

Charles P. Hughes, who sold 'The First Nighter' idea to the Campana Corp., has advised NBC that he will bring suit for infringement if Palmolive soap continues to use the playhouse background on its t operetta affair on that web's red (WEAF) Tuesday.

Hughes contends that program idea of setting the air version of a play or musical show within an imagined theatre was created by him and introduced through the 'First Nighter' stanza.

Both NBC and Benton and Bowles agency, which has charge of the Palmolive session, assert that they are not taking Hughes' claims seriously. Hughes, they point out, can no more copyright a program idea than any one else, even if he were the creator of the show within a playhouse design, which, they say, they are prepared to refute. Benton and Bowles agency holds that the plan of Palmolive's Beauty Box Theatre does not impinge on the 'First Nighter' scheme of breaking the show up into acts and that Hughes has as much basis for his claim as Palmolive would have if it tried to take credit for being the first to air a tabloid version of an operetta.

It's the fourth year for 'The First Nighter' on NBC.

## Radio Showmanship

(Continued from page 35) Occasion as a whole didn't come under the heading of either enlightenment or diversion.

Ransom, radio editor for the Brooklyn Daily Eagle, had the first lick at the mike, and his threnody dealt with the 'unprogressive dilettards' running the broadcasting business and the apathy of the listener who scowled and muttered about the programs but did nothing in a militant way to change conditions. His tragedy in radio, thought Ransom, was the indifferent attitude the broadcasters took toward bettering the sustaining class of program. For comedy relief Ransom provided the electricity sponsors have of making the announcer spell out the name of their product and their mailing address. This also impressed Ransom as a major evil in radio.

With Aaron Stein, who doubles on the New York Evening Post from music into radio, the topic turned to the music contribution. Stein, made up for his lack of Ransom's glib delivery with a few original and pointed comments about the medium. In striving constantly to increase the range and number of its audience radio, he said, was overlooking the fact that it was strictly an intimate medium and that the advantage it had over any other public mode of communication was this man to man appeal. Broadcasting, Stein added, was doing nothing to develop or exploit this indigenous angle but instead sought in its technical materials to ape other fields of entertainment such as the stage and screen. Stein also had something to say about radio's failure to bring culture into the lives of the listeners.

Alton Cook, who came into radio about four months ago as columnist on the World Telegram, took a quickish course in the contribution. Radio, he bubbled, has made life more worth living for the sponsor who has charished stage or screen ambitions. It allows for this playful outlet and also to lighten the drudgery of the daily office routine. Cook also cracked about air comics and old joke books and how his living room set helps relieve the boredom of unwelcome drop-inners.

For the signoff the boys for a chorus of good nights. They were joined by several who also yelled it into the mike 'Good night, mother!' It was all so lucky.

## Baseball Ground-Breaker

As a forerunner to WCBM's broadcast of all the home games played by the Orioles, burg's ball club, the station will air a pep meeting and into for today (17) with half a dozen sport scribes on hand to query management of team on its view of chances to snag the '44 pennant. Couple of club's hurlers will also be present to perform, one, a pianist, another, a warbler.

## JACK PEARL SHOW PLUGGING S. B. TEA

Standard rands' Wednesday night spot on NBC with Jack Pearl and Peter Van Steden will undergo a change of commercial billing with the May 2 broadcast.

Royal Gelatine tag will be dropped and the packer's tea brand assigned for plugging. To avoid confusion with the Ford combine's coffee brand, the label will be changed from Chase and Sanborn Tea to Tender Tea Leaves.

## Fogarty to Chi

John Fogarty, following the close of his current week's engagement at the State, New York, will transfer his base of radio and personal appearance operations, to Chicago. NBC's Chicago division has the tender slated for an extensive build-up under the billing of 'The Fireside Minstrel', as well as guest appearances on several commercials. From Chicago Fogarty's new sustaining time will be 10:15 p.m. C.S.T., or the spot following Amos 'n' Andy. James F. Gillespie, the tenor's manager, will settle down with him in Chicago. They figure on remaining there at least for the duration of the World's Fair.

Foster M. rooks of Brooks and Pierson KSO Des Moines, married to Loretta M. Mayer of Louisville,

## 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.

## Isham Jones Orchestra

COMMODORE HOTEL NEW YORK Tuesdays, Thursdays and Fridays, 11:30-12 P.M.; Saturdays, 11:15-12 P.M., coast to coast, WABC Direction Columbia Broadcasting System

## HOTEL PIERRE JACK DENNY

AND HIS ORCHESTRA Concoo Club Wed., 10:30 P.M. WJZ Fri., 9:30 P.M. WJZ Sat., 12 Midnight Mon., 11:30 P.M. WJZ Tue., 12:30 A.M.

## fred allen's HOUR OF SMILES

Highland HOFFA JACK SMART IRVIN DEANE LIONEL STANDER MINERVA PIOUS EILEEN BOUGLAS LENNIE HAYTON'S IFANA THOUBADOURS Material by Fred Allen and Harry Tugend Management Walter Batchelor Wednesdays, 9:15 P.M., E. S. T. TUESDAY, 11:30 P.M.

## THE SIZZ- LERS

IMITATED BY MANY DANCE EQUIVALENT BY NONE For Further Information: MARSHALL KEMP, NBC Artist Bureau Radio City, New York City Personal Director, CHARLES A. SAYHA

## FRANK PARKER

Featured Soloist A. & P. GYPSIES GENERAL TIRES First Tenor with THE REVELLERS Initial Stage Appearance PARAMOUNT, NEW YORK This Week (April 13)

## "The Singing Lady" IRENE WICKER

4th Year for W. K. Kellogg Co. All Material by Irene Wicker Made by ALAN GRANT N.B.C.—WJZ 5:30 Daily

## EMERSON GILL AND HIS ORCHESTRA

WTAM Nightly NBC Monday 1 P.M. Saturday

## THE CROONING TROUBADOR nick lucas

WABC NETWORK, WEDNESDAY, 11 P.M.—FRIDAY, 6:30 P.M. COLUMBIA BROADCASTING SYSTEM

## LANDT TRIO and WHITE

EARL, WASHINGTON (Week April 13) WEAF Nightly 9:15-9:30 A. M. Management NBO ARTISTS' SERVICE





# New Business

## HARTFORD

**Spencer Shoe Stores, Inc.**, six announcements, Monday, Wednesday, Friday. Placed by Broadcast Advertising, Inc. WTIC.

**Charles B. Knox Gelatine Co., Inc.**, 13 weeks, announcement 7:30 p. m. Wednesday, 10 a. m. Thursday. Placed by Federal Advertising Agency, Inc. WTIC.

**First-Brace Company**, 13 weeks, Tuesday, Thursday, Saturday in Radio Bazaar, 9-9:30 a. m. Placed direct. WTIC.

**Socomy-Vacuum Corporation** six announcements, 7:15 p. m. Placed by J. Sterling Getchell, Inc. WTIC.

**Man-Kind**, indefinite period, Monday, Wednesday, Friday in Wrightville Clarion 6-6:30 p. m. Placed by Grant & Wadsworth and Camm, Inc. WTIC.

**E-Zee Freez**, 13 weeks participation in Mixing Bowl 10-10:30 a. m. Tuesday, Thursday, Saturday. Placed

by Lawrence C. Gumbiner Advertising Agency, W.C.

**W. F. Whipple Company**, five weeks, 6:30-6:45 p. m., Monday, semi-classical electrical transcription program. Placed by Charles W. Hoyt Company, Inc. WTIC.

**Manchester Co-operative Program** sponsored by Watkins Brothers, Inc., J. W. Hale Company; Mohr's Bakery; Warner Brothers, Inc. Placed 13 weeks, 8-8:30 a. m. Thursday, organ recital. Placed direct. WTIC.

**General Ice Cream Company**, 13 weeks, 6:45-7:15 p. m., Monday, to New England Network; dance program. Placed by N. W. Ayer & Son, Inc. WTIC.

**Corn Products Refining Company**, 13 weeks, 6:45-8 p. m., Monday and Wednesday, 9-9:15 p. m., Friday, popular program. Placed by E. W. Hellwig Company, WTIC.

**Carrotte Miller Company**, extended series, 12-12:15 p. m. Tuesday and Thursday to New England Network. Comedy script and quartet. Placed by Zimmer-Keller, Inc. WTIC.



THE  
INTERNATIONAL  
BUFFOON

## AL TRAHAN

PILOTING  
The "Fastest Show on the Air"  
The Terraplane  
TRAVALCADE  
SATURDAY, 10 P. M.  
WBAF-NBC

Dir. CHARLES MORRISON

## GRACIE BARRIE

"The Sweetheart of the Blues"

But above all it's got a little bundle of smooth personality in Gracie Barrie. Here is a beauty enhanced by an air of freshness. Combined with a lyrical voice is the fair to invest a song with emotional meaning and deliver it with selection. The reception that the girl received at the performance caught wind indicate that the hub of the Evening Show of 1934 is Gracie Barrie.

HERMAN BERNIE  
1619 Broadway, New York

## ROY FOX AND HIS BAND

CAFE de PARIS  
LONDON  
B.B.C. NETWORK

## RUBY NORTON

5th MONTH  
STILL ON TOUR WITH  
GREENWICH FOLLIES

JACK CURTIS  
CURTIS AND ALLEN  
Palace Theatre Bldg, New York

## LEON BELASCO

ARMOUR PROGRAM  
9:30-10 P. M. FRIDAYS

MON, FRI, WED, 12 MIDNITE  
Consent-to-Consent  
Nightly 8th Mertz Hotel, New York  
Sole Direction HERMAN BERNIE  
1610 Broadway, New York

three months. Direct.  
W.R.A.X.  
**Shell Eastern Petroleum**, spot announcements, for indefinite period. Direct. WFI.

**Car Wood Oil Burners**, weekly spot announcements. Direct. WFI.

**U. S. Gutta Percha Paint**, spot announcements, placed by J. Walter Thompson agency, WFI.

**Wright & Croswell agency**, KEX.

**Bureau Motor**, 13 announcements, month to month, announcements on baseball broadcasts, local account. Sold through station. KEX.

**Broadway Cab Co.**, announcement on every game at home and away, announcements on baseball season broadcasts, local account. KEX.

## OMAHA

**Don Leon Coffee Co.**, one-minute transmissions 100 times, began April 9. Placed through Russell Comer Co., Kansas City. WOV.

**Ford Motor Co.**, announcement daily, April 9-23. Through N. W. Ayer & Son, Inc. WOV.

**First National Bank**, 13 announcements, staggered times, began April 9. Placed through Soell Jacobs, Inc. WOV.

**Dietary Foods Co.**, Dietene, one minute daily, except Sunday, three weeks, began April 9. Announcement daily, except Sunday, three months, began April 6. Sendol Co., cold remedy. Announcement daily, except Sunday, one month. These three on Bea Baxter's home-makers broadcast. WOV.

**Maybelline Co.**, Chicago, eye cosmetic. Transcription announcements, 13 times, began April 9. Through Scott, Howe, Bowen, Inc. WOV.

**Mid-Continent Petroleum Corp.**, 52 one-minute transmissions, between April 5 and April 23. Through Potts & Co., Kansas City. WOV.

**P. F. Petersen Baking Co.**, 58 announcements, April 8 to June 30. Through Earl Allen, Inc. WOV.

**Psychiatry**, Moscow, Idaho, 13 five-minute transmissions. Through Bob Roberts & Associates, San Francisco. WOV.

**White Ensign Oil Corp.**, Mobil, 13 announcements between April 16-30. Through Scott, Howe, Bowen, Inc. J. Sterling Getchell, Inc. WOV and KOIL.

**Pennsco, Inc.**, 48 announcements. Through Ruthrauff & Ryan, Inc. New York. WOV.

**Nebraska Clothing Co.**, 15 minutes daily, except Saturday, began April 2. Program of music from World Transcription Co. KOIL.

**Cadillac Fur Co.**, three announcements, except Sunday, began April 11, for one year. KOIL.

**Paxton & Gallagher**, Butternut Coffee, 15 15-minute programs, three times per week, began March 26. Announcement daily, except Sunday, April 2-27. KOIL.

**Goldstein-Chapman Co.**, four announcements, April 22, KOIL.

**Gillette Razor Blades**, two announcements daily, except Sunday, 36 times, began April 2. Through World Broadcasting Co. KOIL.

**Joap Battery & Tire Co.**, announcement daily, for five days, began March 26. Announcement daily for four days, began April 9. Through Borch Advertising, Inc. KOIL.

**A. Y. McDonald Co.**, 15-minute transcription, April 1, 8, 15, 22. Through Borch Advertising, Inc. KOIL.

**Northern Paper Co.**, five-minute skit, each Wednesday in April. Through Borch & Jacobs, Inc. KOIL.

**Phillips Petroleum Co.**, announcement daily, April 8-9. KOIL.

**Storv Baking Co.**, announcement Mondays, Wednesdays, Fridays, April 9 to May 7. Through Buchanan Thomas agency. General. KOIL.

**Storv Electric Co.**, two announcements daily, April 5 to 12. KOIL.

**Cleveland Studios**, commercial photographers, announcement daily for one month, began April 2. WAAW.

**Wimsett System**, announcement daily till forbid. Third renewal. Through Buchanan Thomas agency. WAAW.

**Nichol Manufacturing Co.**, Bulldog Cleaner, announcement daily, began March 26 for one month. WAAW.

**Miner Anti-Roofing**, 15-minute musicals, three minutes daily, except Sunday, began March 26 for one month. Through Buchanan Thomas agency. WAAW.

**Eternu Manufacturing Co.**, burial vaults, announcement daily, except Sunday, began March 26 for one month. WAAW.

**Charles Murrain Co.**, rug cleaners, announcement daily, except Sunday, for two months, began March 26. WAAW.

**Harding Ice Cream Co.**, half-hour program, one week, for one week. New sponsor for one of the Big Brother Club daily broadcasts. Through Beaumont Hohman Co. WAAW.

**Optix Motor Co.**, Ford dealer, announcement daily for one month. Through Buchanan Thomas agency. Renewal. WAAW.

**Kellogg Sales Co.**, Pep, three minutes daily, except Sunday, one month, beginning April 16. WAAW.

## PORTLAND, ORE.

**Deight-Edwards Co.**, 15 minutes, transcription, one week, for Edwards Dependable Coffee. Through Ernest R. Ham, San Francisco. KGW.

**Gillette Safety Razor Co.**, one-minute transmissions, 36 times, through Ruthrauff & Ryan agency. KGW.

**Protective Diet League of California** (Kellogg), 15-minute transcription, once weekly, 26 times. Through J. W. Eccleston Advertising & Sales agency, Los Angeles. KGW.

**Farmers Dairy Association**, 15-minute program every Wednesday,

one year. Through Associated Advertising Service, KGW.

**Pendleton Woolen Mills**, sponsorship of baseball games, Pacific Coast League, ttn, local account. Through Gerber & Croswell agency. KEX.

**Broadway Cab Co.**, announcement on every game at home and away, announcements on baseball season broadcasts, local account. KEX.

## BOSTON

**Rose Latta Co.**, 26 five-minute programs starting April 16. Through Kelley, Nason & Roosevelt, New York. WEEI.

**Van Hensen Collars**, 16 15-minute programs, starting May 1. Through Perle Advertising agency, New York. WEEI.

**Shell Eastern Petroleum Products**, 10 announcements started April 13. Through J. Sterling Getchell, Inc. WEEI.

**William Filene's**, 23 announcements, starting WEEI.

**Leucodens Cleaners & Dyers**, 24 announcements, started April 9. Through Eddy, Rucker, Nickels. Cambridge, Mass. WEEI.

**Pillsbury Flour**, 30 five-minute programs, started April 16. Minneapolis, 30 five-minute programs. Through Hutchinson Advertising Co., Minneapolis, starting April 24. WNAAC, WDRR, WOR, WMAA, WDRR, WICC, WFEA, WNEH.

**Maybelline Co.**, Chicago, 18 announcements on "Merry-Go-Round", started April 9. Through Scott, Howe, Bowen, New York. WNAAC.

**World Radio Corp.**, 355 condensed weather reports, started April 9. Through Harry M. Frosy, WNAAC.

**Fenn Fenn**, 30 five-minute programs, started April 13. Through Ruthrauff & Ryan, Inc., New York. WNAAC.

**John W. Murray, Inc.**, 54 five-minute programs started March 23. Through Ingalls Advertising, Boston. WNAAC.

**Sportsmen Show**, seven announcements, started April 9. Through Chambers & Wiswell, Boston. WNAAC.

**First Church of Christ, Scientist**, three 15-minute programs, started April 15. WNAAC.

**Perennium Bakery**, 26 15-minute programs, started April 15. Through David Malkiel Advertising agency, Boston. WAAW.

**Frank Spring House Hotel Co.**, 26 announcements, started April 16. Through H. W. Kastor, Chicago. WNAAC.

## CHICAGO

**Dodge Bros. Corporation**, series of 10 two-minute dramatized announcements daily except Saturday and Sunday. (Ruthrauff and Ryan agency).

**United Remedies** (Germania Herb Tea, Colobark, Addine), Chicago, series of 30-minute programs daily except Sunday at 7:00 a.m. (Heath Sechoff agency, Chicago). WLS.

**United Remedies** (Peruna) Chicago, series of 15-minute programs daily, except Sunday, at 3:15 p.m. (Heath Sechoff agency, Chicago). WLS.

**Dr. Miles Lab.**, Elkhart, Indiana, for Alka-Seltzer, has contracted for series of 15-minute programs at one p.m., Monday, Wednesday, and Friday, with Uncle Ezra as talent. (Wade agency, Chicago). WLS.

**John Morrell Company** for Red Hot dog food, has entered continuing five-minute programs weekly. (Henri Hurst and McDonald agency, Chicago). WLS.

**United Gas Company** of Chicago for Dri-Gas has taken five 15-minute programs at 6:45 p.m. on Saturdays. Company has also contracted for eight additional broadcasts after the above series, the time to be arranged later. (Wade agency, Chicago). WLS.

**Reo Motor Car Company**, Lansing, Mich., series of 13 one-minute announcements daily, except Saturday and Sunday, at 1:00 p.m. (Maxon agency, Detroit). WLS.

**National Gas Company**, series of 15-minute programs daily, except Sunday. WGN.

**Dodge Brothers**, series of 15-minute musical programs, Monday, Wednesday and Friday at 9:30 p.m. (Ruthrauff & Ryan agency). WBBM.

## DENVER

**Faultless Starch Co.**, 26 15-minute transcription, for one week. KOA.

**Deight-Edwards Co.**, seven one-minute announcements in connection with the weather report. KOA.

**Doran Coffee Co.**, 28 time signals, four daily. KOA.

**Crazy Water Crystals**, three 15-minute programs weekly. KLZ.

**Golden Eagle Dry Goods Co.**, 26 15-minute programs, three a week. KLZ.

**Cramer Foot Comfort Store**, 26 spot announcements. KLZ.

**Miller Grocery**, three 15-minute programs, KLZ.

**Honeycom Cosmetics**, 15 minutes daily, one year. KLZ.

**CHARLOTTE, N. C.**  
**Caroline Office Supply**, Charlotte, N. C., 52 one-minute announcements daily except Sunday, beginning April 7. Placed locally. WBT.

**Mills Auto Service**, Charlotte, N. C., 52 one-minute announcements, daily except Sunday, beginning April 5, 1934. Placed locally. WBT.

**Mayo's (Crane & Crane Clothes)**, Charlotte, N. C., continuation series of 52 one-minute announcements, Wednesdays, Fridays and Sundays, beginning April 8, 1934. Placed locally. WBT.

**Tomlinson**, at future. High Point, N. C., series of one-minute announcements, Tuesday, Wednesday and Thursday evening beginning April 17, 1934. Placed by Roanoke & Co., advertising agency, Roanoke, Va. WBT.

**NEWARK, N. J.**  
**French Lick Springs Hotel Co.** (Fluto Water), four weeks, starting April 10, Tuesdays, Wednesdays, Thursdays, five minutes, health talk. WOR.

**Pioneer Ice Cream Brands, Inc.** (Horton's), 23 weeks from April 20 to Sept. 21, Friday nights, 8:30-9. (Continued on page 44)

ORIGINAL  
**CALIFORNIA COLLEGIANS**  
Late Features of  
"Fifty Million Frenchmen"  
"Three's a Crowd"  
NOW  
**"ROBERTA"**  
NEW AMSTERDAM  
NEW YORK

**IRENE TAYLOR**  
Personal Management  
SEGER ELLIS  
ROCKWELL O'KEEFE, Inc.  
RKO Bldg., Radio City, New York

**Jack and Loretta Clemens**  
WJZ  
10:45-11 A.M.  
Mon, Wed, Fri.  
WILBERT'S  
FLOOR WAX  
Sole Direction  
Ben Boeke Productions

THE GREEK AMBASSADOR  
OF GOOD WILL  
**GEORGE GIVOT**  
On tour with condensed version "New Yorkers"  
Sole Direction  
HERMAN BERNIE  
1610 Broadway, New York

**HARRY SALTER**  
And His Orchestra  
WITH HIS CAMPUS CHOIR  
CONRAD THIBAUT  
LOU BISHOP  
HONEY DEAN  
and  
MIXED VOCAL ENSEMBLE  
HUDSON-ESSEX Program  
NBC-WJZ  
Tuesday Night, 8:30-9

# Squawk Is Heavy as ASCAP Boosts Rate of 4 B'way Nite Spots 1,350%

Broadway's four major dine and dance spots, the Hollywood, Paradise, Palais Royal and Casino de Paree, are battling with the American Society of Composers, Authors and Publishers over the new music license fee of \$4,800 each assigned them by the rate committee of the performing rights combine. In each case the revised rate represents a boost from \$360, or 1,350%. Restaurants have until May 1 to pay.

With the exception of the Casino de Paree, the nite spots have declared that they will not consider paying anything above the old fee. Management of the Casino de Paree has offered to compromise at the rate of \$1,800. Yermi Stern, representing the Cafe de Paree, appeared with this proposition before ASCAP's rate committee last week and was told that the counter offer would be taken under advisement.

Billy Rose, part owner of the Casino de Paree, attacked the \$4,800 rate, as arbitrary and unjustified. He averred that as an AA ranking writer in the Society he was interested in seeing that the organization got all that was coming to it, but added that in these cases ASCAP was over stepping itself.

Imposition of such fees without rhyme or reason, declared Rose, would not only incur added ill will for the Society but involve it in a swamp of lawsuits. Tactics of the rate committee, he said, has already been responsible for considerable dissension in the society itself.

**Rose's Compromise**  
As for his own spot, Rose said the offer of \$1,800 was extremely reasonable, since it represented an increase of 400% over the old rate.

Rose scored the Society as trying to take advantage of the four Broadway restaurants, particularly in view of the fact that ASCAP has assessed a \$60,000,000 hotel like the Waldorf Astoria only \$1,500, and is collecting around \$500 a year from such Broadway houses as the Capitol, which, he said, has done as high as \$100,000 a week. Casino de Paree has been grossing around \$35,000-\$40,000 weekly.

## New Business

(Continued from page 43)

'Horton's Varieties of 1934,' Slim Timblin, Green Bros., Cavaliers Quartet, Vee Lawnhurst, Warren Hull, WOR.

Eastern Nu-Enamel Co., 13 weeks, starting April 9, Monday, Wednesday, Friday mornings, and Tuesday and Thursday afternoons, five minutes each, 'The Cheer-Up Club,' recorded, WOR.

American Gold Buying Co., 15 minutes, seven days a week, WNEW.

Cystex Patent Medicine, 26 weeks, 15-minute recorded sketch, 'Newspaper Adventures, Thursday nights, WNEW.

## LOS ANGELES

May Company, KFAC, nightly, except Saturday, 7:30 to 7:45, 'Under Hour,' Dr. Clinton Wunder giving advice and counsel.

Horton & Converse, 'Doctors Courageous,' dramatic mon. Tuesday, 7 to 7:30 p.m. (National Advertising agency), KFAC.

King's Outfitting Co., 11:30 p. m. to 7 a. m. daily, recording under title 'King's All Night Serenade,' KFAC.

Breeze Funeral Parlor, daily except Sat. and Sun., 8:30-8:45 a. m., Sat. 7:30-7:45 p. m., male quartet, KFAC.

Colonial Dames, daily except Sun. 10:45-11:15 a. m., Bess Kilmer's Household Hints, KFAC.

## NEW YORK

I. J. Fox, Inc., 13 weeks, Tuesdays and Thursdays, 11-11:15 p. m., starting April 12, Through Peck Agency, WEAF.

B. F. Goodrich Rubber Co. (Tires), daily except Sunday through to World Series, appearing under title 'P. m. baseball resumes, starting April 17, Through Ruthrauff & Ryan, WEAF.

## WINSTON-SALEM, N. C.

Dixie Shoe Shop, daily spot announcement for one month. Placed locally. WSJS.

Bowen Piano Company, daily spot announcement for one month. Placed locally. WSJS.

Shoe Mart, daily announcement for one month. Placed locally. WSJS.

# LOOP AUDITORIUM O. H. GOES CASINO DE PAREE

Chicago, April 16. Auditorium, class opera house and concert stand, goes nite club after the fashion of the Casino de Paree in New York. Andy Rebort takes it to rip out the seats and put in tables for an around in May 15.

'Ballet Russe,' last of the legit shows.

# CLEVELAND ALSO GETTING CASINO

Cleveland, April 16. Seats have been torn out of old Terminal burlesque house, making way for a long bar and dance floor, with promoters plotting to make it Cleveland's first Casino de Paree. Syndicate of nitty and burly theatre owners is backing the project, slated to open before May 1. Temporary name for it is the Hollywood Frolics, and a two-bits minimum is planned.

Warren B. Irons, manager of spot during its burlesque days, remains. Edward Flannigan is owner; George Young, who manages Roxy burly, its general manager, and Nick Pinardo, angel of Backstage Club and a dozen other niteries, is reported to be putting up majority of the capital.

## HYMN TO SNIFFER

Teddy Powell, the bankman, has collaborated on 'Schnozzola' with Dave Oppenheim and Ira Schuster for Kornheiser-Schuster publication. While song reminds of Jimmie Durante there is no cinematic or other hookup along those lines.

Campbell-Connelly have taken Tommy Rockwell's subside company's song 'Little Dutch Mill,' under the imprint of Select Publications. Like his former partner, Rockwell also has a subside music pub venture under the Select label.

J. R. Lafleur & Co., Ltd., London music publishers, have taken over the British rights to some of the writing Mills' subside catalog, known as Exclusive Publications, Inc.

# Inside Stuff—Music

Joe Morris' petition for a lift out of class C was turned down for the fourth time by the publishers' ranking coterie of the American Society of Composers, Authors & Publishers. In his argument Morris pointed out the inconsistency of his position in light of the fact that the writer (Charles Tobias) of two of the Morris hits of the past year, 'Valley of the Moon' and 'Good Night, Little Girl,' had been advanced by ASCAP's writer classification contingent to AA.

Morris also called attention to the fact that hosts of numbers in his catalog of 2,450 copyrights are in constant use over the air. As a double AA sharer Tobias' dividends from the Society almost equal those of the Morris firm.

At the last revision of ratings Donaldson, Douglas & Gumble was among those given a boost. This firm went from B to BB. Among the writers raised was Peter DeRose, from BB to A.

Under Jerry Vogel's 'friendship' deal with George M. Cohan, Frank Crumit Songs Co., of which Vogel is general manager, has brought out 12 Cohan old-time songs. The copyrights having reverted to Cohan after the original 28 years of the first copyright protection, Cohan ceded them to Vogel's company for publication.

Besides the dozen, Vogel's company (F. B. Haviland Co. selling agents) has issued two new ones by Cohan, 'Indians and Trees' and 'What A Man,' latter dedicated to President Roosevelt, with proceeds to the President's Warm Springs (Ga.) foundation.

For some reason the bottom dropped out of the sheet music market in the past week. Nothing's selling commensurate with its other plug popularity.

England is unique because of its facility to record names. For a time the Boswell Sisters had a vogue, Marion Harris, Ted Lewis, Whiteman and the rest; now it's Bing Crosby for whom there is a great demand because not only of his disk recordings but also the talkers which have been percolating into England in recent months. Crosby is due for some British personal appearances as soon as he can get away.

A manifestation of this unusual loyalty towards disk names is the manner in which the London bookers have been after Fletcher Henderson (colored) who had enjoyed some vogue in America but which had become antiquated with conditions and the like for some time. However, abroad, they remember Henderson and, as a result, he is going over on an English music hall tour.

Phonograph disc makers are still trying in vain to tie up some radio commercial program into a home plate. They've tried every type of deal to get name programs, such as the Fleischmann or the Ford shows, but either the talent or the sponsor steps in to queer the picture.

Talent cost is the usual sticking point with neither the disc maker nor sponsor willing to shoulder the charges for the job, even on recording direct from the broadcast wires. In simultaneous recording the musicians' unions demand upped returns.

# NIGHT CLUB REVIEWS

## WALTON ROOF

Philadelphia, April 11.

After a so-so season this spot finally opened up wide to admit Lew Pollack, the song scribbler, and an ace talent force. Pollack was given newspaper ads and heavy billing. 'Polongal' in shape, seating 350 nicely, with right side table elevations. Dance space very ample, bandstand raised prominently at front center. Decorations remain the same, starlit ceiling effect, dimmed lights, and gives off an intimate atmosphere for a large room. No cover at any time here, but tariff rates a minimum of \$2.50. Culsine good, but not the best in town, while the liquors rate okay at fair prices.

Vincent Travers band stays, and does the usual excellent job. Unit has tremendous local following for dancing. Floor show opens with a tap trio in Young, Blair and Page for a fast start. Helen Ware, neat red-head and soprano warbler, took the mike for a good job, with the society dance team of Stillman and Gurney getting trey spot. Duo works very smoothly, and reaps an encore hand. Beck follows with an okay Harry Langdon bit which leads into a wovom comedrum business. Florence Robinson, doubling for the Royal, takes the stage, her very completely into the only showstop of the nite which leads her into an uncanny mimicry of Tom Patricola.

Show takes on a torrid aspect with Thals, a fan dancer who out-Sallys Sally Rand. Although the act gets plenty of word-of-mouth publicity, it rates scarcely an applause. Good execution notwithstanding, Lillian Gordon, a blues vocalist, lends the right seventh inning touch, and Clark and Eaton, an adagio pair, pick up the action with a flash turn. Consuela Gonzalez, a peppery Spanish songstress, makes a big-noise entrance next, but flops daily from poor second effort. Repeats feature the Stillman-Gurney team and Thals. Whole show takes over 60 minutes, but the time flies. Another week, with Pollack continuing to act as an informal m.c., should hand this room the bouquet for the best nite club entertainment in town. Of course the ensemble finishes the works with chorus arrangement of 'America,' with the composer at the piano.

Up to date, since Philly's niteries have suddenly gone Broadway, this spot is fast becoming the old clientele; the show is tops in town. Pollack has lots of local friends, and should do plenty of biz.

Gosch.

## Mt. Royal Rathskellar

Baltimore, April 16.

Located in the uptown Mt. Royal hotel, this spot has been opened right in the teeth of the threat of approaching summer and when the heat waves come this crunchingly close room is going to be well-nigh unbearable. Management professes plan to bridge the summer months, but it's going to be difficult. Rapidly, with which the place has ostensibly caught on probably due to trip-hammering the press with incessant advertising and promotion. Far north of loop district, palpably drafting in the main from northsiders, and, judging from capacity, mob in attendance nite (Saturday) was patrolled mainly by fedglings—college lads and younger, with their equally youthful drags.

Room is uncomfortably low-ceilinged, with sheeting of billowed satin packed up around the eaves; walls are quietly toned blue. Bandstand is poorly placed, converging too far onto dance room. Seats 225, with no covert, but an ace minimum week-end. Food and drink moderately tariffed.

The eight-membered ork, Gene Smith's, dishes an attractive grade of dunsation, but on direct analysis the floor talent rates n.s.g. It would take a callous-skinned temperament to smile smoothly against the inattention with which the mob rewards any efforts, anyhow. And what was tougher, those who did bend the ear-n-orb called and traversed everything but the hoofing, although two inebrates did undertake to essay the hoofing.

Brutal breathing, that sort of reversion to prehistoric, and the management didn't appear to make any effort to stanch it, rather letting the larking youths enjoy themselves as they elected. Also, the manager, George Combs, Jr., domed as an amusee and his single entertainment under taking, a crooned ditty, snags by far the largest slice of applause. Un-

deservedly, but maybe the mob was a flock of pals.

Most legitimate artistry uncoerced was Ginger Warren's two choros, a snake-hippy strut and a rhythm tap; Marcy Sisters have a harmony chanting opportunity, but were rather inaudible in the din. Later the pair musicked a heated tempo via sax and banjo. Georgie Akers, a dramatic baritone, pipes a pair of pops, one of which, 'Wagon Wheel,' was a natural for the mob to seize and sing back at him with lampooned gestures.

If the bookers routed a fan-dancer into this spot, she'd tear it wide open. And that's the most quintscent and minute criticism that can be accorded this niterie.

Scharper.

## Club Victor, Seattle

Seattle, April 14.

Williams Sisters are holdovers at Lieut. Gov. Vic Meyers' popular Club Victor, where floor show policy is to change monthly. Clark Baldwin, m.c., has been 'holding over' for the past five or six months and still gets returns with his eccentric dance numbers. This week he goes 'em with 'Flying Trapeze.'

Each half of show runs 30 minutes. It moves fast and is quite hotcha. Other talent this month imported from S.F. and L.A. Williams Sisters open in clever song trio, voices blending nicely. They are known on the other waves in these parts.

Dorothy Roberts brings spice and pep in her song number, followed with some peppy tap steps, too. She's a vivacious redhead. Kathryn Bessette proves very consistent in a fast tap dance, with her shimmering dress flaring about and adding to the fast tempo. Impresario. This act woke 'em up, and in the mood she demonstrated again how to shake a leg.

Georgine and De Henri have their own 'Caricosa' with some hot head-to-head positions, and in second half of show are swell in adagio variations. Georgine also does solo acrobatic routine for returns.

Elis continues big at this night spot, being the most consistent in town. It's been hard to put nite clubs over here, but this one is over.

Trepp.

## Portland's 'Cafe de Paree'

Portland, Ore., April 16.

One of Portland's theatrical landmarks, the Columbia, is being remodeled into a new sort of entertainment enterprise. The old hall and luncheonette with an orchestra and floor show. Extensive structural changes are in progress, and the opening date will depend upon the speed of this work.

Columbia Gardens is the new name.

## Hawaiian Princess' Grief

San Francisco, April 16.

More troubles piled up for Alice Kamakila Campbell, Hawaiian princess operating the Kamakila club, which has caused the current police payoff investigation, when American Society of Authors and Composers cracked down.

ASCAP filed suit in Federal court against the princess, asking \$250 for each time 'You're Gonna Lose Your Girl' has been played on or before Feb. 24.

The club orchestra, directed by Wilt Gunzenberger, went out last week-end, incidentally, being replaced by an Hawaiian musical group.

Eddie Davis takes command of the Paramount, New York, pit this Friday (20).

## A Singing Thrill

## SHIRLEY HOWARD

"The Moile Girl"

Heard on NBS and supreme because she sings supreme songs. For instance:

"A THOUSAND GOOD NIGHTS"

"DANCING IN THE MOON-LIGHT"

"MOONLIGHT WALTZ"

"I'VE HAD MY WANTS"

"HOT CHOCOLATE SOLDIERS"

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MEET YOUR FAVORITE STAR OF STAGE AND SCREEN

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611 Fairbanks America's Smartest Restaurant and Supper Club Delaware 1655

CHICAGO

## ASCAP's 1st Qr. Plum Record \$650,000; Reopening of Many Theatres, Niteries

American Society of Composers, Authors and Publishers last week distributed the largest dividend plum in the history of the organization. For the first quarter of 1934 the society collected over \$800,000, with approximately \$650,000 of this constituting the amount split up among the members. Jump in royalty check figures was about 35% above what they were for the final quarter of 1933.

Represented in the society's garnerings for the initial three months of this year were the payoff by radio stations on the 4% tax on commercial business as well as sustaining fees, and the hefty boosts in license allocation passed up to hotels, restaurants and night clubs with the advent of repeal. Another factor responsible for the swelling of the society's income during the January to March stretch was the reopening of a large number of theatres throughout the country.

Compared to the dividend checks for the first quarter of 1933, last week's divvy meant an increase of over 100%. For 1933 the society took in \$2,500,000. On the basis of the garnerings for the first 1934 quarter it is estimated that the ASCAP income for the current year will easily go over the \$3,500,000 mark.

## 18 Bandmasters Lead Own Works Before 80 Picked Canadians

Toronto, April 16.

Result of the coincidence of the American Bandmasters' Association convention here with the 100th birthday of Toronto as an incorporated city, 18 bandmaster-composers will conduct renditions of their own numbers as played by 80 selected musicians of Canadian military bands stationed here.

Visiting conductors include Edwin Franko Goldman, of New York; Captain Taylor Branson, of the U. S. Marine Band; Captain William Stannard, of the U. S. Army Band; Lieutenant Henry Peterman, of the United States Naval Academy Band; Phillip Egnor, musical director of West Point Academy; J. J. Gagner, of the Grenadier Guards Band, Montreal; Lieutenant Charles Benter, of the U. S. Navy Band; Arthur Prior, and Nathaniel Shilkret.

Free concerts will be held at Massey Music Hall and the Arena Gardens. Show comes off Friday (20).

## ROMBERG IN WASH. ON LUCE-CUTTING BILL

Sigmund Romberg, as prez of the Songwriters Protective Association, appears tomorrow (Wednesday) before the House copyright and patents committee in Washington to speak for his organization on the Luce-Cuttings copyright measure. Latter bill has to do among other things with relieving British writers of the necessity of having to publish their works here before becoming eligible to an American copyright.

British authors contend that this restriction has caused them unnecessary expense and hardships. The English law grants an American the right of copyright without preliminary publication of his work.

## Nelson Doubles

Baltimore, April 16.

Ozzie Nelson ork, currently at the Hipp, supplied the dancapation Friday (13) for the Loyola College Junior Prom.

Went direct from theatre to ballroom after final stageshow of day. Was booked for \$850 net.

## YACHT CLUBBERS BACK

Yacht Club Boys arrive Thursday (19) in New York aboard the S. S. Manhattan from London. They immediately plunge into the making of a couple of shorts for Paramount in the east.

Then they hit westward to open at the Clover Club, Hollywood.

## Victor Finds Jimmy Rodgers Successor In His Texan Cousin

Chicago, April 16.

Victor phonograph has located and recorded the yodeling Jesse Rodgers, cousin of the late Jimmy Rodgers, who was the top disc seller in the catalog. The late Rodgers sold over 1,200,000 recordings of his famous 'Blue Yodel,' which ran from part 1 to part 14 to supply the repeat demand. Each part was similar except for slight variations in arrangements.

Victor last week in San Antonio made 10 sides of the new find. Recording out hopes that this new Rodgers will make up the hole left in their sales by the death of Jimmy Rodgers.

Both are of the hillbilly category.

## WARING DANCE DEAL PITTSBURGH FLOP

Pittsburgh, April 16.

Fred Waring's orchestra booked here for last Friday night at \$4,500 by group of local dance promoters failed to show when Pittsburgh barker withdrew and promoters couldn't forward transportation and percentage of guarantee agreed upon.

Dance had been generously publicized, with Waring even going so far as to send his own advance man to town couple of weeks ahead of engagement. Local crowd, calling themselves Masquers' Club, but in reality three or four fellows engaged almost exclusively in dance promotions, had agreed to forward railroad fares and part of the guarantee previous to Waring's departure.

When last Thursday neither was forthcoming, John O'Connor, band leader's manager, wired Pittsburgh newspapers it was all off, explaining in detail. Understood plenty of tickets at \$4.40 a smack, had already been disposed of.

## Court Confirms Nuisance Rap Against Art Farrow

Pittsburgh, April 16.

Cocoon Grove, owned and operated by Art Farrow, band leader, and his mother, first of town's night spots to have both its beer and booze licenses definitely revoked. Order handed down in open court last week, licenses having previously been temporarily suspended pending a full investigation.

Grove is in a residential district and neighbors claimed it was a nuisance, operating until all hours of the night. Police officials also claim they made liquor buys after Saturday midnight, when all alcohol sales are supposed to stop until the following Monday morning at 7 a.m. in this state.

## Revive Whiteman Co.

Jack Robbins is reviving the previously dissolved subed, Paul Whiteman Publications, Inc., and is reinstating it as a sub-company of the Metro-Robbins business. It will specialize in standard stuff specially authored for Whiteman.

Domenico Savino of the Robbins staff, now in Italy on his annual six month sojourn abroad, sails for Broadway around May 1 bringing back with him the stuff he's been working on for the Whiteman unit.

## Belasco's French Vacation

Leon Belasco sails April 21 on the Champlain for an 18-day vacation in Paris with his family. A brother, Jacques Dalin, is a well known composer in France.

Belasco orchestra remains at the Moritz and on the Phil Baker radio program in the leader's absence.

Rosita and Ramon back in New York from Hollywood where the team worked in a Spanish picture for Warner.

## Most Played on Air

To familiarize the rest of the country with the tunes most on the air around New York, the following is the compilation for last week.

Plays are figured on a Saturday-through-Friday week, regularly.

Only the chain stations are listed as indicative of the general plug popularity. Data obtained from Radio Log compiled by Accurate Reporting Service.

Title	WEAF WJZ WABC
'1,000 Good Ni	23
'True'	23
'Without Certai	20
'Dancing Moonli	19
'Wagon Wheels'	18
'Oughta Be in Pictures'	18
'House Is Haunted'	17
'Hate Myself'	16
'olevared Broken	16
'Ripti'	16
'Eise's Shoulder'	15
'Somebody Cares'	15
'Waiting For Katy'	14
'Cocktaila For Two'	13
'Dream of Me Darling'	13
'How Do I Know Sunday'	13
'Reminds Me of You'	13
'Old Water Mill'	12
'Infatuation'	12
'Funny To Everyone'	12
'Pretty Polly Perkins'	12
'Why Dream Those Dreams'	12

## Songwriters Ask Protection Against Bankrupt Pubs.

Songwriters' Protective Association is demanding that the standard contract between writer and publisher be so revised as to accord the former protection in the event a publisher goes bankrupt. Writers, as represented by the SPA, want a clause inserted into the uniform agreement stipulating that a copyright cannot be disposed free of royalty by a bankrupt estate, and also that the writer's royalties are to be considered as preferred among the claims that may arise from a bankruptcy.

Publishers aver that they see no reason for the insertion of the bankruptcy protection clause. They point out that the case of Sammy Fain vs. Waterson, Berlin & Snyder produced a decision that securely established the writer's royalty right in the event of a publisher's bankruptcy. Court at that time, held that a referee in bankruptcy may not dispose of a bankrupt publisher's copyrights without stipulating in the transfer sale that these copyrights are subject to the agreement on royalties that the publisher had with the writer involved.

## Blue Nose Legislative Jamboree Sloughs Milwaukee Nite Spots

Milwaukee, April 16. Un faces Wisconsin night clubs as a result of the newly legalized, 'blue law,' the first on the statutes since hoop-skirt days. Under the legislature's ruling, no hard liquor can be sold anywhere in the state between the hours of 1 a. m. and 8 a. m., meaning the end of the late spots.

While 3.2 beer can be consumed, most of the club owners have registered complaints they can't expect to hit the nut at a dime a stein with bands and floor shows.

Milwaukee county is especially hard hit, with both the sheriff and chief of police making a drastic clean-up of night clubs, cafes and bars to enforce the 1-a. m. liquor curfew and the 12:30 a. m. music ban. Not even a piano may tinkle in any night club after 12:30, except on Saturdays, when the closing hour is set for 1 a. m. The officials, with a few exceptions, are clamping the lid on 'told in deference to the com-

## Beethoven's Symphony Tops All Other Foreign Recordings Sold in Japan

### Nite Club Performers

### Burn Over Bookers' 50-75% Commissions

Cleveland, April 16. As a move against bookers' exorbitant commission, local night club entertainers organized the Cleveland Performers' Association to protect their rights.

George Wallace, dance teacher and a theatrical booker himself, was elected president.

Complaint of the hoofers and crooners is that some of the local bookers take from 50% to 75% as their cut from salaries. Also ask for a minimum of \$3.50 for tap-dancers per night, and \$4.50 for warblers.

Cleveland has about 250 niterie entertainers, and association already has recruited about 100.

### SPA TO STAGE BENEFIT FOR AUTHORS LEAGUE

Songwriters Protective Association will stage a benefit show for American authors and dramatists at the Casino de Pares the night of May 22. All profits taken in on that occasion will be turned over to the relief efforts of the Authors League of America. Handling the event's details are Lillian K. Braun, for the SPA, and Luise ilcox, of the Authors League.

Among the SPA members slated to take part are Irving Berlin, George M. Cohan, George Gershwin, Jerome Kern, Sigmund Romberg, Deems Taylor, Cole Porter, Ray Henderson, Harold Arlen, Billy Hill, Rudy Vallee, Mabel Wayne, Fred E. Ahlert, Hoagy Carmichael, Isham Jones and Al Goodhart. Gene Buck will m.c.

### Loblov's Tuscany Band Set for 'Merry Widow'

Hollywood, April 16. Metro is bringing Bela Loblov's gypsy band from the Tuscany hotel, New York, for 'Merry Widow.'

Also coming here for the picture is Sam Fiedler, soloist with the NBC orchestra at Chicago. Studio will also use Chico de Verdi's local gypsy combination.

### Sosnik's Edgewater Date

Chicago, April 16. Harry Sosnik band has been booked for a solid summer season at the swank Edgewater Beach hotel.

Swift & Co. still looking around for a radio idea to utilize the Sosnik ork.

mands of the church civic betterment societies. Many of the side-street dumps that sprang up with repeal and the dance crazes have popped much of the legitimate night club business, but these also now feel the effects of the police powers, with fan, vampire and bat dancers being ruled out as 'immoral.' These hide-aways have been cheating the curfew law by incorporating as 'private clubs' and demanding that patrons show a membership card and sign the register. Now police have stopped this practice too, through aid from the state attorney on a strict ruling on private clubs.

Among the smaller clubs to fall by the wayside with the new drive are the Lambis, Midnight Frolics, and a half dozen or more 'holes in the wall.' The only place admittedly still in the black with floor shows and bands is the Hotel Schroeder swanky downtown hostelry which enters only the dress shirts who are willing to quit dancing and drinking at 1 a. m.

Tokyo, March 23.

A bright young chap named Ludwig von Beethoven, said to have a reputation in Europe and elsewhere, slipped one over on Tin Pan Alley last year and copped top place among the best-selling foreign recordings released in Japan. His No. 5 symphony in C minor (four 12-inch discs in album) recorded by Felix Weingartner and the London Philharmonic Orchestra, was Columbia's most popular importation. Same composition, engraved by the Berlin Staatsoper orchestra under Richard Strauss, took third place for Polydor, which gave first place to the No. 9 symphony in D minor. Same orchestra, with Oskar Fried.

Foreign pop songs got little mention in Japan last year, and among them the leaders were mostly on records with European (and American) instrumentation. Columbia's best six importations were, Beethoven No. 5 symphony; 'España Cani' and 'Nina Rosa,' recorded by Fredo Gardoni, Manuel Puig and Ensemble; 'Un Sol de Rafe' and 'La Violeta,' recorded by Orchestra; 'Danubio,' 'Waltz' and 'Fiesta,' recorded by Fredo Gardoni; 'Torna a Surriento' and 'Chanson Italienne,' recorded by Orchestra Napolitain, and 'The Forge in the Forest' and 'The Turkish Patrol,' recorded by the Casino Orchestra.

'Victory' and 'Importations' were 'Ti-Ohi-Ohi-Ohi' and 'Bon Coeur de Paris,' recorded by Seller's orchestra; 'Long About Sundown' 'Good Light, My Lady Love,' recorded by Dop Bestor's Orchestra; 'Jeannine' and 'Monterey,' recorded by Boston Manara; 'Bach's Grave' and 'Le Dodo,' recorded by Roscor; Concerto in G major for two violins and 'cello, recorded by Rosegen-Champion, and 'Blue Danube Waltz' and 'That Goes on for Days and Days,' recorded by Nobel's Mayfair Orchestra.

Poly's best importations were, Beethoven No. 9 Symphony; Ravel's 'Bolero,' recorded by Concerta Lamoureux Orchestra, under Maurice Ravel; Beethoven No. 5 Symphony; Liszt's Hungarian Rhapsody No. 6, piano solo by Alexander Brailowsky, and 'Ti faut smooch' and 'Avec une pitte femme,' two tunes from the French talker, 'Il est Charmant.'

Jap Themes Continue In recordings made here there was a continuance of the swing toward Japanese themes worked into foreign musical patterns, with foreign-style orchestrations and instrumentation. At the same time there was a swing away from voices trained in foreign style and the geisha came into their own.

These young ladies sing in falsetto. An 'expert' geisha songstress, to a foreign ear, sounds like a brass band in a small room. Most popular of all was the 'Victory' star, Katsurao, who was represented on five of the company's six best-sellers. Columbia had two, Fumikichi and Koume, who were on two each of the six best. Shimicki and Kyozo, Polydor stars, were represented on three of that company's best four.

Japanese translations of theme songs from the Ufa pictures, 'Der Kongress Tanz' and 'Bomben auf Monte Carlo,' were the only foreign tunes which got into the best-selling class last year when translated into Japanese.

Foreign recordings enjoy comparatively little sale in this country when compared to Japanese-language records. It is a rare importation which will sell more than 3,000. Even the poorest recording by an established Japanese singer, however, will do that much and real hits have been claimed to sell more than 400,000.

### Calloway in Paris

Paris, April 16.

Cab Calloway leads his orchestra, piloted by Joe Hoffman, American p.a. for Irving Mills, manager for the Calloways, plays two concerts here at the Salle Pleyel concert hall the 23d and 24th and then embarks April 25 for America.

Calloway has been in England, coming here, and went to a Abram Van Innom, Carlton cafe, Amsterdam, followed by a week of concert one-nights throughout the Netherlands.



## Further Unit Production Off Until Autumn; Summer Slough Feared; '34 Possibilities Bright

All unit production in the east, and probably all over, comes to a standstill within the next two weeks. Likelihood is, that with the possible exception of a few isolated shows, there won't be any more producing activity until next fall. The bookers have been so informed by the producers, who say they don't want to gamble on hot weather conditions, with chances against their turning a profit, or even regaining their investment on units sent out between now and next August.

One factor in the unit production is the defeat handed the producers in their attempt to have the vaudeville section of the Motion Picture Code altered. Fact that during the summer months even the stage show spots operate on cut salary basis makes the code requirements even tougher than ordinarily, and precludes chances for successful unit staging, the producers aver.

In view of the production let-down, speculation is now rife within the trade as to the chances of the unit stage show next season. Opinion is divided, but the majority is convinced that the unit show as presently conceived will supplant regulation vaudeville to an even greater extent '34-'35 than this season.

Record of the units in vaudeville and picture theatres this season presents many conflicting angles, but on the whole the '32-'34 results clearly indicate the superiority of units over regular vaudeville. The big name units drew business, which is something vaude hasn't done for a long while. The drawback, however, was that in too many instances the name units' big business failed to meet the difference in overhead. But those favoring units contend that the situation can be adjusted, thanks to experience gained both by the bookers and producers this season.

The non-name type unit was not played to a great extent away from the Interstate circuit, therefore its status remains problematical. But consensus of opinion is that the non-name show, in the event more playing time and shorter jumps can bring down the cost, towers over the slapped-together vaude bill in entertainment value. And theatres preferring names can play the non-name units and add names at their own discretion.

Producers operating on short bankrolls—and that probably takes in all present-day vaude producers—say they can't exist unless a certified amount of playing time is available. They don't know how any one circuit can guarantee a satisfactory route, but they're still playing for a get-together by the major booking offices.

Four units now are in production in New York. Chic Sale headlines one of them. This is set to open in Dallas on the Interstate's four weeks May 17. Harry Puck and Harry Romm are collaborating on a unit, unnamed as yet, which will feature Emilie Boreo and The Rinnacs, latter a rhumba band. Jannette Hackett is also staging a minnie revue, this one to headline Clifford and Marion, while Al Grossman is in the throes of casting for one. These probably wash up producing for the season.

### NVA's Cincy Benefit

Cincinnati, April 16. NVA will benefit from first public affair to be given by Variety club of Cincy; a supper dance, May 19, in Pavilion Caprice of Netherland Plaza. Allan S. Moritz, prez, figures on 7,000 attendance. Tickets at \$2, and music by Paul Pendarvis band.

Club was formed last November and has 100 members.

### PERSISTENT

Utica, April 16. Just like a fall guy, the Majestic can take it. For the third try in the past year house opened Saturday (14) with stock burlesque. Of course with a fan dancer as added attraction.

### DIXIE BURLESQUE

Manager Confab With Parent-Teachers and Get By

Irmingham, April 16.

Burlesque playing in Atlanta and Memphis is getting by the censors and blue noses in a better style than any one ever believed possible in the south.

At the Lyceum at Memphis the management promised the Parent-Teachers Association that boys and girls under 18 years of age would be barred from buying tickets provided the ticket seller had a way of knowing the proper age of the kids.

## Summer May Cut RKO Time To Three Wks.

Boston and Cleveland go straight films within the next three weeks, and the balance of RKO vaude time goes on a week-to-week basis in anticipation of wholesale stage show closings over the summer. There is a possibility that summer vaude will be maintained only in the 'necessary' spots, these consisting of the Palace, New Chicago, and accounting to but three weeks of playing time.

RKO time now comprises 17 weeks. Boston, closing April 23, and Cleveland, closing a week later, are both full week stands. Last summer the RKO time dropped to six weeks.

Heavy competition in Brooklyn and Chicago necessitates the continuation of full week shows in these spots. Palace, Chicago, as was the case last summer, is counting on the World's Fair attendance, and the World's Fair, attendance, for a 10 weeks' run as m.c. Milton Berle had that job last year.

Palace Out of Red New York Palace will keep going in view of the fact that in the last three months it has emerged out of the red, something the former big brother had been unable to accomplish for two years. Profits since Feb. 1 have been running from \$1,000 to \$4,000 a week.

Fact that units will be scarce, and perhaps not available at all, makes it doubtful that the major RKO houses, particularly those situated in the middle west, will be able to weather the hot weather. Most of these spots have been on a fairly consistent diet of units all season.

### Riv, Hempstead, Back to Pix; Units in Fall Again

Scarcity of units sends the Rivoli, Hempstead, L. I., into straight pictures starting Tuesday (17), a full month ahead of the time it usually adopts the summer policy. Previously, when playing vaude, the house adopted the straight pix for the hot months around May 15.

Rivoli has been the official break-in and showing spot for the units previous to their embarking on the four Interstate weeks booked by Charles J. Freeman. House has been very successful with the units, so much so that its manager, Matty Fox, preferred adopting the straight picture policy early rather than revert to five acts of vaudeville.

Contract between the Rivoli and the RKO booking office continued throughout the month, the house played the units. RKO collecting its 5% booking fee, although it had nothing to do with the booking of the shows. Fox performed the latter task himself.

### Howard Closes

Boston, April 16. Old Howard closed its season Saturday (14), three weeks ahead of the usual spring date. Announces reopening Labor Day. Only burley house now left is Minsky Park, doing four a day.

## Majors Vs. Indies

(Continued from page 4)

attention to the President's known feeling that stars are paid unreasonable amounts.

Analyzing almost the entire code, the majors stressed that only 8 of 270 sections had been criticized and that only 15 of 399 pages of transcript related to specific provisions. These 'scrambled and inaccurate references to a few sections' were passed final judgment on the indie complaints, producers said, calling for a 'fair, exhaustive and scientific examination for monopoly charges. Myers-Brandt 'Repudiated'

Testimony of practically every indie witness was knocked down by analysis of principal statements while brief charges that Abram F. Myers and Harry Brandt have been 'repudiated' by the fact that 7,737 exhibitors have subscribed to the agreement and that neither indie voice spoke for any substantial number of theatre-owners. Brief dealt casually with professional agitators and reviewed tactics of the indie faction during code negotiations.

'Scandalous attacks upon the integrity' of the code authority and Divisional Administrator Sol Rosenblatt were denounced as the majors insisted that the President's order approving the code guarantees that the pact will be administered in a 'fair, impartial and just fashion.'

Indie kickers have anticipated their grievances, majors said in noting that so far grievance and clearance and zoning boards haven't functioned. Related how careful consideration was given to several thousand nominations and effort was made in selecting members to give adequate representation to all groups.

Complaints that majors control the code authority can be demonstrated only by 'mathematical trickery,' producers said, explaining that jobs were distributed on basis of 'geometric economic division in the industry.' Admitted large companies have most influence, but said this is entirely justified by the amount of money at stake.

In analyzing Abe Myers' testimony, producers presented exhaustive study of block booking, relating history of distribution methods and concluding that the fact that block booking is and always has been a universal custom of the business leads to, the presumption that it is a fair method of doing business.

Exhibits were accused of having made it impossible to employ other licensing methods, brief pointing out that previous attempts to break away from this 'established custom' failed because theatre-owners complained that disastrous competitive bidding was required to obtain an adequate supply of films. Repeating usual arguments, producers said block-booking does not result in discriminatory leasing, does not 'pre-empt' exhibition time, and does not require exhibitors to 'take bad pictures in order to get good ones.'

Emphasized that films most frequently rejected are those 'which public groups have endorsed for their fine dramatic or educational values.'

Outlook for report on hearings remained confused at the end of the week as board members continued to disagree about the stand to be taken and conflicting information about board's imminent demise and indefinite continuation was handed out.

When report will reach the White House became uncertain as added voluminous testimony and exhibits. Prior deadline, April 15, was pushed backwards without any specific limit.

## Inside Stuff-Vaude

RKO could have had Joe Penner on a route at \$5,000 flat a few weeks ago, but turned down the comic who has since hung up new boxoffice flag wherever he played for Loew and Warners.

RKO booking office favored booking Penner at \$5,000, but J. R. McDonough nixed it for the reported reason that he couldn't see paying \$5,000 to a comedian who got only \$950 six months before.

But as unfortunate as the turnaround proved to be for RKO, it has been just that lucky for Penner, for, instead of \$5,000 straight, Penner has been grabbing as high as \$13,000 a week for himself on percentage dates. Splitting six independent days in Wilkes-Barre and Scranton last week, Penner grossed \$9,000 for himself. In both cases he had a business with Penner was equal to the theatre's average business for three days.

Loew booking office has disqualified Harry Romm as the Romm, Besty, Meyers & Scheuing agency's Loew rep, because Romm is also an RKO franchise holder, and has designated Walter Meyers in his place.

It all started when Romm applied for membership in the Loew agents' association, which turned him down on the grounds he is an RKO agents' association member.

While the big money gravy is still being tossed at stage names from outside fields, the regular vaudeville salaries continue to shrink.

An example: James Barton, who plays the RKO Palace, New York, next week for \$1,350. A year ago in the same theatre Barton drew \$3,000.

## Loew, Indie Agents Join RKO Reps in License Fight; Pay Goodman \$1,000

### HAZARDS OF TOURING

Frank Accident Delays Lombardo Orchestra Four Hours

San Francisco, April 16. Repeal caused a great upset around Marco's Orpheum last Saturday's opening day when Guy Lombardo's band was delayed en route from Los Angeles by a truck of beer.

At Visalia a truck of suds stalled on the tracks, mired, and overturned. Choo-choo was flagged in time but it took five hours to clear the track during which time Lombardo chewed his nails. Train which was due in Oakland at 8:50 a. m. didn't arrive until 12:40, four hours late. Lombardo's outfit ferried over here, arriving at the Ferry building at 1:10 where police escort rushed them in 15 cabs to the theatre with five minutes to go.

Band dashed on stage minus makeup and in street clothes and was unpacking instruments just as the curtain went up. Lombardo made an explanation for the customers, and got the week started off to big biz.

## Biz Ads Boost Vaude In Albany's Capital; Undersells Str.-Films

Albany, April 16.

Spirited battle is being waged by the Capitol theatre in an effort to put over vaude and stage units. House has engaged an ad agency and is buying large newspaper space, some days even more than the first run film houses.

Only other stage show in town is the State, playing stock burlesque. A couple of name film houses have amateur and semi-pro shows two nights each a week.

Current week, beginning with a Sunday midnight show, the Capitol has the Carroll Vanities' tab, a feature film and short at 35 cents for matinees and 50 cents nights. It is underselling the Palace, Hall and Strand, downtown first-run filmers, whose night tariff is 40 cents top.

### Close Philly House

Philadelphia, April 16. Shubert, Max Rudnick's burlesque house, closed. Announced to reopen within a few weeks, but there seems to be some doubt about that. Management claims making renovations and will have a refrigeration system for summer continuance. Previously it was announced that the Shubert would go into the Columbia wheel starting this week, and closing announcement came as a surprise.

When report will reach the White House became uncertain as added voluminous testimony and exhibits. Prior deadline, April 15, was pushed backwards without any specific limit.

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The independent agents, through respective organizations, have joined hands with the RKO artists rep in a mutual fight against proposed licensing, bonding and finger-printing of all New York agents by License Commissioner Paul Moss. Maurice Goodman gets a \$1,000 retainer to represent the agents as counsel.

At their own meetings early last week the Loew and RKO franchise holders agreed to contribute \$500 each to pay the lawyer. Later in the week, the 30 indie agents in the newly formed organization voted to contribute \$150. The \$150 extra will be allocated among the RKO and Loew agents, who originally gave \$10 apiece.

When taking the case, Goodman, who was the Keith and Keith-Albee general counsel for years, expressed the opinion that the present New York employment agency laws apply to bookers and booking offices, but not to agents. It has always been customary, both in the show business and at City Hall, to regard agents as 'personal representatives' and therefore exempt. But Commissioner Moss' contends agents are intermediaries in getting employment for actors, therefore classify as employment operators.

**Probable Test Case** Commissioner Moss warned all agents that the deadline for license applications is May 1, after which date any non-licensed agent will be prosecuted. It is understood the procedure to be followed by the agents through Goodman is to force a test case, with everybody refraining from applying for licenses until the matter is settled. If licensed under the existing law, agents must pay a \$25 yearly fee and post a bond of \$500 or \$1,000. The city has announced intentions of raising the annual fee to \$100.

## BACK TO BURLESQUE IN CLEVELAND ESSAY

Cleveland, April 16.

Frank Cummings, producer who gave Joe Penner his first burlesque job here at old Band Box seven years ago, is returning to field after two years' absence with a new burly stock troupe at his disposal, former home of Yiddish plays.

Troupe opening Friday (20), with Kay LaRue, Ruth Darling, Al Platco, George Douglas in cast, backed by five vaude acts. William Cummings, brother of producer, is director, troupe at Jim Morrison, old-time character actor, stage manager.

House has a two-bits price scale, threatening to give competition to Roxy, only other burly theater in town. Ben Hershberg and Morris Kaplan managing it. Frank Cummings is husband of Billie Bellus, once the leading burlesque queen here, but two are reported to have separated.

### NRA SAVES BURLEY

Seattle, April 16. State, Palm and Riata theatres permitted to continue burlesque shows after promising to be decent. Rev. Mook of Trinity Episcopal church and local NRA official who put forth plea that 25 or 30 entertainers would be thrown out of employment if licenses of houses are rescinded, swung city council balance in favor of the shows.

However, a few days later Times, conservative local daily, ran one of the darest pikes of almost nude gal 'now at the State' with only a flounce or a ribbon bow at the important exposures.

### BRIDGEPORT'S THIRD CRAMP

Bridgeport, April 16. Hurtig & Seamon's burlesk at the Park has gone the way Max Wilner's did twice, which makes it three muffs in a row this season at Southern Connecticut's only undesire.

Understood Joe Hurtig dropped \$5,000 in the short-lived venture.

Some talk about 'Elysia', Bryan Foy's nudie pic, coming to the Park for a brief stand.

# LONDON MATERIAL LIFTERS

## Casino Folding After This Week; Took \$8,000 Loss in Second Stanza

The two-a-day vaudeville bogy on Broadway, which nobody has overcome in four years, is still unconquered—the indie Casino, latest to bite the dust, closes Sunday (22) after an unsuccessful three weeks' try with big-time variety bills. Closing notice was posted last week, and yesterday (Monday) it was declared that only a miraculous spurt in business can keep the policy going.

Last week, its second, the Casino slumped to a \$13,000 gross for a loss of about \$8,000. It had held over the first week's show intact. First week's loss was \$1,000 on a gross of \$21,000.

Yesterday marked the opening of a new bill consisting of George Jessel, Frank and Milt Britton band, June Knight, Lester Allen, The DeMarcos, J. Harold Murray, Eunice Healey, Collette Carday and Robbins Trio. Holdover acts are Jessel, the DeMarcos and Miss Healey. Also holding over this week are the Bobby Connolly girls, and the Connolly production numbers from the initial show.

Casino, represents the third straight vaude try to fail on Broadway since the Palace went combination. Previous fops were Arthur Klein's at the Broadway and Warners' at the Hollywood Casino. The latter was operated by Haring & Blumenthal, Jack Shapiro and Harry Shiffman. They intended to open a downstairs nite club in conjunction with the variety show, but never went through with it.

## Fox Orpheum's Return Gives Bert Levey Agcy. 4 Wks. in Bay District

San Francisco, April 16.  
Return to stage shows of the Fox Orpheum, Oakland, and awarding of booking contract to Bert Levey gives that office four weeks in the Bay district, three of which are in downtown Frisco. That's a situation unprecedented in local vaude annals.

Three Frisco houses are Warfield, which Levey commenced booking this week; RKO Golden Gate and Joe Leo's Fox. Oakland Orph, which started seven acts of vaude this week (14) makes a total of some 16 acts required each week by Levey in Frisco and Oakland, and since he has more dates coming up in the North west, gives his office better than six weeks on the Coast.

Number of changes wrought by the recent breakaway of Fox-West Coast from Marco's stage shows at the Warfield has Levey booking, Peggy O'Neill staging and Bert Catley leaving F&M to go with F-W-C in capacity of producer. Miss O'Neill using a line of girls, as in the past, while Fanchon has still another line going into the Orph, where Al Lyons this week began the assignment of musical director. Hermie King has landed the band job at Oakland Orph.

John Dahlinger and Ken Dailey are handling the Levey office here.

## A-A Dixie Personals

Birmingham, April 16.  
Amos and Andy next month will turn South again for personal appearances, beginning at Loew's State May 7-9. Several other dates in Dixie are pending.  
The pair returned North several weeks ago after a run in Georgia and Florida.

## Conlins Head East

Hollywood, April 16.  
Jimmy Conlin and Myrtle Glass will head east shortly to resume stage work.

Conlin has been on the Coast for two years, working in p.l.x. They also did some radio work while here.

## RKO Staging Own Show For Palace, Cleveland

RKO's own idea of a unit goes into the Palace, Cleveland, this Friday (20). House will play a line of 12 girls staged by Bebe Barrard and six acts, booked by Bill Howard in New York.

Beside the line, the acts will include Buster West, Peter Higgins, Dick and Edith Barstow, Paul Gerrits, Gracie Barrie, and the Four Trojans. Ensemble will work between the vaude turns.

## Cohen's Colored Troupe Grossing \$6,000 in Harlem

Localized showmanship as practiced by Sydney Cohen has changed the one-time burlesque house, Apollo on 125th street, in the heart of Harlem, into a winner from a loser. The house is now known as the New Apollo and operates entirely colored. Only the manager and Larv Cowan, who sits in a consultant spot on exploitation, are outside the pale.

As an all-colored amusement place, the house which was once fortunate if drawing \$2,000 weekly as a Mins'-Weinstein burlesque spot and stripper athenaeum, now averages around \$5,000 weekly and sometimes even reaches to \$6,000. That's at a scale running from 10c to 30c top. The Minsky scale for the teasers was \$1.10 top, and that limited trade practically to whites only.

When the Minsky-Weinstein management, which had held the spot for three years, ran up a rental deficit of around \$40,000, Cohen moved in himself. Figured that Harlem had a colored population estimated to run from 300,000 upwards and his theatre being in heart of same, the all-colored spot was decided upon. It was recalled that Percy Billekes had instituted the all-colored show idea in Harlem years ago.

The Apollo was built around 20 years ago, originally for Hurtig & Semon. That firm ran the spot for 17 years, until Minsky-Weinstein followed, with the burlesque as left off by H. & C.

### 30,000 People—\$6,000

The unusual way that the Apollo has taken on under the Sydney Cohen policy can be gleaned from the fact that when nearing a \$6,000 gross, the spot plays to maybe 30,000 customers. That's around 10% of the Harlem population, if some estimates are okay. However, feeling is that the colored population of Harlem may run close to 400,000 or 500,000 and the Apollo draw may be rating under 5% when capacity biz is on hand. But even that's something.

Peculiar thing about the Apollo policy is that it has to take catch-as-catch-can on films and under its combo show and films it often spots pictures couple of years old or more from the majors and from the indies haphazardly altogether. Matter of fact, the Apollo probably has its order in now to the majors four years ahead to get films, indicating what the all-colored stage end must mean to Harlem.

Show band has a line of 16 girls, a stage hand with specialty acts. Changes weekly under supervision of Clarence Robinson, colored producer.

## COP EVERYTHING NOT TIED DOWN

American Acts England  
Lose Best Bits Day After  
Opening—Native Gag  
Stealers Catch All Palladium  
First Shows—3 Sailors,  
Diamond Bros., Garner,  
Wolf & Hakens,  
Latest Victims

### NO PROTECTION

London, April 7.  
With American invasion now in full swing, new English acts are being lined up daily.

These are just a string of brain stealers and copyists, who attend in droves on the debut of the Americans at the Palladium and Holborn Empire, and immediately get busy on a lifting campaign, which is proving a serious hindrance to the imported talent.

Biggest sufferers date have been the Diamond Brothers, who have had everything lifted from their act, including their plank bit; the Three Sailors, whose prime comedy bits are now being done by several stealers, and Garner, Wolf and Hakens, of whose act a copy was born a week after their arrival.

Another act to suffer is Ben Bile. He opened at the Palladium recently with his best bit being a comedy restaurant scene. This, unfortunately, was already done in one of the Palladium's 'Crazy' shows about a year ago. With the Palladium audience having a very retentive memory, it was at once recognized by them, which meant the thing was no longer a novelty.

### U. S. Acts Helpless

Acts have no redress, there being no system of registration over here, and with the Variety Artists Federation not in a position to cope with the situation.

A further danger has arisen in another quarter. It has always been a fact that certain bands here copy the styles of Americans, which they get from the records, a long time before name bands make their debut in London. Bands are now concentrating on pinching material from American comedy acts, working these as part of band entertainments. A most brazen case was that of a band at the Palladium recently lifting about five minutes of comedy situations from the Three Sailors' act, and following close after the appearance of this act at the same house.

One thing is sure, no American turn can play a return date in London with the same act, for after a while, with so many pinchers around, the novelty is gone. What they will have to do is to get a new vehicle on their return trip; otherwise, stay home.

## RKO Agents on One-Man Schedule; Facing Cut if Crowding Continues

An 'or else' order against crowding on the floor has been delivered by the booking office to the RKO agents through their reorganized Artists Representatives Association. The order to keep moving and stop cluttering up the booking quarters was described by the circuit execs as the alternative to cutting down the number of franchises, with the proviso that if less drastic measures don't work, cutting will be necessary.

The 80 odd agents doing business with RKO under the 30 franchises outstanding are devising a schedule limiting all offices to one man on the floor at a time. This is the usual procedure following booking

## Dembow, Moskowitz and Thompson On Permanent Vaude Bd. to Ease Up Code Without Making Changes

### Par Books Jessel.

George Jessel opens at the Paramount, New York, April 27, five days after closing at the two-a-day Casino up the street. He has four Par weeks all told, set by Lyons & Lyons.  
Salary, \$3,000.

Sam Dembow, Paramount, Leslie Moskowitz of Loew's and Leslie R. Thompson of RKO, as a permanent committee of three, have been made by the Code Authority to study the vaudeville problem with the object of easing up the present vaudeville section of the Motion Picture Code where it pinches. Administrator Sol Rosenblatt announced last week that changes, sought mostly by the vaude producers, will not be made by the NRA.

The report of the temporary committee, which investigated the vaude situation, was studied by the standing committee of three, Dembow and Thompson were members of the original committee. With Moskowitz, they will bring the various vaude factions together to possibly alleviate their troubles as far as is possible without departing from the letter of the code.

But as no actual changes in the code or its form are possible, it is unlikely that any concessions can be gained by the producers in the way of reductions in chorus layoff salaries and lesser minimums during break-in and 'showing' engagements. This relief was particularly sought by the producers.

Grievance B'd For Vaude  
When the committee has completed its report, the Code authority will be expected to set up a grievance board to handle vaude code matters exclusively, separately from the picture code boards which will not have jurisdiction over vaude. But while handled separately, the vaude code enforcement and supervision remain under the Motion Picture Code Authority.

Thompson, Dembow and Moskowitz are the active theatre operating heads of the three major variety circuits, and all are familiar with vaude. On the grievance board, which takes over arbitration duties later on, there will be representation from all phases of the vaude business—actors, indie and circuit operators, indie and circuit bookers, agents, producers and chorus.

## ALEX RULOFF GIVEN 6 MOS. TO 3 YEARS

Alex Ruloff was given six months to three years in the Welfare Island, New York, penitentiary, by Judge Bohan in General Sessions last week.

The dancer was convicted on charges made by 11 actors that Ruloff had taken money from them on the premise he would book them abroad, but failed to deliver the bookings.

### ROONEY'S INDIE WEEK

'Broadway Gambole', unit headed by the Pat Rooneys, set for the State-Lake, Chicago, week April 27. Deal set by Larry Puck in New York.

## Block and Sully's Salary Upned \$500 Because Of 1 Air Appearance

Another illustration of the magic of radio as a stage-salary-raiser is to be found in Block and Sully, currently playing the Paramount, New York.

Team for the current week is getting \$1,250, a \$500 increase over its last salary. Reason was Block and Sully's one broadcast on the Eddie Cantor program two weeks ago.

### Helen Hayes' Next

Helen Hayes will close in 'Mary of Scotland' by June 1 to start for the Coast. Metro will star her in 'Vanessa.'

William K. Howard will direct under supervision of Walter Wander.

### Champ Fish in Vaude

Chicago, April 16.  
Helene Madison, champ swimmer, is now in vaude.  
Morris Silver and Sammy White have built an act around the mermaid, using a quartet known as the Four Brummeis.

### Kibbee's 'Herbert'

Burbank, April 16.  
Guy Kibbee is set for the title role in 'Big Hearted Herbert,' current in New York.  
Comedy by Sophie Kerr and Anna Steese Richardson has been bought by Warners for p.l.x.

# HARRY ROSE

*Broadway's Jester*

APPEAR

**Loew's State, New York**

**This Week—April 13**

**ED SULLIVAN'S**

*Dawn Patrol Revue*

**"Broadway After Dark"**

# BROADWAY

By **ED SULLIVAN**

**A Columnist's Personal Index:**

My most enjoyable week, from Friday, the 13th, to Thursday, the 20, at Loew's State Theatre . . . My favorite Master of Ceremony, Harry Rose . . . The greatest gal tap dancer, Eleanor Powell . . . The most amazing card trickster, Cardj . . . The greatest banjoist, Eddie Peabody . . . The most unusual night club novelty, The Golden Girl . . . Broadway's most tuneful rhythm tri, The Tic Toc Girls . . . The most exciting comedy knockabout team, Mackie and Lavelle . . . Broadway's most romantic tenor, Gene Marvey . . . The most charming night club chori Cathari "Cackles" O'Neal . . . The finest stage band, Ruby Zwerling's State Senators . . . The greatest Broadway manager, Al Rosen . . . The nicest audiences, those at Loew's State, any day, any show, any year.

# EDDIE PEABODY

*Thanks*

**ED SULLIVAN** for a most pleasant engagement

in His

*Dawn Patrol Revue*

Now Playing

**LOEW'S STATE  
NEW YORK**

IN EVERY ART THERE IS ALWAYS ONE SUPREME

# CARDINI

with **ED SULLIVAN'S**

**Dawn Patrol Revue, "BROADWAY AFTER DARK"**

Doubling from **CASINO DE PAREE**—Playing Return Engagement and

**NOW IN FOURTEENTH WEEK**

**This Week (April 13), LOEW'S STATE, NEW YORK**

Thanks to **BILLY ROSE**

## THREE TIC-TOCS

Now appearing with  
**ED SULLIVAN'S**  
*Dawn Patrol Revue*  
**"Broadway After Dark"**

AT  
**LOEW'S STATE  
NEW YORK**

**This Week—April 13**

and  
**TRIPLING**  
22 Continuous weeks  
at the Coconut Grove and Club  
Tic-Toc, Park Central Hotel,  
New York

Personal Management  
**MAURICE GOLDEN**

**ED SULLIVAN**  
Presents  
**N. T. G.'s**

## GOLDEN GIRL

*Dawn Patrol Revue*  
**"Broadway After Dark"**

**LOEW'S STATE  
NEW YORK**

**This Week—April 13**

Also appearing at NTG's  
**PARADISE CAFE**  
Now in Tenth Week



## MACKIE

## LA VALLEE

Appearing at **LOEW'S  
STATE, NEW YORK**,  
with **ED SULLIVAN'S**  
*Dawn Patrol Revue*  
**"Broadway After Dark"**

Also appearing at the  
**PALAIS ROYAL** nightly

## RUBY ZWERLING

and His State Senators  
take extreme pleasure in  
assisting to make **ED  
SULLIVAN** and his *Dawn  
Patrol Revue* one of the  
outstanding successes of  
the Vaudeville world.

P.S.—Starting my 7th year  
April 30

**LOEW'S  
STATE THEATRE  
New York**

## CATHERINE 'CACKLES' O'NEAL

**ED SULLIVAN'S**  
*Dawn Patrol Revue*  
**"Broadway After Dark"**

**LOEW'S STATE  
NEW YORK**  
**This Week—April 13**

Doubling from Joe Moss' "  
**HOLLYWOOD RESTAURANT**

# GENE MARVEY

*"Broadway's Romantic Tenor"*

Appearing this week—April 13—**LOEW'S STATE, New York**  
with **ED SULLIVAN'S** *Dawn Patrol Revue*, **"BROADWAY AFTER DARK"**

Now 22nd week at the **HOLLYWOOD RESTAURANT** and continuing

Thanks to **JOE MOSS**



# UNIT REVIEWS

## Ed Sullivan's Revue

(STATE, N. Y.)

When a non-actor name, foreign to stage work, goes thespian, he or she ordinarily delivers little else but the monicker for billing purposes. Ed Sullivan, the Daily News' roadway columnist, is an exception that proves the rule, for Sullivan at the State this week is delivering a show, and a good one, along with himself.

A few years ago it would have been strange indeed to figure a newspaperman as headliner timber for a high pressure theatre on Broadway or any other street. Broadway columnizing has changed all that, as evidenced by the personal appearance all the boys have been making of late, plus the fact that some have resigned to become customers to the theatres they've played.

Sullivan bears the 'name' classification better than most. He is a column writer on the Broadway subject with a daily by-line in a paper whose circulation tops 2,000,000 every day during the week. With Sullivan at the State are a group of clever specialty people, largely from the 'nite club field'; most of them, in fact, are coming from the Paradise and Hollywood cafes and Casino de Paree. Sullivan works through the show, alternating at the mike with Harry Barris, the unit's regular m.c., and doubling in bits, as well as coming out in 'one' by his lonesome to dialogue a few feet of film. Latter is a repeat for Broadway, Sullivan having used it at the Paramount a few months ago.

Distinct individual specialty wall-pops are delivered by at least five of the turns, making it difficult to find enough of an edge between 'em to single anybody out for top honors. Eleanor Powell and Eddie Peabody seemed to have the edge when caught, although they were ideally spotted, and that may have had lots to do with it.

'Broadway' seems now to have 'discovered' Peabody, a feat in which it is seven or eight years behind California. The banjo buster from the Coast appears to have finally landed down here. He banjoed the main stem peasants into submission in his first number, then brought on a 16-string harp-guitar that must be tough enough to carry, let alone play. Then a fast one on the fiddle and back to the banjo for an imitation of a pair of them. Finally, Peabody and Sullivan joining in on another banjo in a piece which, fortunately, required but two positions on the frets. Miss Powell, who had scored on her own account earlier in the bill, teamed up with Peabody to climax the unit.

'Ruby Zwering' and the State's pit band are on the stage all the way. Tables in front of them in the customary theatre manner of suggesting a nite club.

Harry Rose with his aggressive

style of m.c.'ing is working hard this week and looks responsible for keeping the show together. On his behalf he lands tellingly with songs and songs. His song is 'Broadway Lullabye,' a good pick under the circumstances and in tune with the theme of the show. From then on it's pie for Rose and his sustained clicking makes it easier for the rest of the troupe. Especially for Sullivan, who found Rose's help quite handy in the microphone moments. Mackey and Lavelle mop up the stage with their full dress suits in a strenuous mayhem routine. They knock each other silly four times a day, but there's nothing in the N.Y. code against that. Cackles O'Neil, blonde kicker from the Hollywood, is next, and pretty quick in company.

The Tio Girls, femme trio, are on somewhat early, which tends to deter them at the start. They're quick, however. Redhead, blonde and brunette, for contract's sake. All their lyrics are special and the act in form is reminiscent of the Four Golden Blondes. Mary Lou and her three girls, The Tio Tocs' telephone number is the strongest reminder of the earlier turn. They get kinda blue now and then, but manage to stay on the safe side on the whole, and as an unusual trio of girls they are apt to do as well in vaudeville as they've been doing on the floor this season.

The Golden Girl from the Paradise brings her gilt-painted self out onto the stage for nothing on the couple of acrobatic tricks under a series of changing spotlights. Maybe her baggage didn't arrive on time, for when she came out she had an except a join cloth—and the paint.

Cardini a cinch, as usual, in his 10 minutes of palming. Gene Marvey, well set up young singer, was a bit of a disappointment, but on this occasion the audience didn't seem to mind. He's a comer.

They ran in an out reel on Sullivan, which pried up his narrative at the start, but he made the best of an embarrassing situation and came out of it nicely. As at the Paramount, Sullivan is tossing in visiting celebs at each show. At the performance viewed here he brought on Abner Silver, the song writer, and Tony Canzoneri, ex-lightweight champ. Also, but not in the celeb class, a Miss Martha Meers, announced as a NBC 'star.' Miss Meers sang one song and indicated the superlatives may not be misplaced at some future date.

Show is naturally limited to metropolitan booking, due to the preponderance of doubles in the cast. But it's good entertainment, with or without the Sullivan name, and the name should get some business wherever Sullivan is known, which means most anywhere in the vicinity of New York. *Bigs.*

## BLACKSTONE

(ORPHEUM, LINCOLN)

Lincoln, April 12.

Blackstone the magician is in these three days on straight percentage at the Orph, and there are those who think he'd have made more money if he'd taken the outright figure offered him by LTC. Anyhow, he came in following the milking of this town by the 'Georgia Minstrels.' However, for

a magic show, it's got everything and has it staged in zipping order. Only bad spots come with Blackstone's sojourns down the aisle of the theatre with a handkerchief trick and a bit later with an electric light that has no visible means of support and no attached current. It's a good show for those whose pews border on the lucky aisle, but the rest of the house just has to wait for him to get back onstage.

The show opens with a rain of ducks, geese and rabbits out of everything that comes on the stage, even a black sheep coming out of a meaningless ball talk. He has several big disappearance tricks, but scores soundly with an 'Alice in Wonderland' bit, 'Blown into Eternity' and the spectacular 'A woman in half' with a power buzz saw.

Show thrives on word of mouth ads and will probably build from the main opening. Unit composed of 16 people and a menagerie, is heading into Chi and goes into Canada for opening April 21. Kid Long and Merrill are the head, and Forrest Creighton is on the show. *Barney.*

## SPICES OF 1934

(MET, BROOKLYN)

Paprika, of this event a couple of semi-nude tableaux that are reminiscent of an intermission-closer at the Irving Place. Otherwise it's just Count Berni Vici's girl-band stretched to double the ordinary running time and including good, fair and indifferent specialists.

The good ones are Joe Besser and Bobby 'Uke' Henshaw; the fair Harriet Cruise, Bordin and Carroll dance, acting in a more powerful, different, Mlle. Caroline and Paul Sutton. Sam Critcherson, straight for Besser, and eight posers make up the rest of the show.

For b. c., however, this unit is all there. Flash is its middle name, with the nudes and Mlle. Caroline, fan dancer, acting in a more powerful drafting agent probably than all of the show's entertainment qualities combined.

Berni Vici's band was never one to adhere strictly to musical qualities, for in this is where it is most deficient. For noise, yes—as Miss Cruise has learned by this time. She introduced a from the Count telling the auditors they'll recognize her from her theme song. Nobody tumbled, so Miss Cruise had to do her best to conveying. She's from Chicago. Warbling in front of that brass section is murder and the lark made hardly any more impression on the audience than did her cognate entrance.

At different times the band plays Ravel's 'Bolero' and Tchaikovsky's 'Overture of 1812.' Yet if the Count had his introduction sequence, it would have made no difference, for both numbers sounded alike. But for both tunes there's plenty of flash. With the 'Bolero' the six posers and Bordin and Carroll dance appropriately on the cut-out stage over the bandstand, while for the 'Overture' Moscow is burned and bombed in this same stage section.

It is on the upper deck, incidentally, where a good part of the more colorful action of the show takes place. The tableaux are staged up there, as is the first semi-adagio dance by Bordin and Carroll in gilt costumes. Previous to this they are in an inanimate pose for about the first 20 minutes of the unit and their 'coming to life' gets a hand.

One of the tableaux is a fountain affair, with six girls posing in flesh-colored ge-strings and brassiers around a central fountain. She comes down to the stage for a short routine that can be duplicated, if not bettered, by most chorus girls. The customers see very little. Henshaw is on early in the show and clicks easily with the instrumental, vocal and light comedy work. His uke stuff catches quickly, same going for the 'imitation of auto horns' and birds.

Besser's hoke never missed at this catching, Critcherson tolling exceptionally well. Mary and Bobby are on for a couple of fair hoofers, while Paul Sutton does an a. k. cowboy in a portrayal of 'The Last Round-Up.' Combination of weak delivery and the fact that the tune has been so overplayed got this stanza very little in the way of applause.

## For Healy's Stoges

Hollywood, April 16. Healy's stoges, Howard, Fine and Howard, are booked for a week at the Warfield, San Francisco, starting Friday (20). Leo Morrison office agent.

Trio returns to Hollywood, to start a short for Columbia. Joe Sherwood's Job. Sherwood, April 16. Eddie Sherwood, quondam vaude warbler, and for past seven years a local niteri impresario, has been appointed ASCAP rep for this territory.

# NEW ACTS

## DON HUMBERT and RITA

Singing, dancing  
10 Mins.; One  
G. O. H., N. Y.

Don Humbert formerly did a singing single. Now he's with a good-looking brunette, Rita, and throwing everything in except gags and the kitchen sink.

He has a pleasing enough tenor voice, accompanying himself on a guitar, but does not show any real strength until he hoofs, once while singing and last to get them off to applause. Rita is at the piano and also chiming in the choruses of Humbert's numbers. She also delivers an Hibernian piece alone.

Deuced here and over nicely with this downtown audience, but it's an act strictly for this type of neighborhood.

## MONROE BROS. (2)

Trampoline  
7 Mins.; Full (Special)  
Academy, N. Y.

This team looks like an old act under a new name. Their poise, assurance, age and general familiarity with a novelty's requirements stamps them as vets. May be the Monroe and Grant team that was caught way back in '20.

Monroes are on in tramp outfits, one of them alternating into femme clothes, for the twisting bouncers and somersaults on the armpo. Their attempts for light laughs via pantomime and the false playing of a trick mouth organ were usually successful at this downtowner.

In the opening frame here.

## Serkowich's Network

### Of Press Agents to Start With Wm. Morris

Ben Serkowich, former Public and RKO exploiter, has established an advertising and publicity agency along unique lines. Serkowich's idea is to give headlines and personalities a nation-wide service, so that while touring and away from New York there will be no cessation of the exploitive work. To this end Serkowich will have a network of affiliated press agents operating locally in all principal theatrical centers.

First to designate Serkowich as special exploitation counsel is the William Morris agency. While not joining that organization Serkowich will exploit their headlines and will headquarter part of the time in the Morris offices.

## Vaude in Madison, Wis.

Chicago, April 16. Capitol in Madison, Wisconsin, returns to vaude this week, playing five acts on Saturday, Sunday and Monday booked through the Billy Diamond office here. First show has Roscoe Ates as headliner, with Evelyn Brent to follow.

## HOWARD WOODS and ORCHESTRA (11)

19 Mins.; Full (Special)  
Loew's Orpheum, N. Y.

Sounds like a ballroom aggregation gone stagey. Down to cases they offer no new wrinkle but what they play they play well. Maybe that makes them eligible for whatever is left of the vaude time and they look okay for unit work. Usual showing off of soloists and impersonations among the lads, but there isn't a dancer to be seen in the lot, not even Woods, who does do a couple of soft shoe twists towards the close, but not enough to mention at length. Well received here when caught as the closer of a 5-act layout.

The boys also sing together, in the opening number and later in a crouch down front, before the mike that is constantly before the band. Lighting is simple but the stage setting is plain so the lighting enhances little. In the second half of the band's work they offer numbers as certain name bands would play them. Smart thing about the end of the band's work is that they close with a Calloway brass. *Shan.*

## FRANK PARKER

Singing  
8 Mins.; One  
Paramount, N. Y.

Frank Parker is one of the ace NBC tenors, on several prominent programs, although most easily identifiable with Jack Benny. This is presumably his first 'in person' appearance on a stage and, though an unfortunate one, should not discourage him.

Night caught Parker was obviously nervous. His two fists closely entwined around the pedestal of his microphone he sang, his face carefully turned everywhere except at the audience. When he did let go of the mike for a few elocutionary gestures, they reminded of high school auditoriums, which of course was the mike hugging. Also there was an adenoidal quality about his three numbers which is not at all evident in his radio send-outs. Smart thing about the traceable to the same nervousness. He is a neat appearing young man and wears clothes nicely. On broadcasts with Benny he has been known to handle a few lines here and there with ease. He'll probably make the grade when he gets more accustomed to a sea of faces. *Kauf.*

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(HUDSON WONDERS)

BOOKED SOLID

This Week (April 13) Roxy, New York

irection SIMON AGENCY

# FREDDY SANBORN

## KIRK and LAWRENCE

"Justa Couple of Korse Laffs"

Variety, April 16

"Kirk and Lawrence is a unique type of turn that will appeal to all."

ROXY, NEW YORK, THIS WEEK (APRIL 13)

Direction HARRY NORWOOD and MATT KELLY




Trade Mark Registered

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## 15 YEARS AGO

(From VARIETY and Clipper)

Marcus Loew in a deal to take over all the leading picture houses in Cleveland, and the trade was amazed. Pooling deal.

World Film was after Ethel Clayton for jumping to Paramount, and Selznick was trying to stop Constance Talmadge from joining First Nat. Neither succeeded.

Federal Trade Commission ordered that no titles be changed on reissues without due advance notice to the trade.

Jazz bands were getting increasingly popular as vaude acts.

Irving O'Hay was back from France with a Captain's bar on his shoulder. Planned to return to vaude in the fall. Went in for after-dinner entertaining instead, and a success. Tommy Gray back, too.

Business so good vaude houses were planning to run further into the summer.

At a benefit in Boston the Wilton sisters had a song about a girl who vamped the army but finally married a cop. Gen. Edwards, Commander of the Department of the Northeast, hopped onto the stage and said it was all wrong. The army never lost out to the navy, contended.

John and Lionel Barrymore opened in 'The Jest.' Arthur Hopkins, who had the show, announced \$10,800 for the first four days and \$17,000 for the first full week. That was at \$2.50 top, with an extra four-bits on Saturday.

## 50 YEARS AGO

(From Clipper)

C. D. Hess, who managed the National theatre, Mexico City, took space to coax companies. Booking for a string in other towns. Told he often had 800 English-speaking people in one audience. Added that flowers were 50c. a barrel all year.

Boston actors broke from the Actors' Fund. Complained the money all went to New York. They came back. Still back.

Clipper remarked that Waring's theatre, Hoboken, was the place where new singers tried their voices and old singers tested their songs. Hoboken still a spot.

Lottie Beaumont's Mastadons was the title of a female minstrel troupe, beating Billy Watson's Beef Troupe to the idea.

The old Van Amburgh circus was sold at Amenta, N. Y. Adam Forepaugh bought the two elephants, the cats and a wart hog. Smaller operators bought the remainder. Reported the stuff brought 'fair prices.'

One of the lions in the Miles Orton show broke out of winter quarters at Norris, Mich., but was caged before any damage was done.

Barnum and Forepaugh in a billing-war in Phila. They opened only a week apart. Paper everywhere.

Charles Frohman, who had specialized in minstrels, branching out with an opera, 'Trip to Africa.'

'Dan's Tribulations' succeeded 'Cordelia's Aspirations' at Harrigan & Hart's. Continuation of the 'Mulligan' series, but theme was getting written out and play is scarcely remembered in connection with Harrigan. Not a single song hit in the four offerings.

## Inside Stuff—Pictures

There's a rub that may hitch any possible Warner-Meehan amalgamation or purchase of the Meehan preferred stock interest in Keith-Albee-Orpheum theatres, according to observers, in that while the Meehan interest in KAO is large and important, it does not represent actual control. It is understood that the Warner attorneys are cognizant of this fact.

However, this does mean that a deal is not possible between the parties. The question arising is how much is to be paid by Warners. It is also not altogether a far cry that the Warner angle may be an exchange of stock with Meehan. The RKO people are stated not to be at all adversely inclined to the Warner people stepping in, since among other things control of KAO would not be disturbed.

It is also said that there was a time when Meehan would have disposed of his stock interest in KAO for \$1,500,000. His interest in such stock being variously estimated to have cost him maybe twice this amount. However, it is generally felt that Meehan considers his stock interest to be worth above that first figure today. At the current market price, Meehan's 26,000 shares of KAO preferred would run under \$1,000,000.

The Warner-Meehan thing is no secret with RKO. Additionally, the serenity with which RKO views the Meehan intercession in RKO affairs, on the KAO end, would serve to indicate that at the right time, the whole thing will be smoothed to everyone's satisfaction.

No other major theatre circuit faces a film product supply problem for the new season such as does RKO. Receivership having disarmed film deals that have extended beyond the current season, plus the uncertain vaude policy of RKO which causes continuous policy changes in some of its theatres, has RKO literally in a spot for the new season's film supply.

The only certain product for the coming season looks to be the RKO company's own pictures. Both the United Artists and the Fox film deals have been delayed by the receivership only until the close of the current season. The RKO firm has no deal with Universal outside of what was rendered to the circuit as a result of a certain exchange of things with the RKO theatre. This exchange, which gave RKO four pictures from U, runs out at the close of this season also. The Columbia deal also expires this season.

The additional rub is that Fox Films on its own gave RKO notice a year ago cancelling its arrangement with RKO. The original Fox franchise had about two years to go. Cancellation was in accordance with agreement between the two parties.

Any constructive reorganization of the RKO theatre may see a shift of the Fox product from Radio City, as the Fox deal will depend on terms which are offered and the Fox people feel they should be open to whoever can offer the best income for Fox.

The Ridders' New York Journal of Commerce, having already installed the reporting system of reviewing films, instead of the orthodox critical attitude, report a 20% increase in film advertising through theatres' supporting the idea of the newspaper's reviewer voicing the audience reaction instead of his own personal opinion.

How it will work out in the Ridders' out-of-town newspapers hasn't yet been determined. They are trying it out in six of their string of 16. The hinterland critic, it is feared, opposes the idea on general principles of ego and desire for the perpetuation of the personal opinion. The Ridders' N. Y. Staats-Zeitung, and any of their other German dailies will probably not essay this film reviewing idea for the obvious reason that the Germanic requirements necessitate expert opinion as to whether or not certain films are suitable for the German temperament, etc.

Following the four days of strenuous entertainment in connection with the MPTOA convention in Los Angeles, which necessitated a two-day extension in order that the delegates could accomplish some business, general feeling is that future convention programs will be laid out so that business matters will come first, with the closing days for the social angle.

Business sessions at L. A. were restricted to around two hours daily for the first three days, due to so many studio parties and other entertainment. Result was that many of the exhibitors departed for home before the convention got down to actual work.

Public utilities would wean away from flimdom some of its outstanding lobbyists in their effort to withstand the heavy barrage of adverse attacks starting with the Insull case, traveling through Washington, and now partly centered in the Albany-Thayer trouble.

Utilities' scouts are currently active in the business. One outstanding picture strategist with probably the most complete record of all film legislative contact men is admittedly on the fence. The first step in the negotiations has been recorded with a private meeting in Washington during the past two weeks. This picture man is drawing about \$40,000 a year and the utilities are reported having raised that ante.

Italian government is annoyed at one of the major U. S. picture companies and has unofficially requested it to change its representative in Rome. No action taken yet so the government may make it official, which it claims it doesn't want to do. Sheer matter of stubbornness on the part of the U. S. firm. Rep is a recent replacement of an Italian who was very friendly with the government and is neither Italian nor American. Fascist government claims it doesn't want to interfere in American business or its policies in Italy, but figures that when an American is not employed there the employee ought at least to be a home boy.

Overhead operating expenses of the Academy Research Council is \$800 a month, financed by the various Coast production companies. This takes care of the salaries of Gordon Mitchell, the manager, secretary, rent, telephone and other incidentals. Aside from this the production companies have established a fund of \$1,500 for expenses in connection with research, to be reimbursed periodically as the funds diminish.

Also the producers agree to put up more cash on a pro rata basis for any particular research project that is handled by the council.

Mishap with the sound equipment at the N. Y. Paramount Friday evening (13) delayed the show there for 20 minutes and caused the re-running of 'The Trumpet Blows' from the beginning after one had reel had been screened. Sound for the first 1,000 feet of the picture was so bad at the supper show the audience protested. Screening was stopped and an impromptu organ recital staged for about 10 minutes—then a sound-test was run; and another organ-recital before the pic was started for the second time.

A deal whereby film companies can save an estimated \$50,000 in film shipments annually becomes effective this week as the result of negotiations over a long period between Arthur Dickinson of the Hays office and Railway Express Agency.

Instead of paying full fare both ways now under all conditions, film that is borrowed from one exchange for any special purpose may be returned to its origin and film that is refused by the exhibitor can travel the rails at the reduced rate.

Inside on the Par Detroit situations is that the trustees figure on extending the George W. Trendle management deal, thus keeping that

## Inside Stuff—Legit

ischer, veteran legit actress, denies that her withdrawal from the cast of 'Are You Decent', which opens at the Ambassador, N. Y., Thursday (19), was for any other reason than differences with Dmitri Ostrov, the stager. Report that one or more players in the cast objected during rehearsals because she did not feed the cue lines, is untrue, she says; also that she had observed that perhaps the others were plucked because she might run away with her part.

Miss Fischer was given a run of the play contract calling for salary and a percentage of the gross. Upon her leaving the cast the contract was modified, Miss Fischer to receive compensation weekly and a percentage of the gross, dependent on the volume of business.

Albert Bannister, who is presenting the play, wrote Miss Fischer in 'appreciation of her co-operation' in agreeing to the contract change, and said, 'I do not hold you at all responsible for this situation and I am grateful to you for enabling me to straighten out the matter without unpleasantness.'

Steve Cochran, manager of the National, Washington, spoke at the open hearing on the legit code last week at the capital, protesting vigorously against what he regarded as unfair practice on the part of the local musicians' union. He was so wrought up that he collapsed in the hotel corridor outside.

Manager stated that he agreed to use a minimum of seven men in the orchestra for visiting legit attractions, and when he opened a season at the union demand that the pit crew be retained, on the grounds the agreement covered the house as a legit theatre, regardless of the type of attraction. Partial compromise was made, house paying for four musicians over a period of 20 weeks, but not using the orchestra during the time.

Cost of the house was to be \$8,800.

The night session of the hearing on the legit code at Washington was devoted to ticket discussions. It was opened by a humorous monolog by George Haight, one of New York's youngest managers, who attended the hearing mostly to observe the union situation. He suggested that instead of regular pasteboards, legit theatres might use Chinese laundry tickets, putting 'Chinks in the box offices and the treasurers in the laundry.' Talk ran for about 10 minutes after it was proposed to pep up the meeting with a few laughs.

Haight is of Peter & Haight, which presented 'Double Door' 'Wednesday's Child' this season. It was back stage expense that he blamed for the show's limited engagements.

Jack Whitney is an occasional backer roadway productions. He may have had some winners, but shows with which his name is associated usually end in the red. Last season he was reputedly the angel for 'Walk a Little Faster'. His latest was 'The Pure in Heart', estimated representing a loss of \$41,000 despite that it was a straight play.

Shortly before 'Heart' opened at the Longacre, N. Y., it was decided to employ a revolving stage and settings were made to conform. Costs included \$7,000 for rehearsal expense and \$2,400 for hauling. Show played four days, with the players paid two weeks' salary.

Program for 'Wife Insurance', which opened at the Barrymore, N. Y., last week did not bill the presenter. Langdon Productions, Inc., is named as the owner, Langdon being a character name in the play. Head of the corporation is Kermit Rosengarden, in the office of Arthur Beckhard, who staged the play.

Leblang's, which guaranteed Equity that salaries would be paid, may be interested in the production.

William Jasie, attorney who wed the widow of Joe Leblang last year, held a reception Sunday last week for his daughter, Pearl, who is engaged to marry Ira Walsey. Many of the couple's friends who reside in the Asbury Park-Deaf, N. J., section, were on hand.

Attendance was closed at 1,300. That's a lot better than the average matinee trade on Broadway last week.

'They Shall Not Die' folded at the Royale last Saturday (14) having played one week more than planned. Ticket scale was lowered to \$2.20 top and \$1,000 was cut in salaries. Drama based on Scottsboro case had more than 80 persons on the stage, including extras, and needed \$9,000 to break even. It failed to better that average despite unusual attention drawn to play.

'Love Kills' is an addition to the spring list of new plays. It will be presented by Percival Vivian. Cash bond covering salaries was posted with Equity by Ida Lublinski rich, a Brooklyn writer.

territory out of inside company operation. Yesterday (16) under the original deal Trendle was to have put up \$50,000 for stock rights in the Publix-Detroit subsidiary on a partnership deal, at the option of the trustees and Paramount. Trendle's management deal was for 10 months with a partnership option in favor of Par on April 16.

Avoiding creditors and an alimony chasing wife, a comedian has started working in a short on the q.t. He has asked the studio not to make his presence on the payroll known as he has had so many salary attachments of late he can't remember what a pay check looks like.

Actor was not given a contract, so his salary could be paid him whenever convenient. Publicity department was not officially informed he was on the lot, so no stories will be sent out.

Arguments were heard Wednesday (11) in U. S. Circuit Court of Appeals, Philadelphia, on the appeal of the electricians from the recent lower court decision in favor of Tri-Ergon on the flywheel patent.

Regardless of the recent court's decision, looks like the case will go higher, particularly if Circuit court upholds the lower court's ruling. It's problematical when Circuit court will make its finding public, and may not be for a month or longer.

Industry's moral codists report what shapes up as a record period for non-shearing. Within a stretch of 12 days during the past month 21 features got through the Hays mill without a scratch. A 22nd, Metro's 'Tarzan' picture, went before a jury with the verdict ordering out an underwater sequence on the ground that it conveyed the impression Maureen O'Sullivan (playing opposite Weissmuller) was naked.

Sam Goldwyn is understood to have rejected the entire batch of screen tests of something like 16 girls recently made in New York. The girls were being tested for the new Cantor film. So far no public indication whether the producer has changed his mind on any of the tests. The tests took about three days to make.

The standard 1,000 feet for a reel length is advocated by the Society of Motion Picture Engineers, rather than the 1,700-foot reel being advocated by the technical branches in flimdom. Most would be threshed out, so far as the society is concerned, at its convention in Atlantic City April 23-26.

Harry Cohn deprecates all the Dupont buy-out talk of Columbia and sez that even if he were offered 10 millions he'd go nuts if he sold out and had no other business to occupy him. The Columbia prez is east setting next season's program.



## Plays Out of Town

## Dangerous Dan McGrew

ment will enjoy a full-week sp  
sorship from local Shriners.

# LEGIT CODE IN DEADLOCK

## Having Cleansed Burlesque, Toronto Censors Tackle C.&J.'s Legit 'Viewing'

Toronto, April 16. Sequel to the closing of the Empire, burlesque spot, and the recommendation before the board of police commissioners that the license of the Roxy (burlesque) be revoked, morality squad last week waged further war on Toronto's theatres by turning its censorial eyes on the Royal Alexandra and demanding changes and deletions in the Colbourne-Jones legit production of "Reunion in Vienna".

Piece was passed in England by the Lord Chamberlain for British consumption, but Canadian digests are upset, judging from the flock of letters of protest pouring into Mayor Stewart's office and upholding the moral traditions of this "City of Churches".

Cash registers are ringing merrily at the Royal and biz has jumped to capacity, but the management is murmuring that the situation may hurt the legit house reputation. Only backstage complaint is that the story might have broken earlier in the week. Legit hall, however, looks like a sell-out. Front-page and editorial prominence given to the controversy has the block-long queues lining.

Press of epistolary complaint resulted in the assigning of Inspector Thomas Sackett of the morality department to the Royal to view the Sherwood opera. The guardian of civic virtue refused to comment on the matter, but confessed that his modesty had not been shocked. He did, however, discuss the play with Charlie Williams, company manager, but refused to comment, claiming that he had "an official report to make out."

No prosecutions against the theatre. (Continued on page 63)

## OPEN AIR CIVIC OPERA TALKED IN KANSAS CITY

Kansas City, April 16. Summer season of open-air opera, with an ensemble of 100 and a large symphonic orchestra, is being talked here.

Venture is to be known as the Kansas City Civic Summer Opera, and it is planned to run from June 15 to September 1, with a change of bill weekly. Under consideration now are "The Vagabonds," opening with "Robin Hood," "Rip Van Winkle" and "No, No, Nanette" to follow.

Prices from 25 cents to \$2.00 will prevail and on the site chosen, a natural sloping bowl, 15,000 seats can be placed. Amplifying system will be used to carry voices and music to the distant persons in the audience.

David Gorsch, for many years prominent in music circles here, and at one time a member of the Ravinia Park Opera company in Chicago, is supervising the promotion.

## Miss Beatty Sails

After rehearsing eight days with "Broadway Interlude," which opens Thursday (19) at the Forrest, N. Y., Roberta Beatty accepted a part in the London "She Loves Me Not" and sailed with that cast Saturday (14). Show is being presented by Hammerstein and Du For. Understood the latter have filed a complaint with Equity, under the rules that stipulate two weeks' salary being due either way after seven days of rehearsal.

## THOMAS' STOCK STOPOVER

Baltimore, April 16. Frank Thomas, Jr., will play original in Charles Emerson Cook's "Wednesday's Child" at the old's, week April 23.

At conclusion he will plane out to Hollywood, where he's due on RKO May 1 to commence filming of one piece.

## Salary Arbitration

### Award to Actress

Dorothy Raymond was awarded one week's salary by arbitration after rehearsing eight days with "Sweet Belle Jangled," which opened in Philadelphia and was withdrawn. Award was against Schen Bennett of the Harvard managerial firm of Bennett and Traube who produced the show, starring Jane Cowl.

Rules call for a minimum of two weeks' salary, that applying after a probationary period of seven days. Arbitrators decided that both the manager and actress were right, but believed she should receive some measure of remuneration.

## J. J. Shubert May Retire; His Son To Replace Him

That J. J. Shubert may adhere to his reputed resolution to withdraw from active production at the end of the season is indicated by the increased activity on the part of his son Johnny. Young showman went abroad with Lee Shubert recently, it being his first European trip for the admitted purpose of buying production material. Before leaving he told friends he would not return to the States.

J. J. Shubert is maintaining offices in the Sardi building, where Johnny, too, has offices. Spot is across the street from the Shubert theatre atop which Lee Shubert continues to hold forth. There is little communication between the two offices, other than routine business messages.

Johnny's trip abroad is said to have been at J. J.'s request and it is expected to bring the young man into closer association with his uncle Lee. Specific purpose of the present journey is to secure novelities for "The Family Album," revue tentatively scheduled to follow the "Follies" into the Winter Garden, N. Y.

Young Shubert was given virtual directional charge of "Hold Your Horses" after it opened in New York early in the season. For a time J. J. took the reins in the "Follies," just after it started trying on. He withdrew, however, when Lee engaged John Murray Anderson to re-stage the show, Johnny not figuring.

Early activities of J. J. in the past have been in Shubert musicals and his son is figured to be his successor in that department. He has a year more to go at Harvard before securing a lawyer's degree, but it is now doubtful whether he will return to college, although having a year's leave of absence.

## OLDEST LI'L THEATRE GROUP NEEDS MONEY

Baltimore, April 16. Vagabonds, oldest little theatre group in the country, will fold at the current season, its 18th, unless the campaign that gets underway today (16) nets the needed capital.

Organization will try to raise the money by having 400 double subscriptions for next year's series of six plays, approximately \$4,000. Campaign scheduled to last 30 days and unless the amount needed is raised, club will dissolve, according to Chester Morrow, prey.

Group's own 200-seat theatre, with lease yet to run, was taken by the Vags three years ago on a four-wall basis. All interior equipment is property of the thespic group.

## TICKET AND UNION STRIFE HOPELESS

### Farnsworth Tells Unions

He'll Write Labor Clause Himself If They Can't Settle It by Wednesday (18)—Wittenberg, Pemberton Stick by Plans—Unions, Including Equity, Vs. Mgrs. on All Counts

### NO BOARD WANTED

Washington, April 16. Economic warfare in the legitimate theatre was threatened at resumed code hearings last week when, animosity over ticket and labor problems flared despite pleas for tolerance. Several factions fought bitterly about proposed amendments to the pact.

Serious impasse was threatened when labor chieftains refused to subscribe to arbitration and warned they will walk out if code sets up an industrial relations board. Equity, stagehands and musicians entered strenuous protests against the managers' plan to establish tribunal to pass final judgment on labor disputes, and challenge was accepted by leaders of managers' faction.

Ticket mess seemed hopeless, with Philip Wittenberg and Brock Pemberton sticking by their plans and brokers demanding continuation of (Continued on page 54)

## Jeritza's Prior Summer Contract Curtails 'Annina'

Shuberts will close 'Annina' at the end of the Chicago run Saturday night (21) and reopen it in New York next October.

Mme. Jeritza, starred in the operetta, forces the closing because of prior contractual obligations abroad. She leaves next week for Vienna where is set for a season at the State Opera. Shuberts had a hard time getting the show started hence the short five week season prior to folding away for the summer.

## BILL BRADY, JR., WIMAN BACK TOGETHER AGAIN

William Brady, Jr., and Dwight Deere Wiman are rejoining as a legit production firm. Duo was among the younger successful managers and while Wiman has been active since their split two seasons ago, Brady kept in the background, mostly.

This season Wiman teamed with Tom Weatherly in presenting the comedy stand-out, "She Loves Me Not." Weatherly also being associated with the Brady-Wiman office in the production of the several "Little Shows." First intimate revue of that name established the B. and W. firm, while differences over the past previous "Little Show" was the cause of their split.

While Wiman is currently occupied with the London "She," it is expected that another "Little Show" will be among the summer offerings with the rejoined B. & W. stamp.

Other musical show managerial duos who have separated during the past two seasons include Schwab and Mandel, Arons and Freedley and Schwab and DeSilva.

## Dick La Marr Sues Courtney Burr For Commish on 'Sailor Beware'

### Not in the Script

Stage hand at the Broadhurst theatre, New York, where "Men in White" is playing, was hurt during a performance last week and stage manager had to go out between curtains and ask whether there was a doctor in the house.

Audience thought it was a gag, at first. Play is laid entirely in a hospital and most of the characters are doctors.

Richard La Marr, agent formerly with the Max Hart office, has retained attorney Philip Wittenberg to represent him in action aimed to collect 5% profits of "Sailor Beware," the season's hits, the Lyceum, N. Y., which La Marr claims is due under a verbal agreement with Courtney Burr, producer. Proceedings filed against the Burr-Court Productions, corporate owner "Sailor," ask \$25,000 damages.

La Marr was reputed on road-way to have a piece of the show. His cordial relations with Burr are his reason for not obtaining a written memorandum of participation.

In the spring of last year La Marr says he proposed that Burr become associated with Jed Harris, who then had the script of "Sailor," which he figured was "right down my alley." Agent brought the pair together, he alleges, Burr agreeing to provide the backing for their proposed production activities. Although the deal fell through, Harris and Burr had provided that La Marr should receive 10% of the firm's profits in return for his promotional endeavors.

Burr later decided to produce on his own, but had not definitely selected any plays. He asked La Marr to luncheon, and at that time the agent says he suggested "Sailor Beware," rights for which he thought he could secure for Burr. La Marr says he then went to Harris, who said he was no longer interested in the play and was about to sail for London to look over "The Green Bay Tree," which he later presented over here. La Marr then induced Brandt & Brandt, play brokers, to turn the script over to Burr, although before that was accomplished La Marr avers he had to give the brokers a sales talk on behalf of Burr.

During the casting and rehearsals of "Sailor" La Marr was much in the picture, and there were a number of conversations as to his interests when and if the show clicked. La Marr claims that Burr assured him that, although he would not assume responsibility of the full 10% as promised in the deal with Harris, he would "take care of my end," or 5%.

After "Sailor" proved a surprising click and was piling up profits, La Marr on a number of occasions attempted to secure the money he claims due, he says. None of the contacts with Burr were successful, but there were several payments to him, amounting in all to \$475. This money was in cash, secured at the Lyceum box office on orders from Burr, with one payment made by Julius Harris, acting for the manager.

On the last occasion, when a settlement was sought, Burr offered to pay La Marr \$25 weekly for 52 weeks of the agent's stay. He claims he indignantly refused the "take it or leave it" offer. When counsel sought to settle the matter, the manager denied that the agent had any claim, explaining the payments to La Marr "because I wanted to stake him."

## New Title for 'Album'

"Life Begins at 8:40" is the new title for the Shubert revue that was to have been "Family Album." Ira Gershwin is credited with the novel title switch on Walter Pitkin's book, "Life Begins at 40."

David Freedman is writing material for the revue.

## FRANK MORGAN ON 'B'WAY

Hollywood, April 16. Jed Harris wants Frank Morgan for "Red and White Room," on Broadway this fall.

If Morgan can get a leave of absence from Metro he'll do the part.

## FREE CWA LEGIT COST GOVT. \$80,000

Government, through its employment relief arm, the Civil Works Administration, has expended \$80,000 on legit shows given gratis in the high school auditoriums of New York. Original sum set aside for that purpose was \$28,500. Despite CWA curtailment, 12 plays are scheduled for continuance through spring.

Scope of bookings has been extended and now includes Civilian Construction Camps in the Bear Mountain district. There are five such cantonments, one of the CWA shows being sent around the CCC 'circuit' weekly.

Money for the shows is entirely devoted to actors' salaries, so that the transportation and other expense entailed comes from allowance moneys on deposit in the several camps. Shows are met at Suffern, traveling thence to the camps in CCC trucks. Women members of the shows are quartered in a hotel, the men assigned to officers' cottages during the week.

## STILL NO DECISION ON 'CORNER' ARGUMENT

Status of additional claims for salary by members of the road show company of "Dangerous Corner" are still being investigated by a committee appointed by Equity's Council. Committee recently ruled on the question of whether "Corner" became a rotary stock show after closing a tour in Washington, decision being in favor of Wee and Leventhal, the managers. That automatically ended claims of the company for an additional weeks salary. Players, however, contended they were not compensated for extra performances during the tour.

In substantiation, players charged that letters were received by them from the management to the effect that a maximum and minimum salary was stipulated, regardless of the number of performances played weekly, the being an evasion of Equity's salary requirement for performances added to the regulation eight times weekly.

J. J. Leventhal vehemently denied the firm had sent any such letters and offered to give Equity \$6,000 if any could be produced.

Committee ordered the letters be shown, if in existence. Players aver that some agreements with W. and L. were made out to cover the ninth performance when playing Chicago and other Sunday stands. They explained that the contract of a \$100 actor was made to read \$89 and that the larger sum was paid regardless of whether the show played eight or nine performances in any one week.

# Legit Code In Deadlock

(Continued from page 53)

existing system. While Wittenberg outlined several modifications of his scheme, only one came from Shubert and Erlanger interests. This plan showed, but a few differences from present system. Brokers squabbled among themselves and fought back at theatre operators.

Conferences in the following two days failed to disclose means for establishing harmony, with Deputy Administrator William J. Farnsworth telling both labor-manager and broker-manager factions to get together during the next week and report their progress. NRA rep served notice on unions he will write the labor clause himself if they fail to work out details by Wednesday (18).

## Smith's Suggestions

Concrete suggestions for clearing up cut-rate problem came from Lester L. Smith, spokesman for stock managers' association, who proposed two amendments. First would make distribution of tickets entitling purchaser to seats with a small payment an optional plan unless pastebards clearly stated fee for service would be imposed; second would prevent re-cutting unless sign was displayed in lobby telling how cheaper ducaats might be obtained.

Major change proposed by Wittenberg consisted of elimination of former idea that tickets be distributed to agencies by a central bureau set up by Code Authority. Numerous less important alterations were presented. Shubert plan, described by William Klein, counsel, was essentially the same as method now used, but provides stiffer penalties and would require clubs to comply with code in order to get ducaats direct from box offices.

Broker contingent again failed to come forward with alternative program and contented itself with sniping at suggestions already under consideration.

Sharp attack on Pemberton and Wittenberg plans came from Klein, who raised the objection against the idea of discriminatory distribution among brokers. Adopting argument used last fall by Divisional Administrator Sol Rosenblatt, answer to pleas that book blocking be outlawed by film code, Klein protested that "no law can be put on whom we shall sell. It can say we can't sell below cost, but that's as far as any industry has gone. If laws can't tell whom you are to sell to, how can a code?"

## Off Over Police Fee

Principal beef of brokers was directed at proposals to levy a small fee on agencies to provide funds for policing the industry. "These fees were directed at cut-rate schemes and proposed speculation-remedies. Demands for right to transfer or purchase from other brokers were voiced again as major complaint against present control method."

As revised, the Wittenberg scheme would set up a broker bureau of three members named by the Code Authority and four by the government to enforce regulations and dish out punishment. Brokers would be forced to obtain licenses and post bond; bureau would fix service charges; theatres would allot tickets direct to agents; patrons would be entitled to receipts showing amount paid brokers; brokers would be assessed 1% of ticket value for expenses of bureau; license fee of \$25 for box office would be imposed.

Authorizing bureau to hand out penalties without right of appeal, Wittenberg proposed violators be fined up to \$1,000 or suspended for 90 days if theatres refusing to honor any tickets sold by a suspended outfit during period of sentence.

Brokers would be guilty of violation for: 1, operating without license; 2, selling at prices in excess of scales fixed; 3, possession of tickets to enforce regulations; 4, refusal to give receipt; and 5, payment of gratuity or commission to theatres contrary to code and regulations. Theatres could be punished for selling to unlicensed brokers or receiving gratuities.

## Shubert-Erlanger View

Contending he represents virtually all New York theatres still being operated by persons within the industry, Klein demanded that wishes of Erlanger and Shubert be given great consideration because of tremendous investment

involved. He maintained brokers are necessary, claiming 85% to 90% of Broadway audiences are from out of town and live in hotels.

Klein contended efforts to induce patrons to do business at the box office have failed and 'the theatre must rely on those brokers who have established an outlet by building up public good-will during the past 25 years and have become a conduit from the theatre to the public.' Said any plan preventing patrons from dealing with brokers is fallacious and will 'bring ruin.' Opposing gyp agencies, the Shubert lawyer said 'take away from the theatre its outlet and you're going to start the theatre on the 'down-road' again and unemployment on the up-road.' Added theatres he represents 'do not want to do business with speculators; they have been proven to gyp the public.'

Protesting the Wittenberg plan is cumbersome, Klein said plan is cumbersome and would not allow 'free play of tickets.' Contended a manager must have right to put ducaats where he wants them. Pemberton 'library' scheme would 'bring havoc,' discourage patronage, result in delay in seating, he said, noting English theatres with their systems have just as much trouble with brokerage problems as Americans.

Film code was given hearty pats on back when Klein called for creation of code authority 'with teeth' and said picture pact is a 'remarkable document' which should serve as pattern for code is unwieldy because code bosses lack power, he said, declaring that 'the only constructive good the Code Authority did was lost' when Washington refused to uphold its decisions in ticket cases.

Essence of Klein's plan was similar to present system retaining provision for holding 25% of seats at box office, continuing present premium limits and involving licensing by C. A. New wrinkle was penalty idea which provided for fines of not less than \$1,000, or three days, if not paid. C. A. could revoke license without appeal. Second offenses would result in immediate revocation. Brokers would have to agree in writing to these provisions in order to obtain a certificate to do business.

First paid by brokers was Edward C. Raftery (O'Brien, Driscoll & Raftery) of McBride's, who contended 95% of all ducaats sold by agents are handled by his firm, Postal and Tyson. These three agencies in last three years sold 2,322,750 pastebards at gross of \$12,514,086, he said. Paid \$674,596 in rent, with average employment of 217 persons and \$1,141,397 salary load.

## Raftery Wants C.P.A.

Raftery protested proposal to let C. A. examine brokers' accounts, said power should be delegated to firm of public accountants which would respect trade secrets. Called for resale, claiming brokers should be permitted to call on any source of supply in order to accommodate public. Kicked against any provision which would force brokers to contribute to administration fund.

'During the past year the theatre has staggered out somewhat,' Raftery asserted. 'I don't believe the industry can stand the heavy expense over the current expense they've got today. We have operated in red ink for the past four years and can't contribute a penny or pyramid our losses. I don't think we should be burdened by the expense of running up this code machinery.'

Bond cast to meet Wittenberg requirements would be excessive, McBride reps said, while proposed license fees are excessive. Pullman system is likely to go wrong, he added, relating experience on New York-Boston rail trip when, he said, 'I fail to see how any other plan changes the present plan except by objectionable features.' Raftery continued, urging postponement of new system until next season. Declaring question of gyping has been 'very much magnified,' he said ticket distribution has been better under code this season than at any time and that violations of the type now going on cannot be prevented.

Rivalry between the 'big three' and similar brokers cropped up when Henry Fowler, representing New York ticket brokers' association, said plans now advocated are like a 'big fish' eating a 'small fish' and a 'poor fish' eating a 'poor fish.' Challenging claims that McBride, Tyson and Postal-Leibang sell the major portion of pastebards distributed

through brokers, Fowler said theatres discriminate in placing tickets. Declared 'big three' disposes of 95% of desirable seats, on which they have a corner, and that they handle the major part of business and claimed club trade is more important than hotel demand.

Adoption of either Wittenberg or Pemberton plans would perpetuate monopoly, Fowler protested, and would put all penalties on brokers without penalizing theatres rationally.

Proposals to give either the C. A. or a subsidiary bureau final power to decide punishment was vigorously attacked, Fowler declaring ideas are illegal and violate the 'due-process' clause of the constitution. 'If a man's business is at stake there should be some tribunal that these offenses are tryable before which knows competent evidence,' he said. He nixed the idea of having trial by committee of brokers, and preferred having managers constitute a trial board with right of subsequent appeal.

Pemberton scheme, instead of preventing, would make possible buys, Fowler complained, and would revive and centralize this vice in the hands of a strong agency. Pointed out theatres can't sell tickets through the box office alone and insisted provision must be made for resale or transfer.

## Fowler's Johnson Check

Fowler displayed a check given Newman's by Gen. Johnson for tickets to 'The Loves Me Not,' but made the fatal admission that the General was soaked an \$3c service charge. Demand that this evidence stay in record was made subsequently by Pemberton.

Denying that brokers are responsible for all theatre ills, Fowler demanded 'clean slate' to revive the theatre and said managers should 'begin their house-cleaning from within' if they wish to revive patronage.

Trying to counteract Fowler, L. E. Bergman, representing the Erlanger exchange, introduced his own 'clean slate' by declaring 'personal broker' before asking that the present set-up be unchanged. Existing method is '95% perfect' and receipts have bounced 33%, he said.

Pemberton's library scheme was kicked by William McBride, who related England's dissatisfaction with mistakes and expense are serious weaknesses, McBride testified London is considering adoption of hard tickets and use of American distribution system. Noted that salaries of employees in London agencies are far below New York scales, said transactions are delayed by cumbersome system, and stressed that London business is over by 6 p.m. while greater part of Manhattan business is transacted in a hurry a few hours before curtain rises.

Protest against possible regulation requiring houses using cut-rates to advertise fact in lobbies was entered by Mathew Zimmerman of Public Service agency, who said practice would hurt their business. Related valuable financial aid of cut-rate outfit, noting how several productions had been financed after added employees and expenses.

Complaining that 'there have been no new ideas yet,' Pemberton attempted to clear up misunderstanding about his plan. Said he did not intend to have agencies issue orders on box offices, but to issue their own tickets. Would not cause confusion, he remarked.

Argument that public will not support low-priced productions—advanced by users of cut-rates, who said public psychology requires maintenance of \$3 and \$2.50 scales—was countered by Pemberton's remark that low-scale seats in Savoy Theatre cost \$1,000 business, while Wee & Leventhal, with throw-aways and similar devices, took in only half as much.

Constant overcharges are revealed in recent survey, Pemberton said in condemning present system and Wittenberg and Klein schemes and their elasticity and difficulty of enforcement. Ticket committee head said neither system would simplify customer relations and agreed partially with brokers' contention that resale should be allowed, but said commissions should be split.

## Union-Mgr. Scrap

The union-manager scrap including plenty of fireworks, including bitter dispute between Steve Cochrane, manager of local National, and A. C. Hayden, local musicians' leader; Dr. Moskowitz, Bill Elliott, and others. Both groups appeared inflexible as complaints

were hurled back and forth, with Farnsworth frequently bawling the gavel and ordering witnesses to stick to the subject and respect rules of procedure.

Presenting series of letters passed between stagehands and managers, C.A. speakers complained IA/TSSE has refused to consider pleas for revision of contracts, but commended attitude of Joe Weber A.C. leaders of Musicians' Federation for willingness to co-operate. Unions came back with argument that whenever efforts are made to cut costs, stagehands and musicians suffer first, and added that in lush days managers refused to consent to contract revisions. All union speakers protested creation of proposed arbitration board would nullify collective bargaining, which managers scoffed at.

Spearhead of union counter attack was Gen. Samuel T. Ansell, counsel for musicians, who admitted that certain industries and labor groups need 'discipline,' but contended they do not include either the stagehand or musician. Remarks were endorsed by heads of scenic artists, chorus and actors Equity, stagehands and other lesser union groups.

Remarking that proposal would vest final power of adjudication of labor disputes in a single board, Gen. Ansell said 'I don't think that it can be fairly denominated mediation, conciliation or arbitration. I do not agree that we need any supreme court of industrial relations or mediation board of any kind for musicians. The moment you create the power to pass judgment on labor disputes you have taken away the power of collective bargaining, the very basis of all free labor unionism.'

## 'Lacking Faith'

Affirming his support of the union, adding he is 'lacking faith' Johnson's organization, the retired army officer warned Farnsworth that steps under consideration will lead to destruction of organized labor and place American unions in same position as those in Germany, Italy and England.

'We have not benefited by this code. We have not put more men to work. On the other hand, this code has been used as an instrumentality for breaking down existing contracts,' he declared, terming Musicians Federation a 'powerful, dependable, trustworthy, law-abiding' union.

Challenge was thrown down when Gen. Ansell shouted 'It will be bad for the government; it will be bad for labor. 10% profit throughout the principles on which unionism is based. We cannot and will not consent. We must withdraw from the code and no longer be a part of it.'

Almost identical tack was taken by Elliott, who warned 'I'm forced to arbitrate I'm going to do like the other denigrators of the code and ask for something for those I represent.' Commenting that he has been forced on the defensive at every Washington conference, the IA chief said stagehands would call for general wage increase, 40-hour week and straight contracts. 'Notice that 10% profit throughout country will be asked also came from Fred J. Dempsey, secretary-treasurer, who protested managers have been trying ever since code was signed to 'take away our working conditions.'

'I am probably a little selfish,' Elliott admitted, 'but I believe in collective bargaining. I cannot go on record as saying I'm in accordance with the proposition.'

Warning that operating expenses of labor board would be prohibitive was given by Dempsey, while Elliott declared IA will not submit to letting a New York group handle cases in other cities. Both officers emphasized that the IA is built on theory of local autonomy and said each local would have to decide for itself.

## Casey Wants No 'Outsiders'

Refusal to permit international officers settle the matter was voiced by John F. Casey of New York Local No. 1, who said present system of negotiation has worked perfectly for 47 years, and maintained there is no need to bring in outsiders to settle industrial disputes. 'This code hasn't put one man to work or given one bit of assistance,' Casey said, testifying that only 321 of 1,600 members of his union were employed at the peak of the current season. 'We settle our own differences. We are the thing the NRA is afraid of. You are experienced and trying. We have done it for 47 years. When you try to put arbitration in a situation of this kind I'd stop and think.'

Terming the idea 'staggering,'

Frank Gillmore, advised Farnsworth that if the managers' proposal is adopted 'it will be my sad duty to recommend to my board of governors that Equity withdraw from the Code Authority.'

Equity leader said actors have earned their advantages 'through arduous efforts and strikes and said 'we cannot and will not submit to any board with plenary powers who has the right to take from us what we have earned by sweat and blood.'

Union defiance drew fiery retort from Dr. Henry Moskowitz, who derided the idea that arbitration is 'inconsistent with collective bargaining,' and said that the system has benefited both workers and employers in other industries. 'If it's inconsistent with the principles of organized labor, why has organized labor tolerated arbitration in some of the most important industries?' he queried.

Countercharge that unions have clubbed managers into unfair agreements was made by the C.A. leader, who said 'sometimes when we yielded, it was the yielding of weaker persons to force.' Said that 'usually the strong body takes advantage of its position and calls it collective bargaining,' and charged that where parties are not equal in strength 'it is difficult for the rule of reason to prevail. In this industry the manager is the underdog.'

Unions have failed to co-operate or respect pledge to try and help cut burdensome production costs, Moskowitz testified, presenting sheaf of letters from theatre effort to arrange for negotiations and reviewing attempts to work out agreements with stagehands. Stressed that Joe Weber kept pledge and agreed to contract vision in nearly every case.

'What co-operation have we got?' Moskowitz asked. 'They have preferred to pick us off one by one. When we have yielded because of our weakness and impotence, they called it collective bargaining. A period of nine months we've been trying to get some relief. We've been trying to negotiate for collective bargaining.'

## Dempsey 'Big Stick'

Manager-union animosity was revived by Milton R. Weinberger, counsel for League of New York Theatres, who complained Dempsey was threatening to use 'the big stick,' and charged musicians went into code with their fingers crossed.

Pleas for equal representation for managers on C.A., noting that in many industries no labor representatives participate in code administration. The stage is the only industry where 'labor sits on a high throne with a majority of members,' he said, warning that 'we meek managers won't inherit any thing unless you follow Gen. Johnson.'

Sparks flew between A. C. Hayden, local musicians' union head, and Cochrane when latter charged he had been 'tricked' into signing a burdensome contract and said he was now 'dominated' by musicians for years. Hayden asked if Cochrane read the contract with his eyes closed and shouted that he had agreed to a reduction in the National orchestra when Cochrane kicked. Pair was told to do their 'collective bargaining' as Farnsworth rapped for order.

## Engagements

Percy Waram, Jean Esther Dale, 'Picnic,' the Moon Peggy Drowne,

Rise, Clement Wlichenick and Margaret English, 'The Lady from the Sea.'

Dodson, Mitchell, Jack Dale, Ray Teague, Gene Mc Brown, Susie Sutton, Arthur Bruce, 'Stevadore.'

Cora Witherspoon and Gertrude Flynn, 'Big Saw.'

Kathleen Montgomery, Ivan Trelan, and Charles Latte, 'Pursuit of Happiness' (London Co.).

Julia Barker, 'Ziegfeld Follies,' Sally Starr, 'Broadway Interlude,' Claire Carlton, 'One More Honey-moon.'

Fred Leslie, 'Picnic.'

Jay Fassett, Franc Hale, Horace Casberry, Carleton Young, Eric Kalkbrenner, Walter O. Hill, 'Late Wisdom.'

Estelle Jayne, 'All the King's Horses.'

Rome Bohnen, Rose Kenne, Mir Hone, 'Lady From the Sea.'

Helen Marshall, Clayto 'Beggar's Opera.'

Billy House, 'Horseplay.'

Nicholas Joy, 'No More Ladies.'

Neil O'Malley, 'Stevadore.'

Joanna Ross, 'Picnic.'

Charles W. Hinton, 'Lady From the Sea.'

Bryant Washburn, 'Memory' (Biltmore, L. A.).



# 'Annina' Disappoints at \$3.85 Top In Chi, \$12,000; 'Hour' Ups to \$8,000

Chicago, Ill.  
During the past three years the legit managers here have gradually educated people to stay away from theatres. They did their work well. So well, in fact, that it seems folly to try to tempt \$3.85 per seat from the public. Due mostly to the price 'Annina' is taking a brutal brodie at the Grand Opera House.

Question of legit prices seems settled with the dive of 'Annina.' And demonstrated by the opening of 'Affections Ltd.' at the Studebaker tonight (16) at 75c top. Range for this stock company will be 25c, 50c and 75c. This week away with cut-rate ticket gang which was selling tickets stamped \$1.50 for half price.

'Shining Hour' is showing signs of life at the Selwyn. Perked up nicely and will go into the profit section without any trouble. 'Richard of Bordeaux' comes into the Erlanger tonight for a two-week stay under American Theatre Society auspices.

Estimates for Last Week  
'Anni', Grand (M-1,207; \$3.85) (2nd week). Just a fortnight for this one. Mme. Jozza is trying hard but it's no go. That steep top price is scaring them away. Under \$12,000 for the opening session, but below \$10,000.

'Elizabeth Sleeps Out', Studebaker (C-1,250; \$1.50) (12th and final week). Had a good long run as the first of the Horace Sistrar stock ventures. Went from top of \$3,500 to \$1,800 minimum. 'Affections Ltd.' now in as second on the stock season; play was formerly known as 'The Alarm Clock.'

'Shining Hour', Selwyn (C-1,040; \$2.20) (3d week). Picking up trade on good reports. Price right also for the better shows. Conrad Nagel and Violet Henshaw comes counting. Up to \$8,000 now, very okay.

'The Curtain Rises', Cort (C-1,100; \$1.50) (14th week). Will make it 16 weeks and call it a run. 'Big Hearted Herbert' next on the Wee and Leventhal list. Around \$2,000 and still on the right side.

'Richard of Bordeaux', Erlanger (D-1,318; \$2.75). Opens tonight (16) with subscription backing.

Other Attractions  
'Girls in Uniform', Blackstone. Going along on low cost hookup for non-pro show. May stick until the Fair gets going.

## MINNE. GIVES HAMPDEN \$8,000 IN 4 SHOWS

Minneapolis, April 16.  
At \$2.50 top, plus tax, Walter Hampden in repertory got around \$8,000 for four performances at the Metropolitan. Balcony and gallery were capacity and the floor two-thirds to three-fourths filled at each performance.

It was the first legit road attraction here in several months and one of the few this season, which it probably will wind up.

Lincoln, April 16.  
Walter Hampden doing 'Servant in the House' for the mat and 'Richelleu' for the evening show in his day here at the Liberty was the first of the roadshow units to take on the scarlet flush at the b.o. In after Cornell had soaked the till with some coin that was optimistically expected. Hampden's brodie on his mat and was only fair in the eve.

Understood take was just over \$2,000.  
Eva LeGallienne is next and last, doing 'Hedda Gabler', April 23, one show. Florence Gardner is the local handier.

## Future Plays

'Come What May', by Richard Flournoy, being produced by Hal Skelly.  
'Late Wisdom', by Nathan Sherman, to be produced by Mark Newman.  
'Love Kills', by Ida Lublinski Erlich, to be produced by the author.

Orchid Sacred, by Fred Breeden, produced by Harry Cort and Charley Abramson.

## Seattle Not S. H. For Dollar Opera

Seattle, April 16.  
Dollar opera for Seattle isn't so hot, judging from advance sale to date.  
San Carlo's Grand Opera company opens for week at the Civic, April 23. Sale only fair thus far.

## 3 Boston Openings

Boston, April 16.  
Three openings give this weekend an unusual spurt of life. Saturday evening (14) 'The Moon Rises' opened at the Shubert, being Lehar's very old 'Gypsy Love' done over as to dialog and lyrics. But both latter need more tinkering to get tang. Revival stays here two weeks, and is then supposed to go to New York.

Tonight, Margaret Hewes offers world premiere of 'Potter's Field,' Paul Green drama of negro life in South, with Negro cast at the Plymouth. Program has been billed as a symphonic play of the Negro people.

At the Hollis this evening Wee & Leventhal show Pauline Frederick in 'Hien Majesty, the Widow.' Coming is Walter Hampden for one week at the Colonial, May 7, in a repertory of four plays, 'Hamlet,' 'Macbeth,' 'Richelleu' and 'The Servant in the House.'

## 3 of 4 L. A. Legits Finish Out of the Red; O.&J. \$10,300

Los Angeles, April 16.  
The four legits functioning last week didn't fare so well, although takes in three instances were sufficient to take care of all expenses and leave a little over.

Olsen & Johnson's first week in the locally produced 'Take a Chance,' at the Mayan, was somewhat of a disappointment, with the comicos figured to hit an easy \$15,000 on all stages, but winding up the initial seven days to around \$10,300.

Alice Brady wound up two weeks in 'Biograph' at the Biltmore, running about neck and neck with the first stanza. Show moved on to San Francisco, where hope is held out it will stay three weeks.

'Men in White' continues to average big at El Capitan, with another week certain after the current period.  
One week was plenty for the first American presentation of 'Rob Roy,' and the Scottish drama folded at the Hollywood and Music Box after Saturday night.

Estimates for Last Week  
'Biograph', Biltmore (2d week) (C-1,656-\$2.75). Two weeks proved disappointing to producers, who figured an Alice Brady draw. Final stanza around \$8,000. House goes dark until end of month when Helen Morgan moves in with 'Memory.'

'Men in White', El Capitan (5th week) (D-1,671-\$1.65). Clicking along steadily, this Henry Duffy production garnered around \$4,700, plenty okay.

'Rob Roy', Music Box (1st week) (O-965-\$1.10). Out and out flop, with the take not reaching the \$800 mark on the week. To the storehouse.

'Take a Chance', Mayan (1st week) (M-1,492-\$1.65). Olsen and Johnson show has started to build and outlook is for improvement next week. With \$10,300 for initial seven days, there wasn't much profit, but show managed to keep out of the red.

## COOK PLAYERS' SOCKO BALTO WEEK AT \$5,200

Baltimore, April 16.  
Notwithstanding heated competition on all sides, legit stock was strongly last week. At Ford's, at 85c top, the Charles Emerson Cook Players pulled out with a sweet \$5,200 on b.o. 'Men in White' after a smashing \$8,000 initial session.

Currently, 'The Pursuit of Happiness,'  
Pauline Frederick in 'Her Majesty, the Widow' did around \$4,000 for Wee & Leventhal at the Maryland at an ace top, plus 40c 'court' and 10c 'mat' for a later 'lucky' 'Queenie Smith' in 'Every Thursday.' 'Double Door' was originally sketched, but mid-week switch was made because Thursday was too late by name, and firm figured succession of b.o. luminaries would groove its play series more quickly. 'Door' opens next week.

Three-day season of Met Opera at Lyric stood 'em back to the wall, per usual. Session turned bit of a profit, and works 12th consecutive year the guarantors did not have to dig.

## Shows in Rehearsal

'Love Kills' (Percival Vivian, 1755 Broadway, 'Milky Way' ('Cheese Champ'), (Harmon and Ullman), Cort.

'Come What May' ('The Hopeful'), (Hal Skelly).

'Picnic' (Arthur Beckhard), Barrymore.

'These Two' (Casey and tie), (Hal Hubert hotel, 'Jigsaw' (Theatre Guild), Guild.

'Lady From the Sea' (Nat Zatkun), Little.

'I Myself' (Pearson and Baruch), National.

## 'BAY TREE' WOW \$8,000 IN PHILLY

Philadelphia, April 16.  
ree legit houses open last week and good trade in two of them, although nothing sensational.

'My Maryland', playing the Forrest at a \$1.50 top, started tamely but came back with a rush later in the week, with \$11,500 reported and a good sale for this week. Next Monday (23), 'The Moon Rises' (Lehar's 'Gypsy Love' rewritten) comes in at same scale, and other operettas are planned if trade warrants.

Broad fared very well with 'The Green Bay Tree' after a disappointing start. Last week, its second, saw \$8,000 in the till. Erlanger, on the other hand, didn't make out so well with 'The Party's Over,' although it was held for its second scheduled week \$5,000 reported.

Lenore Ulric is current at the Broad in 'East of the Sun.' Next week she'll do 'Pagan Lady' and then, maybe something else. Erlanger gets 'The Second Man,' with Bert Lytell, next week.

Estimates for Last Week  
'My Maryland' (Forrest, 1st week). Result of steady climbing after start is \$11,500. Okay for a \$1.50 top. Two weeks only.

'Party's Over' (Erlanger, 1st week). Bad notices and not the biz that this cutting, 40%-pass tax was getting, \$5,000. The week is last and then 'The Second Man.'

'Green Bay Tree' (Broad, 2nd week). Went out to a whale of a trade, \$8,000 in the till. Second and final week. 'East of the Sun' current.

## 'Rich. of Bordeaux' Ends Pitt. Season With \$5,500, Brutal

Pittsburgh, April 16.  
Legit season wound up here in anything but a blaze of glory, with 'Richard of Bordeaux' at the Nixon taking it plenty on the chin at \$5,500. Road isn't just dead. Last couple of sessions here would indicate that it's positively petrified.

Everything was in favor of 'Bordeaux,' too, but they wouldn't go for it. Notices were little short of raves, publicity breaks before and during the engagement exceptionally generous and the King's star, was hailed to the skies, but the mob simply wouldn't come. Got the usual Nixon opening, which means a full lower floor, but after that it was brutal.

Nixon is dark the first three days of this week but relights Thursday night (19) for four performances of University of Pittsburgh, 'Cap and Gown' Clive's revue, 'Hello, Again.' After that, there's a succession of amateur rentals which will keep the house going until around the end of May.

## Chi 'Affections' Cast

Chicago, April 16.  
After being set for the top spots in 'Horace Sistrar's' second-stock production, 'Affections, Ltd.', both James Spotswood and Percy Hiett won't show. Play ran in New York under the tag of 'The Alarm Clock.'

Complete cast of 'Affections' has Jimmy Billings, Oscar O'Shea, Phillips Dakin, Frank McCalla, Walter Wilson, Frances Sutherland, Sidney Slon, Frances Kennedy I, Frances Kennedy II, Marie Swanson and Beverly Younger.

# B'way Legit B.O. Takes Big Dive; Plenty of Alibis, State Tax Worst

Reaction to Easter week's flourishing business was apparent all along Broadway last week, with very discouragingly added performances, the decline in grosses was more than expected. As usual showmen looked for reasons, finding some tangible answers:

It was known that New York was packed with visitors and it was apparent that they had dispersed. Locals who entertained guests were likely weaned of stepping out, which might explain weakness early in the week. Late winter and spring brought in no real clicks at all to date. Broadway still fresh success to come up the pace in all seasons.

Probable leading factor in last week's slump, however, is indicated to have been the New York state income tax period, deadline for which was Monday (16). Percentage of tax for the average citizen is 1%, nearly as much as the federal tax. State levy was boosted by decreasing the exemption and adding a 1% emergency tax which had to be put on the line in full. It is the first time the state tax figured so importantly.

Two leaders, 'As Thousands Cheer,' \$26,500 and 'Dodsword,' \$23,000, had not really affected last week, but grosses for nearly all other shows were under the normal spring level, some figures diving. 'Faded-Red Casin' varieties' did well enough at night, but afternoon attendance was very weak. It folds Saturday.

'They Shall Not Die' closed at the Biltmore Saturday night. 'The Perturbed Lady,' Ambassador, 'Peace on Earth,' 44th Street and 'Four Saints in Three Acts' took the veil. Latter were repeats and then, maybe something else. Erlanger gets 'The Second Man,' with Bert Lytell, next week.

Next week 'The Mikado' will take the boards for the second time at the Majestic. New shows listed below, but without definite bookings are: 'Late Wisdom,' 'I Myself' and 'Every Thursday.'

Estimates for Last Week  
'Ah, Wilderness', Guild (29th week) (CD-914-\$3.30). Eased off with field last week but in the money with the gross quoted over \$10,000.

'All the King's Horses', Imperial (12th week) (M-1,458-\$3.30). Moderate grosses but grossing steadily better, even break; takings last week about \$9,500.

'Are You Decent?', Ambassador (1st week) (C-1,166-\$3.30). Presented by Bannister and George L. Miller; written by Crane Wilbur; opens Thursday (19).

'As Thousands Cheer', Music Box (29th week) (D-1,000-\$4.40). Revue smash out in lead last week, with last week's gross estimated around \$26,500.

'Big Hearted Herbert', Biltmore (16th week) (C-991-\$2.75). Expected to last through season and is a summer possibility; moderate grosses but profitable, over \$9,000.

'Broadway', Biltmore (1st week) (CD-1,057-\$3.30). Presented by Teddy Hammerstein and Denis Du For; written by Achmed Abdullah; opens Thursday (19).

'Dodsword', Shubert (8th week) (CD-1,387-\$3.30). Dramatic leader has paid off production nut and is aimed for big net; rated around \$20,000, unable to be released in New York downward trend.

'Follies', Winter Garden (16th week) (R-1,483-\$4.40). On somewhat but finished strongly, with gross estimated around \$25,000.

'Her Master's Voice', Plymouth (26th week) (C-1,042-\$3.30). Run comedy off, but still profitable, with last week's gross estimated around \$8,000.

'House of Remsen', Miller (3rd week) (CD-944-\$2.75). Costs little but is getting it; last week about \$2,500, but hold steady.

'Mary of Scotland', Alvin (21st week) (D-1,387-\$3.30). Only 'Dodsword' topped takings among the drama leaders; this former leader grossed \$20,000.

'Men in White', Broadhurst (30th week) (D-1,118-\$2.75). Expectant of lasting until June 1, when picture version will be released in New York; estimated around \$10,000 last week.

'Moor Boon', Playhouse (3rd week) (D-896-\$3.30). Bronte drama getting a slow draw; moderately paced but may improve; last week approximately \$7,000.

'New Faces', Fulton (6th week) (R-990-\$3.30). Intense revue making some profit at moderate grosses; last week off; \$8,500 approximated.

'No More Ladies', Morosco (13th week) (C-961-\$2.75). Dipped to around \$10,000, but affords near profit; should be summer holdover.

'One More Honeymoon', Little (3rd week) (C-530-\$2.75). Using two-for-one ticket; small cost show estimated getting around \$2,000.

'Pursuit of Happiness', Avon (25th week) (C-83-\$2.75). Slipped to about \$4,500, but engagement slated through May with London date to follow.

'Roberta', New Amsterdam (22nd week) (M-1,717-\$3.30). Musical surprise hit, slipped after record Easter week; but very good money at \$24,000 last week.

'Sailor Beware', Lyceum (30th week) (C-1,423-\$3.30). Lower prices now range to \$2.20; business for early hit off, but said to be profitable; around \$10,000 last week.

'She Loves Me', Rich St. (26th week) (C-1,413-\$2.75). Should hold over through summer; off like most others last week to about \$15,000.

'The Perfumed Lady', Ambassador. Withdrawn Saturday (14) as expected; about five weeks; touring.

'The Shattered Lamp', Elliot (5th week) (D-874-\$2.75). Cut rate deal, extends to this week, but Nazi drama getting small money; estimated under \$3,000.

'The Shining Hour', Booth (10th week) (D-708-\$3.30). Holds steadily profitable pace; reaction after holiday still okay at around \$9,000.

'The Wind and the Rain', Ritz (12th week) (C-918-\$2.75). Moderate coin right along, but some profit; cut-rated, with gross approximately \$5,000.

'They Shall Not Die', Royale. Withdrawn Saturday; played eight weeks; attracted attention but ended in red.

'The Back Road', 48th St. (30th week) (D-969-\$3.30). Not much change from pace previous to Easter; takings around \$9,000, excellent.

'Wide Insurance', Barrymore (2nd week) (C-1,095-\$2.75). Opened middle of last week; notices mild and so are chances to last.

'Yellow Jack', Martin Beck (7th week) (C-1,214-\$2.75). Final week; dropping to around \$7,000 last week notice went up; spotty attendance.

Other Attractions  
'Stevenson', Civic Rep theatre (14th Street); written by Paul Peters and George Sklar; presented by Theatre Union; opens Wednesday (18).

'Casin Varieties', Casino; some changes in bill and people; listed to stop this week.

Gilbert and Sullivan revivals, 'The Pirates of Penzance' and 'Trial by Jury'; business good.

'Peace on Earth', 44th Street; taken off Saturday (14); uptown repeat stopped.

'Four Saints in Three Acts', Empire; also closed Saturday; repeat another flop.

'The Drunkard', American Music Hall; revival.

Grand Opera, Hippodrome; pop prices.

Grand Opera, pop prices.

Berkshire Playhouses  
Yank Play Repertoire

Stockbridge, Mass. April 16.  
Repertoire of American plays instated of the customary stock program will be presented at the Berkshire Playhouse, opening its seventh season July 2.

One play each by Marc Connelly, George Kaufman, Philip Barry, Sidney Howard, Eugene O'Neill, Paul Green, George Kelly and Maxwell Anderson will be included in the regular eight-week subscription season.

According to F. Cowles Strickland, director, new plays will not be eliminated, but will be added for a possible one or two-week extension.

## ROCHESTER STOCK'S 'LIVES'

Rochester, April 16.  
Emily Graham added to the Lyceum Players for 'Private Lives.' Others in the cast will be Richard Hale, Elaine Temple, Florence Shirley and William Whitehead.



## Itinerant Street Fair with School-on-Wheels for Kiddies Best Bet in Paris Show Biz

By ROBERT STERN

Paris, April 8. By far the biggest and most ceaseless amusement event in Paris this spring is the Foire du Trone, monster street carnival which fills up the Cours de Vincennes, a mile long and about 300 yards wide. It is to last a month.

No depression can cramp these Paris street fairs, which provide the recreation of the real people of Paris. There is always one going on in one quarter of the town or another, and the troupers, butchers and proprietors of the various concessions live in covered wagons and move from one section of town to another, camping on the street where the fair happens to be taking place. City has provided a school on wheels for the kids of these concessionaires.

Foire du Trone, also known as the gingerbread fair, is the biggest of all of them and brings in a number of attractions from out of town. Its size is partly due to the fact that it takes place at the East End of town, where the crowds are thickest, and partly to its appearance at the beginning of spring. Easter Day the carnival made a killing.

**Name Tradition**  
Name Gingerbread Fair comes from the tradition that hunks of gingerbread, baked in the form of little pigs, are sold at this fair. Swell thing for a boy to do is to blow his girl to one of these pigs, with brown gingerbread bodies and pink sugar snouts. Girl picks out the pig that looks the best to her, and the butcher writes her name on it in sugar, then and there. Big tradition comes down from the middle ages, when there was a pig market at this spot.

Name Foire du Trone comes from pre-revolutionary name, Place du Trone (Throne Square) of the Place de la Nation, which is at one end of the mile-long carnival grounds. This has heavy significance this year, with revolutions threatening, for in 1793, during the Reign of Terror, when beheadings were the thickest, they moved the guillotine down to the Place du Trone to get it out of sight of the West End crowds. Place was outside of Paris limits at that time.

**Squawking on Take**

Despite crowds of thousands that flock daily to the carnival, squeal is arising this year that actual cash intake is less than usual. This is only relative, however, since other Paris amusements are suffering much more. Yet the owners of the most popular stands—wheels of fortune at which the prizes are two-pound bags of sugar or bottles of wine, because gambling for money is forbidden—complain that kibitzers are more numerous than players. Every kind of movable outdoor attraction ever invented is used here: Ferris wheels, ticklers, auto races, shooting galleries, very popular because French universal military service makes the boys proud of the way they have learned to handle the rifle; medical wax museums, hootch dances (old style), dwarfs, women gorillas, child lifters, iron jaws, Indian fakirs who speak Persian argot, and two-headed boys.

First-class acrobatic numbers are occasionally seen, and some of the finest acts to come out of Europe originate in these street fairs, whose people are generally 100% trouper.

## HOYTS IMPORTING ACTS; FULL SEASON

Sydney, March 19. First vaude acts to play Regent, Strada, from overseas include, Elsa Straly, Leon & Lucette, and Clarie Collins. Following Sydney, acts will tour the entire Hoyt circuit, covering a period of several weeks. Charles Munro, g.m., stated that good acts will find ready booking in Australia providing salary conditions are reasonable. Hoyts will play acts in all of its act city houses, with the possibility of a full season over the next chain.

## FREE FRENCH WINE!

Too on Hand So It's Being Given Away at Paris Fair

Paris, April 8. Four hundred thousand bottles of wine will be given away free in the wine producers' section of this year's Paris Fair, an annual industrial and agricultural exhibit.

Reason for the generosity is that French wine, especially cheaper grades, is still a glut on the market, despite opening up of America. Trade thinks it is better to give away wine to stimulate business than to cut prices. Paris American colony will attend fair as a unit to get theirs. Fair runs May 9 to 24.

## Il Duce Bans Opera After Public Finds It Too Modernistic

Rome, April 7. Mussoli showed his dictator's hand in the domain of the theatre by forbidding further performances of the new opera by Malipiero with libretto by Pirandello. Opera, 'The Fable of the Changeling Son' had a spectacular flop at its opening.

Critics are not in agreement as to opera's merits, but it is obviously an attempt along new lines, and contrasts violently with Italian operatic tradition, which is the headache. Elegant first night public at the Royal Opera House here, which included the Duce, the Crown Prince of Italy and all the Roman aristocracy bore with the new work in patience until the third act when the tempo was let loose. Catechisms, whistles, groans, moans and rattling of keys were heard all over the house. The Duce, sitting retired in the shadow of a box, watched the pandemonium amusedly. Crown Prince got up and left before the end of the show, whether in displeasure with the opera or the public no one knows.

Pirandello frantically applauded from a box, while Malipiero from another box hook his head at the antics of the public.

Duce told the opera management not to repeat the opera until the memory of the first night had been forgotten. Piece may be given another chance later in the season, however.

## 2 LONDON SUBURBAN THEATRES GO VAUDE

London, April 8. Two more important theatres in suburban London are going over to vaudeville. They are the Hippodrome, Golden's Green, and the Streatham Hill, Streatham.

Houses specialized in playing pre-West End productions, and were booked by Parnell & Zeitlin for years. Latest bookers were Howard & Wyndham, but difficulty of getting shows proved too much of a headache.

Policy will be twice ni and opening date is May 21.

## 'Juno' Flops in Vienna

Vienna, April 5. 'Juno and the Paycock' was a flop here. First play to open at the Raimund Theatre after martial law in Austria was ended.

Play folded, after three performances, grossing \$100, first night, \$30 on the second and \$25 the third night.

This is the first negative record for O'Casey on the Continent.

## 'Sinjin's' New Play

London, April 8. St. John Ervine has finished new play called, 'People of Our Class.'

Author describes play as very English.

## 2 Comedie Francaise Fires; Little Damage

Paris, April 8. Fire broke out in Comedie Francaise two days running last week, but brass-helmeted Paris firemen dashed to the scene both times quickly enough to prevent much damage.

First blaze took place in dressing room of Marie Bell, has been out of town for two weeks. Attributed to short circuit in actress' radio set, which she had left plugged in on departure. Marie Bell is one of the Comedie Francaise troupe who does mostly screen work, and is now appearing in Sarah Bernhardt's legit role in a talking version of Sardou's 'Fedora' at the Paramount.

Second fire took place in a small office on second floor.

## Shochiku Cancels Five-Week Booking Of H. Bellit Revue

Tokyo, March 23. Chief booker for Shochiku Theatrical Co. took a trip to Shanghai, caught 'Hello, China,' Henry Bellit Co. revue, and cancelled its five weeks of time.

Understood, Shochiku forfeits round-trip tickets for the entire company, which it advanced.

**Marcus Show**  
A. B. Marcus Show is still doing well. Played to 146,000 persons first three weeks, two shows a day, gross averaging \$25,000 a week. Only one night show since first week failed to sell out and that was claimed due to weather.

Company will stretch the Tokyo engagement to six weeks and then play Nagoya and Osaka under auspices of Shochiku.

Police stepped in and stopped the Yokohama Hotel New Grand cabaret after three nights. Talent was all foreign. Police claimed entertainment set a bad moral precedent.

Newspapers in New York last week carried stories to the effect the Marcus show had been ordered to leave Japan, government there not extending visas of the troupe. Company will go on to China.

## BERLIN OPERA HOUSE TAKEN OVER BY REICH

Berlin, April 7. Municipal Opera House, position of which was described as none too rosy of late, has been taken over by the Reich. Dr. Goebbels announced at a meetings of the entire artistic and technical staff of the house. The Reichscabinet has granted necessary funds.

Under its new title of 'German Opera House,' the management will be controlled by the Ministry of Propaganda. After redecoration house is to open September 15. Wilhelm Rode, opera singer and for some time member of the staff, has been appointed intendant.

Competition between this house and the State Opera in the city receives a new angle. Latter belongs to the Prussian State and hitherto held the artistic lead uncontestedly.

## 2ND SOVIET THEATRE FESTIVAL SEPT. 1-10

Moscow, April 1. Second Soviet Theatrical Festival is scheduled to be held in Moscow Sept. 1-10, program to include opera, ballet and drama in 12 different theatres.

Shostakovitch's new opera, 'Katerina Izmailova,' the new ballet 'Flames of Paris' and 'The Lady with Camellias,' a new classical production by V. Meyerhold, are included in the program. An additional program is being drawn up for foreign tourists who will be desirous to see two shows each day.

Simultaneously a musical festival will be held at Leningrad.

## Meller Revue?

Madrid, April 7. Reported that Luis Calvo, producer, has signed Raquel Meller to star in a musical revue for a farewell tour of Spain.

Following the Spanish tour, the company would move on to France.

## B. B. C. Paying Palladium \$2,500 For Air Rights to Command Show

### NO UPHOLSTERY

Fischer Picking Only Skinny French Gals for U. S. Trip

Paris, April 7. Girls in Jacques Charles' 'C'est Paris,' French unit for Chicago Fair, will have that old slim silhouette, if Clifford Fischer of the local Morris office has his way.

Fischer is crossing the current trend by picking them so the bones show. Result is that most of the applicants to represent pure Parisian talent in Chi are Russian, German, Polish and Hungarian, for who ever saw a skinny French chorine?

Natural tendency toward upholstery here is getting a big boost through the Mac West fact, which is only just getting the beauty specialists to the point of writing to the newspapers, Maurice de Waleffe, greyhaired and plump connoisseur who picks 'em in French beauty contests, is hailing Mac as at last countering the nefarious influence of Garbo and Dietrich.

## Palladium's \$10,000 Cotton Club Revue Direct from Harlem

London, April 7. For the month of August the Palladium will depart from its regular vaudeville policy by presenting the entire Cotton Club revue, direct from New York, for four weeks. Theatre will pay \$10,000 a week for the show. After the month of August, a condensed version of the show will have a four weeks' run at the Paramount houses, to be followed by a similar engagement of four weeks over the Hyams circuit.

These two engagements are on a percentage basis and were booked by Foster's agency. An orchestra is included in the show, but undecided whether the Mills Blue Rhythm band or the Fletcher Henderson combo.

C. B. Cochran was also interested in the C. C. revue, but the Palladium, in view of having previously booked the Ellington and Calloway combos, through Irving Mills, who is also sending over the Cotton Club show, got the preference.

## 'MEN IN WHITE' SOCK BUDAPEST LEGIT HIT

Budapest, April 8. 'Men in White' at Vigaszinhaz is the best production seen here for a long time and the first uncontested hit of the season at this theatre.

First-rate staging and direction are largely responsible for the success. Excellent cast, with Arthur Somlay scoring another triumph in the part of Professor Hochberg and a young actor, Istvan Somlo, cast only in minor parts up till now, making himself conspicuous by capital rendering of the character of Dr. Ferguson.

## MODERN ARK

Sarassani's circus From Europe to S. on One Boat

The Hague, April 7. Sarassani's circus is billing its last performances in Rotterdam and getting ready to move to South America. A 20,000-ton Dutch tramp steamer has been chartered for the trip and is being prepared to take the mixed cargo aboard, which will make it look like Noah's Ark.

This is Sarassani's second trip to Latin America; former visit was made on two German ships.

## Vienna Production of Posthumous Jerome Play

Vienna, April 4. Jerome K. Jerome's posthumous mystery play, 'The Soul of Nicholas Snyder' will open here at the Theater der Junger end of this month. Wolfgang Heinz will produce.

Play was shown for the first time in Germany at Nuremberg in 1928 and since throughout German provinces and in Switzerland. German adaptation is by Erich Glass.

London, April 8.

Growing friendship between George Black, of General Theatres Corporation, and the British Broadcasting Corporation has resulted in the arrangement to broadcast the annual Royal Performance at the Palladium May 8. Show is in aid of the Variety Artists Benevolent Fund and Institute.

Due to unfriendliness the program was not relayed last year.

Understood B.B.C. is paying \$2,500 for the broadcast, which is biggest money ever paid by this organization for any broadcast. Money is to be handed over by the Palladium management to the fund for which the show is organized.

### Road-House Chai

Gordon Hotels, which owns the Debenhams and Grayfriars hotels, and of which Francis Towle is head, has bought the Great Foster hotel, Egham, which is 20 miles from London. Hotel is one of the English historical spots and was once the home of Queen Elizabeth. It is being turned into a high-class roadhouse to be to feature imported attractions. Opening attraction is Sibyl Bowan.

Same management is looking around for several spots within close proximity of London, and expects to have a string of roadhouses before the end of the year.

### Harris into de

Jack Harris and band go into the Cafe de Paris April 19. Band, which comes from the Moneigneur restaurant, will act as relief to Roy Fox.

Martinus Poulsen, head of the Cafe, is confident London's niteries are in for a very prosperous summer, and feels with his recording and vaudeville dates Fox will need support.

### Southern Out

Lewisiam Hippodrome, which John Southern took over from the Loughboro Theatre, began operating as a vaudeville house, has changed hands after a fortnight. Southern is out, he and his co-directors having lost around \$10,000.

Opening bill had Cleely Court-nidge headlining and grossed around \$8,500, but overhead was nearer \$100. Next week with Florence Desmond headlining, grosses fell to \$3,000, with overhead at \$5,500.

W. S. Robinson, who operates the Royal, Chatham, and Theatre Royal, Croydon, has taken over from March 26. Bookings will be all Southern acts for that week, but after that all acts are cancelled, with Robinson doing his own bookings.

### Weak New Plays

William Hurlbut's 'The Bride,' which was produced in America in 1926, had its London premiere at the Strand, March 28. Piece revealed its vintage by its dialog.

Plays were ruthlessly over-critical, not only of the play, but the acting. As a matter of fact, the majority of the audience regarded the play as interesting, and it would be difficult to find performers more competent to enact the four principal roles. Piece not likely to survive in face of adverse criticism.

Embassy theatre at Swiss Cottage produced 'The Drums Begin,' April 2. Play was produced in New York last November and ran a little over a week.

Press comments here were not very favorable, either, and as this is a try-out house, the piece will probably fold after its allotted fortnight's stay.

Repertory Players presented a single Sunday performance of 'Flowery Walk' at the Piccadilly, March 26. Story concerns a married woman who runs away to her lover, and is rescued by her daughter, who rescues her in time and brings her back.

At St. Martin's, the Shop Window, a new Sunday night producing organization, offered 'Love-in-a-Mist,' which unfolds the story of a woman who returns to her husband's house after a great many years to find a handsome young man making overtures to the daughter of the house.

Not much chance for either of these try-outs.

**Philly Ledgers Pass Out**  
 Plenty of grief in Philadelphia as a result of the passing of the Morning and Sunday Ledgers. Estimates on the number of men thrown out of employment vary, but 400 is probably conservative. Inquirer and Evening Ledger have absorbed but a few members of the staffs.

Henry T. Murdock moves back from the Philadelphia Ledger drama desk to his old assignment, E.L. drama. He also conducts a move column in the E.L. under the title of Ollie Wood. Eric Knight will now be regular movie critic of the E.L., thus overlapping in some ways on Murdock's duties. Odell Hauser, who has been doing E.L. drama this year, has apparently not been placed. Sam Lachar will cover music for the E.L.

This arrangement leaves the Inquirer untouched, with Linton Martin doing drama and music, and his wife doing the movies.

Sam Schwab, m.e. of the P.L. will be Sunday editor at the Inquirer, and Jay House will go there as columnist. Most of the P.L. editorial force, however, is still intact, with few of the older ones going on pension.

Philadelphia Ledger, which was 98 years old, had fallen off very badly in daily circulation. Down under 40,000 at last count.

Prize was decision to scrap the Sunday Ledger, which was supposed to be a mild money-maker.

Curtis-Martin people are doing everything they can to throw old Ledger circulation to the Inquirer, but it is figured that Dave Stern's Democratic and lively Record will get most, with the New York Times and Trib also cutting in plenty.

Passing of the P.L. gives Philly just two morning papers. There are three afternoon sheets, including the News (tab), and the latter is going to start a Sunday paper within a few weeks.

**May Stifle Macy's Underpricing**

The book publishers' NRA code embargo against underpricing by retailers on books is generally favored by the publishers, even though it will probably hit the R. H. Macy department store in New York the hardest. Macy's has long made it a practice to sell the latest fiction and other publications at cost or less, and while their large turnover was a break for the publisher, the pubes themselves feel it's necessary to meet the price retail book competition on an even plane and thus woo back again the interest of the small book seller.

It is said Macy's loses \$150,000-\$175,000 yearly on its book department, charging that off to general merchandising exploitation on behalf of their other departments. An idea of the great advantage to the publisher may be gathered from 'Anthony Adverse,' which sold 44,000 copies of its first 150,000 via Macy's.

**Find Unknown Chekhov Yarn**

Unusual break gives Whit Burnett a scoop on the May issue of Story. Friend of his, scouring through old volumes in the Moscow Library, found an unknown short story by Anton Chekhov. It was rushed through for publication in English for the first time.

Story was not known to exist by any of the Chekhov biographers or commentators, and is not included in any Chekhov bibliography, making it that much more of a literary rarity.

**Perkins to Japan**

Bert Perkins, head of Fairchild Publications in Europe, has left for Japan after a two-week stay in New York to look over the silk manufacturing there and write a series of special articles for his paper. After a few weeks of general coverage in the Far East he will return to his Paris and London offices.

Mrs. Perkins, who was in New York with her husband, has gone back to their Paris home.

**Norma Abrams on Pix**

With Kate Cameron, N. Y. Daily News pix critic, on vacation, Norma Abrams (Mrs. Jack Miley), was brought in to assist Wanda Hale on film coverage for the paper. Miss Hale is ordinarily Miss Cameron's assistant.

At the end of the current week Miss Abrams goes back to the News' city room on general assignments.

**Broadcast Switches Owners**

Broadcast Weekly, Coast radio mag, has changed hands and is now the property of the James H. Barry Publishing Co.

Plan of the new owner is to considerably increase the size of the publication. O. J. Nussler is the new editor.

## Some Diff

Difference between a book by a President and an ordinary writer is the attention to detail given by the publisher.

Day 'On-Our Way,' by President Roosevelt, was published last week, all book reviewers got hasty notes from John Day to the effect that in one spot the word 'party' was used when 'property' was intended; and regretting the typographical error.

## Peak for Expatriates

Waverly Lewis Root and May Howard Pentress of the Chicago Tribune Paris edition are starting this year's vacation-in-America season, leaving Wednesday (4) for a month each in the U. S. Root will stay east, but Miss Pentress will visit her parents in St. Louis.

Exchange situation is such that even Paris newspaper salaries, paid in francs, and very low, permit a trip to America, especially since workers on local papers can usually wrangle special rates from steamship lines. In general, it is cheaper for Americans abroad to go home this summer than to take a trip in Europe.

Marvel of the age, to Europeans, is a certain line's offer of five weeks inclusive tour to New York and back, hotels, rubberneck wagons to Grant's Tomb and bellhop tips included, for \$500 francs. This was \$100 in the old days, and still is to those whose pay originates on this side. Formerly it would just about buy a one-way trip in tourist third.

## G.S. Buys Adventure

Adventure Magazine has passed from Butterick control. Mag. has been acquired by Popular Publications, the Goldsmith and Steeger publishing outfit, and in the first purchase ever made by them. Popular mags were their own creations. In the hey-day of its career, Adventure was said to have had a circulation in excess of 400,000. Phenomenal figure was never touched by any other paper. Present circulation reported as around 60,000.

William Corcoran goes over to Popular Publications as editor of the mag. He was also an old fixture at Butterick. Prior to taking the reins on Adventure, Corcoran edited the old Everybody's Magazine.

## 'Adverse' Agai Leads

Remarkable selling strength of 'Anthony Adverse' is again illustrated by its return to the head of most of the country's best seller lists this week. It had moved down to second notch for a couple of weeks, but now seems to be firmly entrenched again.

For many months, now, 'Anthony' has been the top seller throughout the country. About two months ago, a concerted drive, headed by Sinclair Lewis' 'Work of Art,' managed to dislodge the Farrar & Rinehart pet for two weeks. Then three weeks ago Feuchtwanger's 'The Oppermans' marched to the head of the class, but during the past week Hervey Allen's tome once more outdistanced all the other books.

## New Authors League Officers

George Creel was elected president of the Authors' League. Other new officers are Will Irwin, first vice-pres.; George Barr Baker, second vice-pres.; Owen Davis, third vice-pres.; Arthur Guiterman, sec., and Luise Silcock, treas.

League also has a new board of directors numbering ten. They are George Creel, Will Irwin, George Barr Baker, Arthur Guiterman, Ellis Parker Butler, Cass Canfield, Don Herold, Orson Lowell, Charles Scribner and Lyman Beecher Stowe.

## Graham Switches Publishers

Coviel-Friede has taken Lewis Graham's newest book, 'The Unsinkable Mrs. Jay.' Book was written by Graham (Lou Goldberg) in collaboration with Ed Olmstead, and both scribblers will get their name on the jacket. It marks Graham's departure from Macaulay's.

Coviel-Friede is rushing the tome through, hoping to get it on the market within six weeks.

## Corse Payton's Biography

Will W. Whelan, writing the biography of Corse Payton, 'America's Best Bad Actor.'

Whelan wants some additional data, the reminiscences to be sent to him at White Squaw Press, Orton, Adams County, Pennsylvania.

## Journalism In Pari

Proving that news makes newspapers even in France, the Stavisky and accompanying scandals are effecting changes in the Paris newspaper situation. Chief beneficiary is Leon Bailly's new venture, Le Jour, which was having tough sledding until the 'affaire' broke and gave Bailly, one of the shrewdest in the business, his chance.

Politicians involved in the scandal are all Left Wing and Bailly is Right. So he opened up with a real campaign, New York World style, socking right and left. As a result Le Jour's circulation is now reliably reported around 500,000 (there's no A. B. C. in Paris) high, though still behind the leaders such as the Petit Parisien and the Journal, is not bad for a beginner.

Paris Soir also has been cashing in, though with a different method. This paper, by adopting tabloid methods although remaining normal size, rose last year to the biggest evening circulation in France, and the scandal has given it a chance to consolidate its position.

It neglected the political angle, treating the story merely as a juicy hunk of news, and emphasizing the mysterious slaying of Judge Prince in February as he was about to make embarrassing revelations as the most softy angle.

Paper hired a couple of retired Scotland yard detectives to make an investigation, with an account of their doings written by its star crime reporter. Dropped the probe, saying it had been successful, when three gang chiefs were arrested on suspicion of the slaying, and thereafter asserted itself to gangland revelations.

This has been the final blow, as far as circulation is concerned, to the Intransigent, rival evening sheet, which Bailly used to own until a clique of bankers took it away from him. Intran is still getting much of the town's advertising, however.

Good old Temps is taking advantage of the scandal, too, in its conservative way, by running verbatim reports daily of the hearings before the investigating committees—columns of them—and putting out posters to advertise the feat.

## Radio Harris Off Mirror

Radio Harris, who was writing a story a week for the Sunday edition of the New York Mirror, tab, off the assignment.

Miss Harris has been doing the special stories on films and film people for about a year.

## Harold P. Denny is now filing

dispatches to the New York Times from Moscow.

George and Ess Kaufman gave a good-bye dinner for Bennet Cerf and Harold Gubinsberg.

Thorne Smith and family in Sarasota, Florida.

Charles Brackett lives in Saratoga, N. Y., and likes it.

Irvin S. Cobb is eating butter and rolls again.

John Wexley has finished a translation of Maxim Gorki's 'Philistines,' a play.

William McFee and the missus off on a West Indies cruise.

Fanya Foss editing a volume of poetry for the New York John Reed Club, the aggregation of scribblers with radical leanings.

Latest Irish scribbler to get a showing here is Patrick Kirwan.

Sidney Fairway, listed as the author of 'Till Passion Dies,' is really Sidney H. Daukes.

Hervey Allen leaves Miami soon for his home in Maryland.

Marque Jones has come to Texas to pick up some data for another volume on the life of Andrew Jackson.

Mike Gold completing a new novel, his first since 'Jews Without Money.'

Norman Burnstone, editor for Alfred H. King, collecting data on Hitler cartoons, which his boss is considering for publication as a book.

William Henry Chamberlain, who represented the Christian Science Monitor in Russia for many years, doing a new book on that land.

T. S. Stripling, the Pulitzer Prize novelist, will do a novel over the air for the Columbia Broadcasting System.

Flora Merrill, who did 'Push of Wimpole Street and Broadway,' back from England.

Random House to introduce two British poets here, Stephen Spender and W. H. Auden.

Archibald Butt back from Central America in time for the opening of his play, 'Broadway Interlude,' and the publication of a new novel, 'Her Royal Highness,' in Cosmopolitan.

## Best Sellers

Best Sellers for the week ending April 7, as reported by the American News Co., Inc.

'Anthony Adverse' (\$3.00) .....By Hervey Allen  
 'Oppermans, The' (\$2.50) .....By Lion Feuchtwanger  
 'Private Worlds' (\$2.50) .....By Phyllis Botome  
 'Anitra's Dance' (\$2.50) .....By Fannie Hurst  
 'Long Remember' (\$2.50) .....By Mackinley Kantor  
 'Dr. Arnold' (\$2.50) .....By Tiffany Thayer

'While Rome Burns' (\$2.75) .....By Alexander Woolcott  
 'New Dealers' (\$2.75) .....By Unofficial Observer  
 'Native's Return' (\$2.75) .....By Louis Adamic  
 'Life Begins at Forty' (\$1.50) .....By Walter B. Pitkin  
 '100,000 Guinea Pigs' (\$2.00) By Arthur Kallet and F. J. Schlink  
 'Robber Barons' (\$3.00) .....By Matthew Josephson

## Book Reviews

### An Amplified Tyler

Fifty per cent richer in anecdote than the condensed version published in the Saturday Evening Post is the boxed display alone on the jacket of 'Whatever Goes Up' (Bobbs Merrill, \$3). George C. Tyler's reminiscences of his theatrical life. It also has the advantage of a preface by Booth Tarkington.

Written in collaboration with J. C. Furnas, Tyler taps a rich vein to make interesting reading for the general reader, and fascinating romance for a lover of the stage, whether lay or professional.

The story of Liebler & Co.'s rise and fall is the history of the contemporary stage. It's told with a tang that will be relished by all who appreciate good writing. Tyler tells simply, but grippingly, of his early adventures; of his hiding the crest from the wave; of his drop into the trough, when the stock market crashed and the fading road put a period to their success story.

### '23-'34 Pictorial Review

With picture books coming more and more into fashion, Funk and Wagnalls enters the parade. 'The Roosevelt Year, a Photographic Record' is in every way a good job and at the price (\$2.75) ought to make it a cinch seller.

Fare Lorentz, motion picture editor of Life, did the editing and selected about 400 photographs of events in the U. S. from January, 1933, to March, 1934. Makes a nine by 12 size page and plenty of pages. Titles and comment are crisp and intelligent, and picture selections tinged with an acute sense of humor.

Walt Disney and his pigs manage to garner two pages; Mae West gets herself a page, and Sally Rand is given attention. These, it seems, are the three important theatrical items of the first Roosevelt year.

### Queer Circus

According to the publisher's blurb, Lola Bull, who wrote 'The Love Trapezoid' (Macaulay \$2), has traveled with a circus, but these a stock of laughs for kinkers in her yarn of the high traps. Probably will not affect the value of the story for the general reader, but any story which has a gymnast doing three forward triples and two double backs in the course of seven minute turn is far from authentic.

Another giggle is having the heroine, the member of an air trio, handing in her resignation to the circus manager instead of the troupe. And all through the story the same girl does the catching for those triples. A 14-year-old girl does the Litzel act, making 110 roundoffs in a swing, and when she gets her growth she runs it up to 200 turns.

Tale is the usual triangle, with two queens of the air vying for the love of the same man. Not so good for pictures.

### Beaucoup Mystery

Dorothy L. Sayers of late has been moving up rapidly in the list of yarn spinners. With her newest book, 'The Nine Taylors' (Harcourt Brace; \$2.75), there should be no more doubt about her right to first rank consideration. It's probably one of the best detective stories of the year.

Miss Sayers is not as spectacular as Van Dine, or others of that school, nor does she write Americanese as well as does Daniel Hammet. But she can figure out mystery yarns that are plenty involved and yet logical.

'Nine Taylors' ought to be a big seller.

### Socialist's View on Hitler

One of the most significant titles of the year is the one chosen by Ernest Toller for his autobiography, 'I Was a German' (Morrow; \$2.75). Toller, one of the world's outstanding dramatists and poets, is one of the Jews exiled by the new regime in Germany.

Written with a lot of strength and poignancy, the book holds attention throughout. It is not as strong a denunciation of the Hitler regime as some recent books have been, notably 'The Oppermans,' but it leaves room for a lot of thought. Toller is an ardent socialist, giving the book a bit of a different view. The story of a young man barely in his thirties, with gray hair and an amazing record of accomplishment and activity behind him, the book is intrinsically an important addition to world literature.

### Another Western

King seems to have gone Westward Ho in recent publications, the latest being 'The Last Pioneers,' by Melvin Levy (\$2.50), a story of the winning of the west.

The chief character is Herman Merro, a Russian Jew, who comes to America by way of Alaska, and eventually establishes himself as a hotel keeper in a mythical town. He forms an intimacy with Paul Dexter, banker and Harvard graduate, and 'Mike' Delea, an attorney who founds his fortune in defending scarlet women.

This oddly assorted trio, with Merro as the active influence, run the town in characteristic 'ring' fashion, but the panic of '29 finally gets them. Chiefly located in the plank sidewalk era of the west, it has life, color and action.

### Characteri

Leane Zugsmith's newest book, 'The Reckoning' (Smith & Haas, \$2.50), is her best novel, but almost defeats itself by the over-careful characterization and analysis of personalities.

It's a strong story of New York. A poor, important boy is convicted of larceny. In trying to free him an ambitious young lawyer, a school teacher, a wealthy woman and several other characters get involved, and the course of life for all of them is changed. It's a trick which one renews somewhat, but beautifully done. Miss Zugsmith, however, dwells so much on the character portrayals—and does them so well—that the story itself is overshadowed.

Story is a bit too tough and realistic for film use, but it could be adapted into a very fine play.

### Prize Play Award

Dramatists' Guild has arranged an informal dinner for next Monday night (23), at which the winner of the Rol Cooper Meguire Prize will be announced. Prize award was established by the late playwright for the best play of the year.

Special program for the dinner is being arranged by Marc Connelly, George S. Kaufman, Moss Hart, Morrie Ryskind and Russell Crouse. Chairman of the arrangements committee is Lodewick Vroom.

Only the date of the dinner is definite, place to be decided upon this week.

### Dixie Sportmen Get Mag

Hubert F. Lee, who publishes Dixie Business in Atlanta, is planning a new sports publication for Southern circulation only. To be known as The Southern Sportsman. Lee also editing the mag, which makes its initial appearance May 6.



## Going Places

By Cecelia Ager

### Noble, But Looser

She's still noble, Irene Dunne in "This Man Is Mine," but she is loosening up. She says 'jake' once, and saying it, makes it sound like a swear word; she smashes a glass in temper, but smashes it against the fireplace, where its destruction will cause the least untidiness; and, most revolutionary of all, she confesses an ardent dislike for—what is this world—coming to?—her mother!

'This Man Is Mine' would have you sorry for Miss Dunne because her husband walks out on her. Oh, only temporarily, and then a man getting away from capable Miss Dunne forever—but just the same it would have sorry for her. Sorry for her, when she always goes about telling him how much she loves him and makes him tell it back to her, when she takes away the books he's reading, coyly turns his hair, and sits down on the sofa beside him for a nice long honey chat. She likes to talk things out, Miss Dunne, and anything she likes to do, though she's only a little woman, gets done.

She's bold, even daring, in this picture because she's pretending to belong to that country club set—beneath it all it is to be feared that she is the clear-eyed, level-headed, silent sufferer of yore, expensively suburban in a series of ladylike costumes shot through with timid allure, the sort of clothes that shops advertise 'for young matrons' and which are bought by just matrons.

Constance Cummings, before she makes her entrance, has it said of her that she's a 'man-eater, glamorous, and fascinating.' And then she has to come on. And in a beige cloth coat with full puffed sleeves of summer ermine and a large white straw hat. But despite her billing and her own helplessness with clothes—she's of the opinion that chic is attained from startling, unrelated detail—Miss Cummings creates a characterization that registers, even if it does lack subtlety. She reveals a new sense of humor and progress toward being an actress.

It's nice to have Joe Johnson back to see how well she's looking in her new banged coiffure that gives her face a becoming roundness, and to hope that by next time she remembers that she must not use too much lip rouge, for too much makes her mouth look unhappy and old.

Vivian Tobin has the smallest role, but the best dress, a white mouseline that with a little pleated edged cape to cover its bare back, and a skirt that swirls out dramatically at the bottom 'provides' 'This Man Is Mine' one frock with pictorial line.

### A New Threat

The ranks of pictures' wistful is immeasurably enriched by Jean Parker in 'Lazy River,' or, for that matter, by Jean Parker in anything. Miss Parker brings to that group, which, one fears, will always be with us, a new impetus, a fresh attack that should fire the whole wistful movement with new life and bring about a revival of casting interest in that gentle, soft-spoken body which bodes no good for anyone save that group.

It's Miss Parker's black hair that constitutes the threat. Heretofore the wistfuls have always been blondes or redheads. Miss Parker shows that brunets can be dear, timid little things, too, which opens the gates to a flood of new young ladies who, but for pioneering Miss Parker, might have been safely catalogued as antiaquatic modern girls' sirens and mermaids who'd never give anyone a bit of trouble.

Miss Parker in 'Lazy River' has a quaint old mother, Maude Eburne, who is quite a character and is about to lose the old family homestead to a villain who's half Chinese besides. And there's Ruth Channing, who undulates off a river boat in Sadie Thompson to get-up, and about whose means of livelihood there's not the slightest doubt. Surrounded by such people, Miss Parker's dovetail nature is all the more noticeable, until at last, dressed in a girlish sweater and skirt and her hair coiffed in old-fashioned curled bangs to drive home the full measure of her innocence—Miss Parker discovered reclining decently in a canoe which

wanders by moss-covered banks, softly singing and strumming ukulele. Miss Parker, if nothing is done to stop her, may yet revive ukuleles, too.

'Lazy River' atones somewhat by presenting Irene Franklin. Though she's got to play a 'Cajun' and speak with a French accent and wear a ribbon in her curls, the honest, likeable, warming Franklin personally cannot be dow

### Play No Fave

Sweet, the way the Music Hall dreams of its ballet corps as a bed of flowers, of the Rockettes as little girls in ruffled rompers. And very wise, too, of the Music Hall when it feels itself getting imaginative about its troupes of dancing maidens, to remember to discipline its flights of fancy so that—as this week—each troupe is allotted an equal share. The Rockettes can't lord it over the ballet corps, and the ballet corps has nothing on the Rockettes. It's just as good to be thought of as a flower as it is to be a little girl. The ballet corps has the attention-compelling advantage of a black stage lit up with radium past costumes, but the Rockettes close the show. Nice work, Music Hall.

As 'Tropical Flowers' the terpsites of the ballet corps conceal their lovely faces and mask their lithe—some figures in black tights, expressing themselves only with radium flower headresses and green stems down their bodies. Results—spectacular effects, amusing combinations, fascinating developments and, best of all, hearty audience response. Radium paint 'butterflies' and tropical birds wafted about the darkness by black clad adagio dancing partners, enliven the scene, but the winking radium paint motif that ascends for the finale enlivens it much too literally.

The Rockettes, who've been bidden their time and practicing just in case, wait until the last scene of the presentation, 'A Day in the Country,' to come forth smart, playful, gleeful, but all together about it, and prance about in white costumes, brightened with red-bound ruffles. On their heads they wear little something that may be either sunbonnets or baby-bonnets. Before they wound things up so nicely, the choral ensemble had been discovered riding somewhere in a country coach, dressed in bustles and mad hats. The choral is very gay when it gets where it was going, which turns out to be a Cafe in a Tree. Dancing enueus.

### Guessing Game

Dance Sophisticates, according to the Palace announcers, open the bill this week. Now what, what can Dance Sophisticates be? Well, it turns out Dance Sophisticates are a lot like playing folk—given to challenge dance rhythms outbursts with arm swinging, toe ballet, taps, whirls and forte finishes; but they keep their act free from acrobatic strainings, they set their stage with simple draperies of silver cloth, they pay marked attention to their finishing, they wear full evening dress, and they want so to be charming, casual and debonaire.

Ann Pritchard, guiding spirit of the organization, enters in a white satin bias cut Empire gown distinguished by a drapery of crimson crepe twisted high across her shoulders front and right in at the waistline back, then fluttering free down to the edge of the skirt. Next, a white chiffon frock shaded to deep blue at the bottom with darkening feathers, worn with a chic white feather casque, snugly edged, interestingly severe, and very becoming in back, then an above-the-knees costume of white satin with white chiffon accordion pleated inserts, that shows why Miss Pritchard looked so much better in long skirts.

The Sibley Sisters, smiling youngsters who dress their hair with appropriately girlish bangs, and have to wear men's dress clothes through out the act—tailcoats first, then white mess jackets—display a nice, easy, feeling for rhythmic breaks in their tap routines. The taller sisters' work has style besides.

Teasing again, the announcers flash Do Re Mi. That means a feminine harmony trio that clusters close to a mike and gives out sweetly blended chirps; a trio dressed in hazy, too-pleated printed chiffon flounced in swirls

## Did You Know That

Gene Fowler is writing Mack Sennett's life... Channing Pollock may go to Egypt... a low-down on radio salaries is being prepared for a national magazine, by Morris Markley

...Cobina Wright is considering a night club on top of Rockefeller Center... one of the strongest boosters for the Hay diet is Sophie Tucker's claim that it has improved her voice... Kay Francis is so superstitious that she won't lease a house unless the number adds up to 13... Denise Moore will do her part in the picture version of 'Pursuit of Happiness'... the little daughter of Sol and Bonnie Bornstein is very ill... there's a lot of applause around for Sam Harris' speech at the Cohan and Harris dinner last week

...Channing Pollock has a party for the Jimmy Walkers at Dorchester House in London, including Fred Astaire, Harry Warner, Arthur Loew, C. B. Cochran, Jack Buchanan, De Courville, Mitzie Mayfair, Charlotte Greenwood, Max Gordon, Sam Sax and Lee and J. J. Shubert... now Jay Thorpe has introduced a drumstick dress after the popular lipsticks... Helen Jacobs and Elena Friend have collaborated on a new book... suggestions to be made by Christopher Morley... Arthur Garfield Hayes is building a home at Sand's Point... Irene Rich's daughter Frances, who is studying sculpture abroad, has a bath tub on which she collects autographs... Grace Perkins' portrait has been done by James Montgomery Flagg... for fear his prudish daughter might suppress a brilliant manuscript, a great American author left it in a vault until she dies... Alan Dinehart and his new wife attended 'Men in White' Friday night... Rita Welman was there, too, in an exquisite mink wrap... Dorothy Mackail and Ellinger Perry are seeing the sights around town... Miss Percy is buying for Babe Danieles' Hollywood dress shop... in spite of illness, Vina Delmar is completing her new novel, 'Bright Girl'

at the hem, asahed in the predominant color, and decorated still further with clusters of cherries on each young lady's shoulder.

### Farmer's Daughter

There's a suspicious look to the apple blossoms in 'As the Earth Turns,' the first bunkless picture, a certain contrived air to its rustic vistas. The same products appear to have sprung full-blown from the soil only the night before, the farmers' daughters to have been transplanted from a different life intact save for the loss of their lipsticks.

Jean Muir, the head farmer's daughter, has given up her high heels and her curling iron, but though she's always finishing up household chores, her hands stay soft and white, her cotton dresses fresh, and her blonde hair sleek and tidy in its becoming knot at the nape of her neck.

Miss Muir's remarkable neatness, despite her dish-washing, stove-polishing, bruse-banding, elder-making, clothes-ironing activities, may result from the fact that she's always seen completing these tasks. If, perhaps, she took on just one of them, say the ironing, and went right through it, from beginning to end, her hair might then get rumpled, her disposition, too. As it is, she is so sweet and unselfish it's almost more than one can bear, and were it not for the fact that Miss Muir has a natural sweetness that jibes with the angelic role she plays, there might be serious trouble—maybe, who knows, a revolution.

But 'As the Earth Turns' accomplishes one important thing, besides keeping people snug in the cities, and that is proving all mothers' contentions to their young daughters that they look better and prettier without make-up than with. Miss Muir, in whom the most of the picture's bunklessness seems to be centered, not only looks more appealing without the usual make-up than ever before, but infinitely more fetching than Dorothy Appleby, who, though living way down on a farm, too, somehow has access to lipstick, eyeshadow and

## Among the Women

### The Best Dressed Woman of the Week:

EVER SULLY  
(Paramount)

The Alton-Dare Dancers are refreshingly dressed this week at the Paramount. Their first costumes are a symphony in blue and white. The dresses are made with full white skirts dotted in blue with matching berthas. Stockings and slippers are blue with silver crowned sailors on the heads.

A number called 'The Little Dutch Mill' is a delft china platter, with the girls forming the painting. The dresses are yellow shading to greens and blue. Aprons and caps are white. In this number the original June Knight wears her well known white bridal outfit lined with red. Miss Knight handles the long train like a veteran. The girls for the finale are in white satin with chiffon sashes at the back of mauve and cerise.

Eve Sully with her partner, Jesse Block, were a good sized hit. Miss Sully looked stunning in a red redingote over white. The taffeta coat was made with full sleeves. Perched smartly upon her head was a small white hat topped with a red bow. White slippers were worn with sun tanned stockings. 'The Trumpet Blows' (Par) was the picture and showing George Raft at his worst. Frances Drake was a keen disappointment. In 'Bolero' she promised much, but didn't come through in this picture. The bull fighting scenes were too ridiculous. Miss Drake as a cabaret dancer wore short black pants and bolero elaborately embroidered. A white frock was made with full sleeves and wide belt with lacing. Two black tailored suits were shown, both with white collars. Another cloth dress had plaid trimming.

### More Telephones

'Looking For Trouble' at the Rivoli is a for Jack Oakie.

It is another telephone story, not unlike the Pat O'Brien opus seen several months ago. Constance Cummings is the feminine lead and as an operator in a telephone exchange wears several workaday outfits, all simple cloth affairs with one outstanding with its silver mesh trimming. A couple of small hats set off her blonde loveliness.

Judith Wood, the menace, wore a nice negligee, and a sporting ensemble. Arline Judge, also of the exchange, did her wisecracking in simple frocks.

### Sullivan's Vaude Flyer

Ed Sullivan, one of our nicest columnists, is taking another flyer into vaudeville, this time at the State. Sylvia (Mrs. Ed) probably wants another bracelet. These sojourns into the four-day are tough for Eddie, because he hates the spotlight.

The show surrounding the Daily News Dawn Patroler is a hodge-podge of cabaret entertainers. Elmore Powell from Casino de Paree is in her jet pants with white top. Later she appears in an evening frock of French blue.

Catherine O'Neill does a high kicking number in blue chiffon made long and full. There is a pink sash and diamond belt.

The Tic Tac Trio are oddly enough a redhead, a blond and a brunet. Their gowns are different in color and mode. One is a black and white print worn with a three-quarter coat and black fur cuffs. Another is the palest of pinks, made very plain but for diamond clips and buckle; the other is black net with ruffles.

Beverly Baine took a bow in a gray tailored frock and Kathryn Parsons, another guest, was in a brown frock dotted in metal.

'Wonder Bar,' viewed for the third time, still remains the favorite of this season's pictures.

### It'll Play Plenty O. K.

'The Shattered Lamp' at the Maxine Elliott deserves hearty support. Leslie Reade's play is splendidly done by an excellent cast. Effie Shannon as the mother is doing the job beautifully. Katherine Stewart remembered for her nice work in 'Tonight or Never' adds materially to this splendid cast. Jane Bramley, a slip of a girl, wears a pale blue frock in a plaid design and then a print frock under a plain coat.

mascaro, and applies it with metropolitan skill.

Dorothy Peterson, Clara Blandick and Sarah Padden are farmers' wives, but they don't like it. Miss Muir does, and she makes you believe it.

### Thinking Lady

Poor, battered Greenwich Village, that's been going along quietly as the abode of lady school teachers for so many years, is suddenly hooted at as a menace by 'I Believed in You,' and has the most dreadful things said about it.

It's nice of 'I Believed in You' to get mad at Greenwich Village, when everyone else has long forgotten it, rather loyal and old-school. Sort of keeps the old traditions up. But the picture's really important service—it has one—is its introduction to the world of Rosemary Ames.

Miss Ames knows first of all how to listen when she's spoken to. She appears to be thinking it over, she seems capable of actual thought. Next, she has definite style of her own good style. She can wear dramatic clothes, dashing clothes, and subdue them; her way with her black fitted frock, throttled straight up from hem to throat and finished with a band of white ruching at the neck, and wrists, has a hint of Hollywood interest, has sincerity, is soft spoken. Her make-up is bad at present, failing to make the most of her wide set eyes, lacking in the needed flattery for her mouth. But it will be better next time. It's always better the second time in Hollywood, for Hollywood understands anything. It's make-up.

Gertrude Michael, for instance, is handsomer with each new picture, even if she doesn't pick up tricks about costuming. That takes a long time, and often it's never accomplished. Clothes sense is priceless in its inutility. Adriane brought it out in some of his more

brilliant pupils, but every studio can't have Adrian. Miss Michael wears very dressy, shining garments which add up to nothing, and a coiffure smoothed close and flat to her head. A little height in the arrangement of the hair might prove a becoming change.

## Highlights

(Continued from page 7)

man of San Francisco grabbed first femme honors with 97; Mrs. Mary Clark, also of Frisco, was second; Mrs. Sol Gordon finished third, and Mrs. Ed Levy fourth. Fred Wehrenberg of St. Louis went around the course with two clubs for his first game of golf and won the Jean Harlow trophy.

While here, Walter Griffith, opened his fourth bout, the Cascade at Morristown, N.C.

Ed Levy and the Missus adjourned to Caliente for a month.

Harry Nace of Phoenix, was the last exhibit to register.

John Francis Miller, former Buffalo, N. Y., exhib, now residing in L.A., renewed acquaintances.

Arthur Ungarman of Chi plugged around in the golf tourney in 162 strokes, but he still got a cup. Hector M. E. Pasmazoglu, recently of St. Louis and now of Los Angeles, visited the confab. Managed his first wire received in 30 years before retiring year ago. He was one of the organizers of the National Exhibitors' League of America. Plans to enter production on the Coast.

Boris Petroff visited Chicago friends.

Celebration of Jack Miller's birthday ran into early hours, with Walter Vincent handing over \$100 of Consolidated to pay the wave.

Mike Shea was reported considerably better in a wire received at the convention by Jules H. Michael.

Arnold Schaak, Coast indie exhib left the seasons early to motor to Chicago.



## East

Fire destroyed the home of A. C. Blumenthal at Larchmont, N. Y., early Thursday (12). House had been unoccupied except for two servants since the estrangement of Mr. Blumenthal from his wife, Peggy Fears. Damage estimated at \$250,000.

Drucilla Strain, cabaret dancer, and wife of Charlie Caspary, former trumpeter in the Paul Whiteman orchestra, appeared before Referee Gavanagh Wednesday (11), asking for a divorce from her husband, charging him with infidelity and cruelty. Case uncontested. Decision reserved.

Alice Faye awarded \$400 compensation and \$25 a week for a month for a facial disfigurement she suffered in an automobile accident in 1933 in Greenville, Del., while traveling with the Rudy Vallee orch. Award by the Compensation Board, as she was an employee.

Campaign to raise \$500,000 to insure three seasons for the Philharmonic-Symphony Society will be closed April 25 with a dinner at the Waldorf-Astoria.

Westchester Playhouse at Mount Kisco, N. Y., will open fifth season June 18 for 16 weeks. Day Tuttle and Richard Skinner to operate.

Leighton Rollins opens his sixth summer stock season at Bar Harbor, Me., in July.

Rachel Crothers, in a lecture at Yale University, Wednesday (11), declared that New York critics are "just and honest" and that they are "generally reluctant to denounce any production."

Alma Gluck sailed Wednesday (11) for Russia to attend the May celebration in Moscow. She will be followed by her violinist husband, Efrim Zimbalist, April 21, who is scheduled to appear in Moscow, Leningrad and Karkoff.

The East Side Yiddish Playhouse had its name formally changed April 11 through an arrangement with Maurice Schwartz; new name, Yiddish Folks theatre.

Folk Negri flew to Chicago from here Thursday (12).

Proposed city lottery bill, proceeds of which was to go for relief, killed Thursday (12) in the State Legislature.

Eugene O'Neill, sued for \$28,000 brought by Louis Gans and his daughter, Isabelle, as result of an automobile accident at Harrison, N. Y. His wife, Charlotte Monterey, testified in his behalf. Verdict for plaintiff for \$3,200.

Hal LeRoy, dancer, married to Ruth LeRoy, in musical comedy April 12 at Rochelle Park, N. J.

Skouras Theatres Corp. has brought suit against Harley L. Clarke of the RKO theatres for \$100,000. Plaintiff claims money is due for operation of a theatre at 114 East 104th street.

Mario Chamlee, Met tenor, to make concert tour of Europe this summer.

Channing Pollock lectures on "Does Modern Literature Represent Life?" under auspices of Williams College forum.

Annual dinner of the Dramatists' Guild to be held at Keene's chop house April 25. The Roi Cooper Mergue prize awarded for the year's best play to "Men in White."

Brandt Theatres Corp. has taken five-year lease on the Times Square theatre for a grip film house. House one of the last of the legit theatres on West 42nd street to change to pictures. Apollo, also on 42nd, may go to pictures.

Mary McCormick, currently appearing in Paris, held in contempt of court Thursday (12) by Supreme Court Justice McCook and directed to pay fine of \$360 to Collet D. Huff.

## New York Theatres

**RKO THEATRES**  
86" ST.  
Wed. to Friday  
at 8:15 P.M.  
"BELIEVED  
IN YOU"  
Rosemary Ames  
and  
"Every Woman"  
with Fay Wray

**LOEWS** Broadway 45th St.  
25th Floor  
In Person  
ED SULLIVAN  
and Dawn Patrol Revue  
On the Screen  
"Wonderful World of Mr. Stars"  
Fri.: Nanna SHEARER in "Ridiculous"

**CAPITOL**  
Norma SHEARER  
Robert Montgomery  
in "M-G-M's 'RIDE'"  
In Person  
Paul Whiteman  
and Orchestra  
Friday  
Johnny Weismuller  
in "TARZAN"  
and His Mate

## 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.

who had sued Miss McCormick here in January seeking to restrain her from acting to Europe to fill an engagement on the ground that she had signed to appear at the Hollywood Country Club, Hollywood, Fla. Justice McCook ruled in her favor, prohibiting her singing elsewhere but declared he could not restrain Miss McCormick from sailing.

Alfredo Salmaghi and his Chicago opera company to arrive a season of four weeks in Philadelphia starting April 23.

Molly Picon arrived in New York from Hollywood Friday (13) to make preparations for a road tour of Yiddish operettas.

Despite the interceding of the American Embassy, Tokio officials refused to extend the passport visas of the A. B. Marcus troupe scheduled to depart Sunday (15) when their passports expired. Marcus show heads to China.

Eric Pommer, Fox Film producer, who arrived from Europe Tuesday (10), left, as he will be withdrawn to arrive on "Musio in the Air."

Plans have been announced for the Timothy Ball Playhouse to be erected in Maplewood, N. J. The "Carverton" will be withdrawn from the Pasadena Community Playhouse and Newark Art theatre, will direct. Non-profit-making organization.

Yellow Jacket will be withdrawn from the Martin Beck April 21.

John Martin, dance critic of the N. Y. Times, to give lecture on "The Modern Dance" April 21 at Rebel Arts Club.

Charles C. Carey has leased the Cliff theatre, Sea Cliff, L. I., to open May 30 for summer stock of 14 weeks. Carey will manage.

Eddie Dowling sold "Big Hearted Herbert" to Warners for \$35,000.

"Counselor-at-Law" has premiered at the Piccadilly, London, under management of Sir Barry Jackson.

Jean Audree, showgirl, suing for separation from her husband, Moe Solinsky, charging non-support.

Once again divorce rumors for Toronto's Marvyn started when his wife, Marcelle Edwards, left for the coast.

At the trial Monday (9) of five members of a group charged with engineering a \$200,000 mail fraud, operated on the "endless chain idea," Theodore C. Packard, actor, turned government witness and ratted the group.

Edna Kalich, who played as mythical "president" of the Sheldon Hosiery Co. for which he read a prepared script to act as "front" for the racket.

George Arliss in from Hollywood en route to England. On Saturday (14) he took part in a radio broadcast celebrating the anniversary of 20th Century Pictures.

Theatre Guild will roadshow its "Ah, Wilderness" and "Mary of Scotland" next season.

Edna Kalich improving at Medical Arts hospital.

Celia Villa, daughter of Panchito Villa, arrived in New York Monday (16) from El Paso, Tex. connected with the picture dealing with her father's life. Three-month permit granted for her stay for personal appearances with the picture.

Hispanic League is planning to renew their liquor licenses because of the regulation prohibiting display of spirits to be sold on prescription.

Max Baer, defense lawyer, charged "bribe" against him by Shirley La Belle, has been limited to two questions out of proposed list of 25 which he planned asking Miss La Belle.

Announced that the morning and Sunday Public Ledger and the morning and Sunday Inquirer of Philadelphia will be merged April 16.

John Fields, former actor but acting as a night watchman, taken to Bellevue hospital suffering from a heart ailment, being rescued from Hudson river.

Bill by Assemblyman Herbert Brownell, Jr., proposes city commissioner of licenses severally charged with "bribe" and "conspiracy." Ban placed on such establishments last summer by Borough President Levy although never enforced. The bill is proposed to avoid the recurrence of any such order in the future.

In an address at Temple University, Philadelphia, April 10, Channing Pollock denounced the modern trend in literature and drama, declaring that "a poor-fish" was taking the place of the hero in modern literature.

Declaring that members of the Theatre Amusement Union were being discriminated against, nine employees of the Tivoli, Brooklyn, walked out charging that one of their members George Jordan, cleaner, was discharged for union activities.

Regional Labor board trying to settle the dispute between manager and strikers.

Annual awards of the Theatre Club will go to Sidney Kingsley for his

play, "Men in White," medal given April 24 at Astor Hotel.

Protests against the restriction of religious radio stations were sent to Congress by the Holy Name Society of Long Island City, especially protesting the curtailment of the Paulist station WLVJ, which has started a nationwide campaign for support of a new amendment to the pending communications bill granting small stations more time.

Hotel and restaurants that have not renewed their liquor licenses by April 14 will be promptly dealt with by police if they attempt to sell liquor, says statement made by Chairman Mulrooney.

Norma Talmadge gets a Mexican divorce from Joe Schenck. George Jessel claps hands for the reporters.

Mrs. Abram Abramowitz in a Rock of Ages suit, \$100,000, from her husband, a theatrical contractor, for conspiracy to supply false evidence against her in a divorce suit and asking half that from Anna G. Baur, actress, charging alienation in that she persuaded Abramowitz to procure a divorce. Also charges several with conspiracy, as having been in the divorce suit.

Wants the custody of her child. Maria Savage, who insists she's the oldest chorus girl, has ended her 47th year as an operetta choristess.

It's the eighth time the Met. Blanche Yurka, Nellie Revell and others spoke at a meeting of actors and writers Saturday (14) at the Nat. Repertory Club. In opposition to censorship.

Juilliard Foundation gives \$40,000 to the Met, continuation fund.

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of Columbia Amusement Park in North Bergen, N. J. Thursday (12). "Reunion 'Vista'" current in Toronto; on Thursday (12) had to alter several lines in the play on the insistence of the local police.

John K. Winkler, writer, arrested for second time Friday (13) at Westport, Conn., charged with beating a woman. Also held on other charge.

George Junkin, director of the drama department of the Department of Public Welfare, outlined the results obtained through production plays by the CWA at St. Mark's church Sunday. Stated actors working for CWA had since been engaged by legit companies and many actors forced to retire because of old age had no money as drama instructors at institutions.

Grand Kimball, radio singer, defendant in divorce suit brought by Mrs. Maude Kimball. His wife also has instituted suit for \$100,000 against Mrs. Edna Severy for alienation.

## Coast

Two suits filed by Jordan Dietz, one for \$50,000 charging love theft and another for \$20,000 for asserted false imprisonment, have been dismissed against Douglas Fairbanks Jr. in the Los Angeles superior court. The actions accused the actor of kidnapping the love of Dietz's former wife and having Dietz detained and questioned in the district attorney's office.

Edward Tinner, picture director, divorced by his wife in Los Angeles.

Sid Grauman chairmanship of a testimonial program for William Andrews Clark, Jr., founder of the A. C. Philharmonic orchestra and for years its sole guarantor.

Harry Langdon owes Helen Walton \$21,078 back alimony, according to a complaint filed in the L. A. superior court.

Beatrice Kirkwood divorced James Kirkwood in L. A.

Divorce decree against Fidel La Barba, boxer, in favor of his wife was obtained in Los Angeles.

Suit seeking \$775 from Zasu Pitts as aged services performed has been filed in the Los Angeles superior court by Lulu D. Woollesen, governess.

Thieves ransacked the Malibu beach, Cal., home of Naletta Calmadge of clothing and jewels valued at \$5,000.

Clair Edwards, owner of a Hollywood motor, was held up and robbed of \$2,600 in money and jewels as he left his big place.

After portraying the role of a cop in a picture, Allan Pomeroy, Hollywood humorist, was arrested and caught a real thief ransacking.

Assertedly hurrying to KFI to broadcast with John Barrymore, the "Lone Columbus" was tagged by Hollywood censors for speeding.

Lya Lys filed a voluntary bankruptcy petition, and announced filing debts of \$3,935 and assets of \$350.

Despite a recent divorce, Joan Lincoln and her ex-spouse, Prof. Charles Malamuth, are colluding on a play in Oakland, Cal.

A horse-drawn tank sprinkler was appraised for Santa Monica, Cal., city officials for \$5, but Hal Road offered to pay \$30 daily rental to use it as a prop.

John Barrymores are yachting in the North Pacific, and the actor doing some big game hunting on the side.

William Tannen, 23, stage actor and son of Julius Tannen, was fined \$500 and placed on probation for two years for driving an auto while intoxicated in Los Angeles.

While Calvered Barnes was preparing a meal in Eddie Brannatt's rancho house on the edge of the Mojave desert, the building caught fire and burned at a loss of \$6,000.

Hearing on the petition for monetary support brought against Mary Astor by her parents was brought to a quick close in L. A. when the actors agreed to give them \$100 monthly.

Emmett Flynn, erstwhile Hollywood director, was sentenced to five years in San Quentin prison for walking out of a Riverside, Cal., jail after he had been arrested for drunkenness.

L. A. superior court has approved the contract Betty Furness has with Metro.

Richard Wagner, musical comedy producer, has joined the staff of the Meglin Kiddies studios in Hollywood.

## Plays Abroad

(Continued from page 52)

hard-working, hard-acting looks of their 1880 predecessors are enough to keep the audience amused. To top of the atmosphere Poncela is up to us with plenty of glee. Using A-1 two-line verse throughout, he kept the laughs well spaced, and the action well paced.

Story of about General Marcial (Jose Isbert) who is cuckolded by German, the villain (Alfonso Tudela). Latter throws over the general's wife (Julia Lajos) in favor of Angy, his daughter (Isabel Garcas), with whom he elopes. Gal repents and papa and the villain stage a shooting duel wherein the villain is wounded. General's wife then reveals her affair with him, much to the husband's discomfort and disgust. In the end all is forgiven and the villain scrams for the Transvaal war.

Frequent reference to present-day events in the form of prophecies take the play out of the antique class.

Alfonso Tudela, as the villain, and Jose Isbert, as the general, stand out in the work of the cast. Zig.

## SPORTING LOVE

London, April 13.

Musical play written and produced by Stanley Lupato, presented by Liddle Cliff at the Gaiety theatre, March 31. Cast: James Croom, Arthur Miller, Guy Vaughan, Ervart Watt, Irene North, Basil Hower, Arthur Miller, Arthur Rigby, Jr., Liddle Cliff, Stanley Lupino, Harry Milton, Marjorie Browne, Jeanne, William L. Gorman, Lasse Munro, Wyn Weaver, Henry Carlisle and Peter Miller.

Serious comment on this entertainment is difficult. It's a very funny musical.

Stanley Lupino, author and star, tells the story in this program notation: "Dear Audience, please do not try to discover the plot of this play. It is a little out of the ordinary, and we have enough crazy people behind the curtain without having them in front. This book was adapted from a MGS discovered during excavations of an old Roman speedway track. The original script is now in the British Museum. The man who discovered it is in Brixton prison. The original author was burnt at the stake."

Every possible bit of horse play was incorporated within the limit of the play. It is an evening's performance. The selection was excellent and a choice was culled from sure-fire hits. This is surrounded by witty dialog, not too catchy music, and interpreted by singing and dancing comics of both sexes. Frothy entertainment, with better than an even chance of success. Jolo.

## BARLANGVASUT

('GROTTO RAILWAY')

Budapest, March 25.

Play in three acts by Alexander Farago, with music by Bela Reinitz, at the Magyar Theatre, Budapest. Cast: Erika Dan, Imre Rada, János Kabos, etc. Directed and staged by Alexander Hevesi.

Poetic legend of our own times, strongly reminiscent of "Lilium," and which, like "Lilium," is a dream. It topped just like "Lilium" did, when first performed in Budapest, "Lilium," however, was revived with great success at a later date and same fate may be in store for "Grotto Railway." It was much appreciated by connoisseurs and got good press, although the public wouldn't go for it.

Background is a Budapest amusement park, with the driver of the groto railway, engine as the hero. It is a dream of becoming a real engine driver some day; he is in love with a suburban vamp and ignores the faithful and loving little candy seller who is within his reach. In a psychologically interesting dream, scenes of which fill the whole of the second act, he realises the mistakes he has made. On waking, the course is cleared for a happy end.

This is a very insufficient account of the colorful and striking dream scenes and of the scenic railway background which form a poetic whole. The way in which real life and dream are blended is very clever. Staging and capital directing of Dr. Hevesi brought out the effect fully, as did the acting, especially the dream scenes. The groto railway boss and of four different dream figures. Jacobi.

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One Dollar

## H. MILLER

INSTITUTION OF INTERNATIONALS

Shoes for the Stage and Street

SHOWFOLK'S SHOESHOP-1555 BROADWAY



# Broadway

Mrs. Frank Case in California. Charles Brackett talking about a play.

MP Club issued identification tags to members.

Every able male playing golf at Great Neck, Sundays.

Bob Brown's boy, Carlton, doing Park avenue publicity.

Harry Cohn to Washington for the Gridiron Club shindig.

George Laik hitting the hot spots after five years on the Coast.

Pat West's scrawling letters from his daughter getting worn out.

Notables escorted through Music Hall as they sign a register.

Robert Ringling nervous when Con Colleau misses somersaults.

Harry Lang and Luise Square back from that second cuff to cruise.

Paul McCarty's girls, Ringling circus pals at Madison Square Garden.

Larry Cowen and the missus are moving out to Woodmere, L. I., for the summer.

Regina Crewe into the Sydenham hosp for an appendicitis op. yesterday (Monday).

John Stenberg recovered from stomach ailment which laid him out for several days.

Maurice Bergman is hot pants for a car, but his bank account, he claims, isn't half as hot.

Roxy's office at the Music Hall is still unoccupied, but the kitchen adjoining is in daily use.

Harry Fick receiving from the girls in the Charles King unit—a cocktail shaker and glasses.

Irving Mills' private office going very cathartic with framed-glass indows, Gothic curvatures, etc.

Sam Dembow, Jr. expected back in about a week after soaking up some of that California sun.

Booze prices gradually dropping, but many still squawking at the existing high scale in some spots.

Irving Leher, pa. ing on his own, away from Jack Rogers and handling Phil Spitalny, et al., individually.

J. Albert Hirsch can't decide whether to go on that skimmed milk and banana diet or join some nudist colony this summer.

Law firm of Ruben & Bregoff has dissolved, Abner J. Ruben continuing at 1450 Broadway while Bregoff moves to 521 6th avenue.

Howard J. Green, after eight years on the Coast, found Broadway just the same. Back to Broadway via the missus on Saturday (21).

Repatricated Marc Lachmann no nernts about being back on Broadway that he's raving he'll never go Hollywood or any other place again.

Sixty Kentucky colonels in the picture business will receive invitations to dine with Gov. Laffoon on May 4 and view the darby the following day.

Benny Holtzman stays behind about six weeks to wind up some personal business in the Carter and then follows the comedian to Hollywood via the Canal.

Elias Maxwell has the Park and Co. coming over to the Casino de Paris to witness nights for a series of charity shindigs she has booked into the Broadway ritzy.

Paul Yawitz collecting for his gin-brand plan in a series of ads, the other columnists wanted twice what Yawitz asked and received, so the booze company is concentrating solely on ballyhooning the Sunday Mirror's Broadway columnist's endorsements.

Bill Perlberg, talent-scouting for Columbia, saw 18t girls shows in little more than a week, but he's crowding in Easter Week extra mats, Sunday nets benefits of the sundry legitis, etc., which is something of a record for intensive theatre-going.

Park Central hotel cross-picketing itself, the union protesting against the writers' non-affiliation and the hotel's own pickets (2) ballyhooning that it more than adequately complies with NRA requirements. Odd part is to see the competitive picketers strolling along gabbling just to keep each other company.

Repeal has been a bull market for the interior decorators and the name artists in the specialty in the cor of smart cafes, hotel grillrooms and the like. Every key city hotel of prominence has opened sundry motif cafes and cocktail bars to catch the artistic customers. They run the gamut from early sawdust to Omar Kayham.

# Berlin

By Hans Berman

Paul Wegener off to Teneriffa to direct new Ufa film.

Kenate Mueller seriously ill after reducing too much.

Vereingete Star-Film G.m.b.H., Berlin, in receivership.

Robert Schipper, Warner's European representative, passed through.

Mollino von Kluck, German film actress, killed motoring in France.

Julia Serda as Princess Metter-nich in "Mascerade," Willy Forst directing.

Archive for film ideas is the latest creation of the Propaganda Ministry.

Ufa planning a film "Barcarole,"

employing motives from "Tales of Hoffmann."

Harald Paulsen, Retraut Richter, Leo Slezak, Hanna Waag, Sybille Schmitz, Wolfgang Liebenow in "The Merry Melody," Fanal-Film production.

Leni Riefenstahl for femme lead and artistic supervision of "Albert's Tierland," Terra production, Alfred Abel to direct.

English Players presented "You Never Can Tell," "Candida," "Ten Minute Alibi," "Eight Bells" and "The Green Bay Tree."

Luis Trenker's company, at work near Pontresina, Switzerland, was threatened by a huge avalanche that came down in the vicinity.

Train with 40 passengers was stopped just in time, but two railway workers who gave the warning were killed.

# Paris

By Bob Stern

Jane Heap back from London.

Fay Ventura and band on tour.

Clayton Sheehan arriving in Paris.

Arthur Loew spending a week here.

Gaumont releasing six films in April.

Edith Gance now cutting "Polche" for French Toles.

Marcel L'Herbier making film of Bernstein's "Scandale."

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Ufa planning a film "Barcarole,"

# London

Mrs. Bobby Howes down with pleurisy.

They call him the elusive Richard Arlen over here.

Sammy Shields, Scottish, comedian, left \$35,000.

Lou Metzger over and looking around for a tie-up.

Arthur Loew over from just a quick look-see.

J. L. Sachs convinced the film biz is worse than legit.

Sibyl Bowan taking a week off; tired of working and doubling.

Martin Beck around, getting a load of latest London productions.

Max Kester appointed gag writer of British Broadcasting Corporation.

Marion Harris considering a picture offer from Gaumont-British.

Rowland Brown trying to dispose of a couple of film scenarios over here.

Lupe Velez being submitted for vaudeville and cabaret dates on this side.

Mrs. Blanche Friml, strictly of Rudolf Friml, here. Strictly vacation.

Harry Richman signed for Montseigneur Restaurant for month of June.

Palladium's gross on Easter Monday was \$6,400, new record for house.

Kimberly and Page to tour own unit, and signed Dave Burns with stooges.

Ernie Lubow International dickerling with Maureen O'Sullivan for one picture.

"Ten Minute Alibi" closes at Haymarket April 21, followed by a Ruth Dragon serial.

Sybil Thorndike's naval son engaged to marry Patricia Chester.

Master of Shanghai is still the ace tobacco chewer on film row.

Sam Lutz handling the music catalog here for Harry Engel.

Rex Roselli handling the spectacle for the Hagenbach-Wallace show.

Biggie Levin on the recoup and expected back at his office this week.

Tod Goldbogen, gagsmith, opening a comedy material headquarters.

Sam Herman brightens a dull day by digging up photos of himself 17 years ago.

Max Landau has snubbed New York to return to the loop vaude agent field.

Edwin Levin has a riding habit in readiness for that honeymoon in New Mexico.

Sidney Spiegel and Emil Stern back in the loop after a search through England.

MCA mob about convinced that Bill Stein is wedded to the west of the Sierras country.

Carlene Wilson into the loop breaking a jump to the coast ahead of "Century of Progress Revue."

Saul Bragin, Goldie Goldfinger and Abe Platt finally got away on their return to California.

Universal exchange celebrating a Walter Hyland week for the booker's 17th anniversary with the company.

Sally Burasky now doing the guardian dragon act to keep people from annoying Lou Lipstone and John Balaban.

Ed Brunell and Ed Brunell each tried to pass the chairmanship honors at the I.T.O.A.-Federal Trade commish hearing.

# Chicago

Joe Sherman trading in a couple of molars.

Denny Curtis is taking a circus out this year.

Les Gubberg's agency in the Woods building.

Bert Salter managing live Rhythm Racketeers.

Fritz Blocki readying his third play for production.

Babe Buchanan deserting Ravenswood for a northside spot.

Henry Terbell is still the ace tobacco chewer on film row.

Sam Lutz handling the music catalog here for Harry Engel.

Rex Roselli handling the spectacle for the Hagenbach-Wallace show.

Biggie Levin on the recoup and expected back at his office this week.

Tod Goldbogen, gagsmith, opening a comedy material headquarters.

Sam Herman brightens a dull day by digging up photos of himself 17 years ago.

Max Landau has snubbed New York to return to the loop vaude agent field.

Edwin Levin has a riding habit in readiness for that honeymoon in New Mexico.

Sidney Spiegel and Emil Stern back in the loop after a search through England.

MCA mob about convinced that Bill Stein is wedded to the west of the Sierras country.

Carlene Wilson into the loop breaking a jump to the coast ahead of "Century of Progress Revue."

Saul Bragin, Goldie Goldfinger and Abe Platt finally got away on their return to California.

Universal exchange celebrating a Walter Hyland week for the booker's 17th anniversary with the company.

Sally Burasky now doing the guardian dragon act to keep people from annoying Lou Lipstone and John Balaban.

Ed Brunell and Ed Brunell each tried to pass the chairmanship honors at the I.T.O.A.-Federal Trade commish hearing.

# Pittsburgh

By Hal Cohen

Magidson Twins now at the Silver Slipper club in Miami.

George Jaffe in bed for several days. Awaiting \$5,000 per week, which is good money for small town.

Men carrying sandwich boards to resemble big volume is stunt adopted to exploit Sorrell and Son, currently at Leicester Square theatre.

Neelson Keyes threatened to walk out of "No No Night," but opening in Manchester, but changed his mind when understudy was ready to go in his place.

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# Hollywood

Albert Howell has returned to Chi.

Henry King back from a plane trip to Cincinnati.

Robert Hershon has joined Hoffman-Schlager agency.

Gary Cooper spending two weeks vacation in the writers'.

John Dixon back to the N. Y. stage in a Theatre Guild play.

Hal Roach, James Parrott and Gary City at Elysian Lake, Nev.

Sam Joslow heading for Europe; Arthur Johnston for Broadway.

Edgar Ulmer willed a \$150,000 library by an uncle in Budapest.

Mr. and Mrs. John Gentile, Rye, N. Y., making their home here.

Leon Gordon working on the "Showboat of 1934" script i Death Valley.

Clive Brook goes to England for six months on completion of "Sour Grapes" at RKO.

Stella Bailey, Par "Search for Beasts" contest winner, has hied back to New York.

Lionel Barrymore celebrating his 25th anniversary as a film actor, Standard, Adams, Newell, reanette MacDonald's singing teacher with the actress on the "Merry Widow" set.

Frederick Irving Anderson has returned after working on his own "Sophie Larz" yarn at Paramount.

S. S. Simons, former major in the Confederate army, giving realistic rebel yells on the "Operator 13" set at Metro.

A former Heidelberg professor, now a fugitive from Germany, is beneficiary of Paul Sloane on a pic he is making at RKO.

Elmer Harris heading for Prince Edward Island for atmosphere for his story, "The Newell, reanette MacDonald's singing teacher with the actress on the "Merry Widow" set.

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# Barcelona

By L. A. Farnsworth

Official opening of the spring season.

Gertrude Lawrence and Claire Luce in "Milk and Honey" at the Gran Teatre.

Max Schmeling training at Sitges, about half an hour from Barcelona.

Willy Fritz in Barcelona to attend premier of his new picture, "Guerra y Paz."

Arthur Loew and Mrs. Loew spent a few days in Barcelona. Loew came here to inaugurate new offices and to rest a few days before returning to England.

Douglas Fairbanks, Sr. and Jr. left Barcelona after a one-day stay. They passed through on their way from Sitges to Mallorca where they will rest a few days before returning to England.

# Mexico City

By D. L. Graham

Police rounding up passers of bogus American bank notes.

Heiress Doris Duke vacationing here and arriving by Metro.

Spring holidays ended everybody broke; hock shops doing land office biz.

Cinequeros report post-Easter biz 25% better than it was last year; stage houses admit slump.

Mexican Bull and Bullock Killers Union talked Confederation of Mexican Workers into allowing them to admit it as a member.

American sightseers and shoppers, attracted by bargain prices resulting from 50 per cent drop in rate, booming biz in border towns.

# The Hague

By M. W. Eddy-Leal

Trude Berliner, German pic star, in Amsterdam.

Laura La Plante paid short visit here, arriving by plane.

Several plays by the late author Heyermans are still on bills.

At Rotterdam a flower show is a big success, which does no good to the Dutch economy.

Big hotels in Scheveningen (seaside resort) requested government to approve of raising tables. Last year they had to establish casinos with Straperlo roulette, claimed to be skill game. Court found otherwise, so stunt not open for this year.

# San Francisco

By Harold Bock

Film code authorities will head-quarter in Golden Gate building.

Omer Kenyon joined Neptune Beach outfit as promoter of special events.

Most of the Embassy club's dance orchestra is streaming in favor of the Montmartre.

Wally Feehan has bowed out of Rialto and Chimes, Oakland, and into the picture business.

Advance sale already heavy for Willy Rogers in "Ah, Wilderness," which bows at the Curran the 23d.

Stuart Klein, accessory mgr. at (Continued on page 62)

# Toronto

Empire picture folds.

Catherine Proctor in town.

Mary Pickford coming home in May.

N. L. Nathansons back from Miami.

Baton-welding Gilbert Watson back from Hollywood.

Ernie Gribble, pa. ing "Lost Patrol" (RKO) in Canada.

Al Hartshorn, late of the Imperial, now asst. mgr. at the Tivoli.

Mazo de

# CHATTER

(Continued from page 61)

Columbia exchange, hurt his skull in an accident and it took three stitches.

Creditors are asking that State Hof Brau be tossed into bankruptcy; place couldn't get started in its new location.

Harlan and Janet Milnor, Sandre Thassian, Jess Stafford's band, Vicki Joyce and Frank McBride working at Heck Church's new Tivoli club.

Carl Laemmle and Joe Weil hurriedly returned to L. A. and the MPTOA convention. Mike Nafiz, George Mann, Morgan Walsh, Gene Emmick and L. S. Hamm. off to same pov wow.

## Baltimore.

Albert Scharper,

Turnaways at Met Opera series. Mike Roche off to Hollywood. Hideaway Cafe adds a floor show. Been a banner season for lyceum players.

Lou Lynn ork in the 28th at the Hi-Hat club.

Tom Beck, local lad, in cast of "Her Majesty, The Widow".

Max Cohen and Howard Burman have shuttered their lilkery.

Lily Pons on for the Met Opera series, but as spectator only.

Reopening of The Summit inaugurates the suburban roadhouse season.

Clare Tree Major Players close their season here April 27 with "King of Golden River".

Dr. John Ruhrah, U. of Md. Med. School, covered stock 'Men in White' as guest clerk for Morning Sun.

Charles Cook and the misses have camped their N. Y. domicile with view toward permanentizing it here.

Locally shot relage of the New Theatre's trip to Hollywood. Constantants was so poor when projected it elicited lafs and was yanked in mid-week.

Gibbs Penrose, local socialite, tramping with Charles Emerson Cook Players. Cook and the misses have camped their N. Y. home with view toward permanentizing it here.

Al Jolson in for "Wonder Bar" premiere at the Stanley. Warner execs present: Joseph Bernhardt, I. J. Hoffman, Frank Cahill, Herman Males, A. J. Bylawski, Frank L. Falce, C. E. McGowan, George Crouch and Nat Glassner.

## New Haven

By Harold M. Bone

Jack Sanson flirting with grippie. Bob Freedman seeking a new hair tonic.

Eddie Weaver tonsil trouble.

Floyd Stuart busy checking for WB these days.

Al Robbins just can't wait for that fishing trip.

Is that a new Rolls-Royce S. Z. Poi is sporting?

Artie Enehalt on 15th year as Musicians Local soc.

That Conch migras. Round Table gathering was a flop.

Sam Horwath getting used to novelty of steady work.

Sam Yaffe will tour Russia as accompanist to Grisha Goluboff.

Roy Ward enjoys those Shubert shows more than the audiences does. They miss those trick suits of Hapton Howard's around Paramount.

Rachel Crothers lectured at Yale (11) on "What I think about the theatre".

Woe and Leventhal policy at Shubert has been life savor for local stage and pit crews.

Dixwell Players won permanent possession of trophy in Frank Lauma Tourney at Yale Theatre.

## Des Moines

By R. W. Coorehead

Trace Gannon to film board Kansas City.

The Bob Garys have gone to Kansas City.

Hale Cavanaugh, manager Orpheum, a carload actor.

Another grievance board meeting scheduled for Tuesday (17).

Tri-State Theatre Corp. has leased the Hotel Hastings, Neb.

A. H. Blank gave a swell late party for the Tristaco boys at his home.

Hale Cavanaugh has booked Sally Rand for a May date at the Orpheum.

Fox film exchange sent out special invitations to preview of "Stand Up and Cheer".

Madame LaCuta got a divorce from Vernon Schall, her former dancing partner.

Business doubled the first weekend after the Des Moines and Paramount reduced prices.

Automobile accident at Ottumwa, Iowa, brought serious injuries to Joe Levy, manager Columbia Film exchange, Des Moines; Mrs. Levy, and a niece, Pauline Hampshire.

## Minneapolis

By Lea Rees

Recurrence of cold and snow a business detriment.

Eddie Ruben flew to San Antonio, Texas, to join his wife.

Ella Anderson, Universal inquestress, suffered loss of mother.

Film Board reported two theatres reopened and three closed the past week.

Bill Shartin, Universal salesman, comedy hit in amateur benefit show.

Maurice Schwartz and Yiddish company at Metropolitan for one-night stand.

Policemen's stag, featuring battle royal, a complete sell-out at municipal auditorium.

Numerous installations of new track sound equipment to replace discs as spectator only.

Jimmy Shea, Warner Brothers' salesman, initiated into Sioux Indian tribe in South Dakota.

Harry Dickerson of Northtown theatre, nabbed scooped town by getting motion pictures of unemployed rioting at city hall.

W. A. Steffes and Bennie Berger of Northwest Allied States back from Washington, where they testified at code hearing.

Eugene Ormody back at helm of Minneapolis Symphony orchestra after absence of all guest conductors' engagements in east.

Out-of-town exhibitors visiting Film Row included Ted Melzer, New U. M. J. C. C. Wadens, Minn., and Z. J. Canar, Mondovi, Wis.

University of Minnesota Playhouse offering original play, "Joan Adams," by William F. Davidson, St. Paul business man.

## Kansas City

By Will Hughes

George Baker is trying to find "unusual" pictures for the Royal.

Annual spring racing meet will start May 18 and last for 25 days.

Lawrence Lehman back at the Mainstreet after several weeks in the hospital.

Tom Beckham and his orchestra back at Shi-a-bar Gardens after several months absence.

Connie White, from the Coast, is doing the honors as mistress of ceremonies at the Club Ritz.

Ken Moyer and band are back at the Silver Slipper, after a month's stay at Coral Gables, Fla.

Lowell Lawrence, dramatic critic of the Journal-Post, was the speaker this week at the Literary Review club.

Paul Pandavis and band closed a 29-week run at Hotel Muehlebach and left for Netherlands-Plaza.

Jack Pettis' band followed in Nevada.

Jack Pettis' band followed in Nevada.

Fritz Weatherly now managing the Royal, succeeded Thomas Howle, resigned. Newman's front all dolled up for the summer in a blue color scheme.

## Denver

By Jack Rose

John Consentino here checking Amity exchange.

C. W. Kelly and wife on way to west coast for her health.

Carson Harris is now news editor of four free distribution weeklies.

F. D. Morton transferred from the Denver ERPI office to Dallas for a few weeks.

Fred Bezold, Fox manager at Sheridan, Wyo., is still seriously ill with heart trouble.

Jack Krum officiating managing for Distinctive Screen Attractions. Succeeded Leo Donovan, resigned.

Chas. Ernst, manager of Palm at Alamosa, Colo., moved to Denver as booker for J. J. Goodstein's houses.

The Alliance Francaise of Denver will dedicate a chair in the Central City opera house to Sarah Bernhardt.

Florence and Amelia DiGastano are teaching dancing in the school organized by their sister, Sylvia, who died last year.

E. J. Schulte, owner of three theatres in Casper, Wyo., is being urged to enter the primaries for the Republican nomination for governor.

## Detroit

By Lee Elman

Frank Colcaire used to spell his name Colley.

Jack Smith goes to opening nights without a vest.

Commodore club waiters best dressed in town.

Automobile accident has her bicycle in mothballs till spring.

Margo Murphy of the News retiring to get married.

Jack Hurford getting manly since

he started going to Idney Hill Health club.

Eddie Loughton making his office with Doc Hepburn.

Dave Lipton returned to scene of his youthful crimes as advance man for Sally Rand.

Jane Anne Schermerhorn, soc. ed. of the Times, uses a nice brand of French on occasion.

Wm. H. George, Jr., handling publicity for Brown Theatres, doing a little politics on the side.

Heywood Brown cancelled his advertised bout with the local Newspaper Guild four days in advance.

## Cleveland

Pullen

Varley pong.

Robert McLaughlin almost ready to launch town's second rep theatre.

Penthouse dance spots being built by three hotels for summer season.

Gwen Wagner, Elyria's only amateur producer, turning herself into a first meeting.

George Duff, local bandmaster, hired an ex-college full-back to be his bodyguard.

Fred Beckham, social registerite, turning master of ceremonies at Wade Park Manor.

Julius Karl's dream of forming night club owners' association blew up after first meeting.

Frank Cummings, hubby of Billie Ballus, making come-back with new burly stock at old Savoy.

Bill McDermott, dramatic critic of Golf bug bites Lawrence Thompson.

Shooting scrape in front of Art Anders' Keystone Club almost put the kibosh on its premiere night.

Demon of town's awariest niteries face having liquor licenses revoked for selling booze on blue Sundays.

Robert L. Buckner and Boris de Ranko here to see Play House premiere of new drama, "Red Sun".

Sol Comp relieved of \$54 of Parisian Village receipts in stock-up after boasting that his Broadway uncle, Max Friedman, sent him \$2,500 as wedding gift.

## Indianapolis

By Bill Kiley

Fred Swieto in town.

Ralph Hilt getting hitched.

Eight candidates for mayor this year.

Cal Kalberer down from Fort Wayne.

Drivers arriving to tune up for 500-mile race.

Ushers at Apollo resplendent in new uniforms.

Golf bug bites Lawrence Thompson at Loew's.

George Alabama Florida in town with "Cocktail Hour".

Harry Wolford visiting on vacation from Rudy Vallee's band.

Earl Cunningham having to be restrained from entering ring at wrestling bout.

Pix operators who practice legerdemaine in their spare time, forming Hocus Pocus club.

George Elton wonders what makes his property worth a grand more this year on tax assessment list.

Newspapermen open strictly stag Press club in downstairs of Hamilton's beer and eating establishment.

## Seattle

By Dave Trepp

Dorothy Williams contraltoes at Meyers.

"Three Little Pigs" is name of new drinking club.

Embassy (Joe Danz) cuts to 20 seats to 100.

Danny Cann joins Club Victor band, which is now 12 pieces.

Don Julian and Marjorie close at Olympic dinner hour departing for S. F.

Chester J. Chastek, host at Club Villa, says he'll run for congress on Republican ticket this fall.

Joe Daniels through as personal rep. for a bear and now trying to get midget auto race meet for this year.

Gladine Sweetser, Polles gal here on visit, uses local dentist for ten grand 'cause she says he pulled two good teeth.

## Milwaukee

Harry Lotz, of New York, replaces Lou Goldstein as manager for United Artists here.

Wisconsin's Nevada has spread its Saturday amusements over two pages instead of one, as has been the rule for the past three years.

Waukegan Beach, Wisconsin's oldest amusement park, may not open this year due to financial difficulties.

Park went into bankruptcy during winter, with owner of land buying the debt on chattel mortgage he got in lieu of rent.

Because workers in offices directly across the river from the Riverside tower can look no the dressing room of the chorus request has been made to the management of the theatre to frost the windows to keep the peepers at their regular work.

# OBITUARIES

## SIR GERALD DU MAURIER

Sir Gerald du Maurier, 61, actor-manager, author and producer, died April 11, in London, England, after an operation for an internal disorder. He was son of the late George du Maurier, author of "Trilby" and "Peter Ibbetson". At twenty-one he made his first stage appearance at the Garrick theatre in "The Old Jew". He came to the United States in 1896, playing in "Hamlet", "Seats of the Mighty", "Red Lamp", "Trilby" and "King Henry VI". He became associated with Frank Curzon in the management of Wyndham's theatre and appeared there in "Nobody's Daughter". After 15 years with the Wyndham theatre he terminated his managerial association and became associated with Gilbert Miller at the St. James theatre, appearing there in "The Last of Mrs. Cheney" and ending that association in 1929.

He received knighthood in 1922.

Calvert G. Stith, 53, for 20 years dramatic editor of the New Orleans Item, died in New Orleans April 14 of diabetes.

In his early critical days 'Cally' Smith was quite the caustic reviewer, but the years softened his pen to the extent that, before being compelled through illness to give up reviewing, he became kindly and constructive.

Survived by wife and two children.

Bartholomew A. Gibbons died April 4 at his home in Albany, N. Y. After operating a film theatre in Syracuse for some time he went to Albany about 10 years ago and continued in show business.

Survivors include wife, who was Florence Oswald of Syracuse.

William S. Spink was a Chicago producer associated with Frank Gazzoia, died in that city April 8 after a long illness. He

was also a press agent and theatre manager, handling the Imperial, Chicago. Survived by two brothers, Al of New York, and Charles Spink Philadelphia theatre manager.

## ARTHUR C. MORRIS

Arthur C. Morris, 51, stock actor, died April 11, at his home, from a complication of diseases. He last appeared in "Carrie Nation" at the Biltmore. He is survived by his widow, a daughter and two sisters, Funeral under the auspices of the Actors' Fund.

## TEDDY FOX

Teddy Fox, privately Edward Dixon, understudy for Laddie Clift for 11 years and stage director for his new show, "Sporting Love", at the Gaiety, London, died of pneumonia in London, March 29.

At his request the company remained in ignorance until after the premiere.

## LAURA WALTERS

Laura Walters, 40, died April 10th in Toledo, Ohio. She had appeared in "Dillingham" and "Fred Stone" shows in New York and in pictures opposite Eugene O'Brien. After retirement from stage she operated a florist shop in New York.

Mary K. Livingstone, 38, formerly director of the Community Theatre of Poughkeepsie, died April 12, at the Lenox Hill hospital.

George Stanley Scoville, 60, owner of Scoville's pavilion and bath houses at Coney Island, died April 12 at his home in Brooklyn.

Joseph J. Daubner, formerly member of the William Drake McDowell band, died April 10 at his home in Elizabeth, N. J.

Mother, 82, of Charles Wakefield Cadman, composer, died at her home in San Diego, April 12. Survived by son and daughter.

# CALENDAR OF CURRENT RELEASES

(Conti from page 32)

Mej Wujaszek & Amerycki (Polish) (Capital). Musical comedy. in.

Morgenrot (German) (rotex). Submarine warfare's cruelty. Ucky. mins. Rel. May 15. Rev. May 22.

Mutter Des Kampfes (Ger) (Bavaria). Military farce. Weiss-Ferd. mins. Rel. March 1.

Nec Listopadawa (Polish) (Capital). Historical romance. Dir. Warneck. 95 mins. Rel. May 1. Rev. May 2.

Patriots. (The Russ) (Amkino). Dir. B. Barnett. 80 mins. Rel. Sept. 15.

Petterson. (Swedish) (Scandinavian). Comedy-drama with music. Dir. Per-Gert Branner. 70 mins. Rel. Feb. 15.

Poli de Carotte. See Harold Auten.

Quick, Koenig der Clowns (Ufa) (Ger). Comedy. Dir. Robert Siodmak. Rel. Dec.

Rosier de Mme. Hudson. See He, First Division.

Salest. (Kairo) (Ufa). Musical comedy. Renate Mueller, Willy Sals. mins. Rel. Dec. 15. Rev. Dec. 22.

Fritsch. Dir. Reinhold Schunzel. 80 mins. Rel. Dec. 15. Rev. Dec. 22.

Sang d'un Poete (Fr) (Ricc). Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 7.

Schicksal der Renate Langen (Ger) (General). Domestic drama. Mady Christ. mins. Rel. Dec. 15. Rev. Dec. 22.

Schutzengel. Der (Ger) (Bavaria). Max Adalbert, retl. Theimer. mins. Rel. April 15. Rev. May 9.

Simple. Tailor. Russ) (Amkino). Drama of Jewish life. mins. Rel. Feb. 15.

Sobre Las Olas (Mex) (Latino). Historical romance. mins. Rel. March 15.

Serment, Le (Fr) (Protex). Heavy drama of love. mins. Rel. March 20.

Sohn Der Weissen (Capital) (Ger). Alpine drama. Luis Trenker, nate Mueller, Dir. Mario Bonnard. 75 mins. Rel. Oct. 15.

Spy, The (Polish) (Capital). Drama. 80 mins. Rel. March 1.

Storch Hat Uns Getraut. Der (Ger) (General). Lil Dagover. Herman Kosteritz. 80 mins. Rel. Nov. 15.

Tannenberg (Ger) (European). Military drama. mins. Rel. March 15.

Tausend fur Eine Nacht (Ger) (Capital). mins. Rel. Feb. 1.

Theodor. (General) (Capital). Historical drama. Dorothea Wieck. Dir. Karl Boese. 80 mins. Rel. May 1. Rev. May 15.

Tochter Der Regiments. Die (Ger) (General). Military musical. Dir. Karl Lamac. 70 mins. Rel. April 1.

Tod Uber Shanghai (Ger) (DuWorid). Mystery pl. mins. Rel. Dec. 15.

Trenck (Ger) (General). Military drama. Dorothea Wieck. Dir. Hans Paul and Ernst Neubach. 80 mins. Rel. April 1.

Traum von Schenbrunn (Ger) (General). Musical. mins. Rel. May 15.

Traumende Mund. Der. See Melo, Capital.

Trois Mousquetaires. Les (General) (French). Duma's classic with songs. Dir. Henri Diamont-Berger. 125 mins. Rel. May 1. Rev. May 9.

Und es Leuchtet die Puzza (Ger) (Ufa). Musical romance. Wolf Albach-Retty. Dir. Heinz Hille. 80 mins. Rel. Jan. 15.

Volga Volga (Fr) (Kino). (Kino). Adventure of a Cossack. mins. Rel. Dec. 15. Rev. Dec. 22.

Wandering Jew (Jewish American) (Yiddish). Terror of Hitler regime. mins. Rel. Dec. 15. Rev. Dec. 22.

Wie Sag Ich's Meinen Mat? (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. mins. Rel. Nov. 1.

Yiddish Tochter (Yiddish) (Quality). Old-fashioned Yiddish drama Yiddish. mins. Rel. May 23.

Ylaka (Yiddish). Revue of after. See Schwartz. mins. Rel. June 1.

Zwei Gute Kameraden (Ger) (General). Military musical. Fritz Kampers. Dir. Max Obal. 75 mins. Rel. Nov. 15.

Balfonti	Martan Nita
Cumming Don	Norvo Red
Garcey William II	Revilla Lilly
Harmon B	Stuart Steve
Jain Chester	





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Vol. 114 No. 6

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64 PAGES

## WHY F. D. R. IS A FILM FAN

### O.K. British Royalty as Characters For Film at Buckingham Palace

London, April 23.

Forbes Randolph has practically completed arrangements to make a charity picture here titled 'London On Parade,' with the King and Queen, the Prince of Wales, Prince George, Princess Elizabeth and the Duke and Duchess of York to be the leading characters.

Picture will have a plot, which concerns a girl of blue-blood, who has fallen on evil times.

Facilities have been granted to Randolph to make extensive use of the filming of Buckingham Palace, Windsor Castle and the Tower of London. This is the first time that such courtesies have been extended to filmmakers.

Picture, which is being made to swell the funds of English hospitals, is under the auspices of a representative committee of the English elite, including Lord Derby and Sir Arthur Stanley, with the former prepared to advance \$150,000 to start the project.

Desmond Hurst, young executive of Clifton-Hurst Film Productions, will produce, with Randolph and Louis Wolfe, head of publicity department at Buckingham Palace, jointly directing.

Randolph is inundated with offers from the biggest in the land to subscribe to the making of the picture. Head of one film concern here is pleading to subsidize the entire project, figuring this as the best 'gesture' to attain a keenly desired knighthood.

Shooting starts in about four weeks, and will take about a month to complete.

### 7 GOLD BUYERS ON WDAS, PHILADELPHIA

Philadelphia, April 23.

resident Roosevelt's recent decision on gold hoarding has proven to be boom for local radio business. During the last few Philly stations have been made much richer, with firms spending heavy cash for air advertising.

Idea is for public to sell their gold—in all forms—to the various outfits, with high prices the order of the day. Some stations are cluttered with spot announcements from these clients. WDAS, a small indie, has seven different gold firms buying time, by actual count. Some days the program schedule sounds like the Philadelphia mint, with every announcer getting gold-conscious.

Next step will be for one of these outfits to provide free extractions for every gold-filled tooth!

### Mebbe So

When foreign phonograph recordings are released in Japan the Victor company prints a Japanese translation under the foreign title.

'Last Round-up' was rendered into Japanese as 'The Last Dance.'

### FAT SALARIES MAY BE MADE OPEN BOOK

Washington, April 23.

Government curiosity about fat incomes of leaders in all industries appeared about to be satisfied today. Looks like latest revenue law will contain proviso requiring corporations to report all big salaries and bonuses and it is possible that in the future income statements will be open to public gaze.

Amendment requiring corporations to relate total compensation of all executives above the \$10,000 bracket was written into bill by the Senate. Sentiment in the House is largely for such a requirement, although the lower branch did not pass on this provision. Bill now is in conference, where anything may happen.

Suggestion that income returns will be made matter of public record came from White House when President Roosevelt was asked to comment on another Senate amendment which requires publicity of statements. Executive noted he already has power under 1933 law to open income returns and said something might be done under that clause before new bill is finished in Congress.

### Montreal's U. S. Tourist Biz 70% Off Since Repeal

Montreal, April 23.

This city is getting plenty worried over the results of America's prohibition repeal. Attendant drop-off in tourist trade has been terrific.

One indication of how tough things are is the automobile club figures. During the past year there were 600,000 less cars from the U.S. than a year previous. Visiting Americans who used to drop in for weekends during prohibition in the U. S., have dropped off about 70%, according to Chamber of Commerce figures.

### SEES MORE PIX THAN ANY PREZ

**Avidly Reviews Many Films on Theory They Mirror American Life and Are a True Cross-Section of the People's Mores, Manners and General Standards**

### SEES SOME TWICE

The President of the U. S. is close to being the most avid film fan and student of the screen in America today. The President and his family during their first year in Washington have viewed a cross-section of all the industry's product, including many features which now are being shot at by crusaders, or plinked by censors, and others which were not recommended for American family previewing by previewing groups in Hollywood.

Between private projections, mostly in Washington, but some in his own home in Hyde Park, N. Y., the President since he took office has witnessed approximately 1,327 reels of film. This length is about

(Continued on page 55)

### Million Watt Station In Cuba for Doctor Brinkley Is Report

Havana, April 23.

J. E. Mojarrietta and Associates' is the promotional name behind a proposed radio station to be erected in Cuba with 1,000,000 watts power. Mention is made of Doc Brinkley as possible operator of the station, if and when materializing. Promoters admit correspondence with Brinkley but state the broadcasting medico has no connection with the enterprise at this time.

Brinkley is the Kansas fixmup who has successively been barred from the air by America and Mexico. Proposed 1,000,000-watt station to be known as GOD would easily reach the United States.

### Married by Air

Colorado Springs, Colo., April 23. So that parents of both could hear the wedding ceremony, the marriage of Ancil Patterson and Doris Mayhew was broadcast over KVOB. Couple had agreed not to be married until all four parents could hear the ceremony, and Rev. S. H. Patterson, an uncle of the groom, solved the problem by arranging the broadcast.

Relatives telegraphed from Seattle that they had heard all of the 30-minute proceedings.

### No Help

Lincoln, April 23.

English course at the University of Nebraska assigned each student to a five-minute talk explaining the 'jargon' of various trades, as a mid-semester examination. One was assigned to the show biz and got the idea of turning to VARIETY as an aid to his vocabulary.

Attempting to explain show biz in the argot of VARIETY, he flunked the course.

### VET BOOKER'S ALL-TIME VAUDE BILL

Eight present day acts are among the 22 named as tops for an all-time vaudeville program selected by J. H. Lubin, Loew booking head who has been a variety show booker for 36 years. The eight modern turns on the list are: Eddie Cantor, Avon Comedy Four (Joe Smith and Charlie Dale), Bill Robinson, Eleanor Powell, The DeMarcoos, Con Colleano, Waring's Pennsylvanians and Al Jolson.

Of the Four Cohans, selected by Mr. Lubin as the best all-around turn vaudeville has ever known, there is still George M. The Cohans played full stage sketches which young George wrote for his parents, Jerry and Helen, his sister, Josie, and himself. They did comedy, dramatics, singing and dancing and

(Continued on page 21)

### Hotels Sense Prosperity; Talk Boosting of Rates

Hotels all over are reported talking about increasing their rates, following improvement in conditions as a result of repeal, which has increased the use of hotel accommodations. Upping-in-tariffs—may come May 1 and extend all the way up the line.

Bankers and others holding mortgages on hotels or bondholders whose interest is past due are claimed behind the plan to move hotel rates up.

Following depression hotel business was hard hit and many were forced into receivership. Rates were chopped more than 50% in some cases.

### Lauder, Coward, Others May 'Remote' To U. S. in First Int'l Commercials

First series of international commercial broadcasts, with talent in five different countries participating, has been arranged by the Cecil, Warwick & Cecil agency for the Good Gulf oil program on NBC Sunday nights. Gulf's international air show will originate from London, Paris, Berlin, Vienna and Moscow.

Frederick Bate, NBC's rep in London, is also working out a series from the British source for Lehn & Fink's (Lyso) niche on NBC the same evening.

James Cecil made the tieups for the refining company series on his recent visit to Europe. Gulf's international series will follow Irving Berlin's stay on the stanza, which means that they'll start coming over either the second or third week in July.

Charlie Morrison, New York agent, while abroad two weeks ago was in contact with Bate for the Lenhen & Mitchell advertising agency, which has the Lyso account. Through Morrison offers of \$10,000 each were made to Sir Harry Lauder and Gertrude Lawrence and Douglas Fairbanks, Jr., latter as team for one program apiece. Other names mentioned as wanted were Noel Coward, Jack Buchanan, Beniamino Gigli and Lunt and Fontanne. Proposed arrangement for the Lunts is to broadcast either from London or in New York after their return to America in July.

Bate makes his headquarters in London and operates between here and Paris as one of NBC's two European representatives.

### MUSIC PUBLISHERS WITHOUT A PIANO!

Just what metamorphosis radio has wrought on Tin Pan Alley may be gauged from Marty Bloom, vet music man, making a comeback as the Melo-Art publishing house.

Opening his business office in Rockefeller Center, where pianos in the office suites are taboo. Bloom says it's a new biz and radio is the only plus. Hence pianos are not needed in a publisher's office. He can demonstrate his songs around the studios as artists no longer come to the publishers' offices as they used to.

### No More Razzberries

Hollywood, April 23.

Hays office here has put the ban on the use of the razzberry. Too many lip salutes in recent films have caused the Producers' association to notify all studios that hereafter the berry will be censored before the films leave Hollywood. Both radio networks first put the bird in the offensive class and forbade artists to use it in programs.

## England Haven for H'wood

**So Think Many Supes, Directors and Writers  
—Tired of Supervisorial System**

Hollywood, April 23. England, a haven from supervisorialism. So thinks many a Hollywood director and writer who is anxious to get away from the supervisorial system and make a picture on his own responsibility.

It's one of the chief reasons why Hollywood is so anxious to cross the Atlantic for a job with some British company. None wants to stay in England; only want to do one or two pictures and then scam home.

Hollywood has heard that the ritish studios have none of the complicated executive red tape with which they feel they are tied down here. There are no supervisors in England, according to the Hollywood meaning of the word, and megers and writers are left alone.

Many old-time directors here figure if they can once get a spot in the British film industry it will enable them to make the story they've wanted to for a long time. Practically every old-timer has a cherished script, which no studio here has ever okayed, that he is anxious to see on film.

Hollywood also figures England is becoming of greater importance as film center all the time, and talent here wants to get in with a British outfit while it can. Later, with England building up, it will be more difficult for a Hollywoodian.

British pictures right now are one of Hollywood's chief conversational topics. Record made by 'Henry VIII' and business done by 'Catherine the Great' has impressed Hollywood.

### Sues on 'Lady Killer'

Hollywood, April 23. Charging the recent title 'Lady Killer' for the James Cagney picture infringes on his rights to the James Oliver Curwood story 'The Lady Killer,' William Selig has brought suit for \$50,000 damages against Warners-First National in superior court.

Complaint cites Cagney picture renders his property, acquired in 1914 by Selig Polyscope Co., valueless.

### Shelve McGraw Pic

Hollywood, April 23. Career of John McGraw will not reach the screen, at least for some time yet. Metro has shelved its McGraw story.

Casting difficulties, with no name actor being obtainable for the McGraw character, was chief reason.

### RKO BORROWS CRABBE

Hollywood, April 23. Buster Crabbe goes to RKO on a loanout from Metro for 'Arabella,' new title for 'And Let Who Will Be Clever.'

William Seltzer will direct.

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### Bitter Feud

Hollywood, April 23. Bill (W. C.) Fields has another feud besides the one with Baby LeRoy. The second dispute is with a swan, which paddles around the lake in front of his home.

It all started when the bird suddenly commenced hissing Fields every time it got a flash of the comedian after amicable relations. Fields didn't know whether the bird had caught one of his pictures or not, but the last straw came when Fields went fishing one day, tipped over in the boat, and as he swam to shore was inconvenienced no end by the swan pecking at him where it would, annoy him the most. Burned up, despite the cooling waves, Fields reached shore and looked around to see the bird waddling behind him and still hissing. So he picked up a plank and let the bird have it. Only to merely stagger his enemy which, though stoggy, kept right on hissing.

Fields and the swan don't speak any more.

### B.R. SHORTAGE MEANS NO 'XMAS CAROL' PROD.

Plans for the production in the east of Charles Dickens' 'Christmas Carol' is off. Money trouble.

Clifford Brooke had come on from the Coast to make the picture and had engaged Maude Adams, O. P. Heggie and De Wolf Hopper among others when financing didn't come through as promised.

### WB Facts Trio

Burbank, April 23. Warners used up a lot of ink over the weekend, handing out new contracts to Robert Lord, Phil Regan and Lyle Talbot.

Lord, a supervisor, has been with Warners nine years. Regan is currently playing in 'Dames.'

### Hopkins Breaks Ankle

Hollywood, April 23. Broken ankle will keep Miriam Hopkins out of 'She Loves Me Not' with Bing Crosby at Paramount for at least two weeks.

Injury was sustained Friday (20) when the actress jumped off a low dais on the set, and may retard the picture. Director Elliot Nugent will shoot around femme topper as long as possible.

### MAJ. YARDLEY AT MG

Hollywood, April 23. Metro has signed Major Herbert O. Yardley to collaborate with C. Gardiner Sullivan on adaptation of Yardley's novel, 'The Blonde Countess.' Larry Weingarten produces.

Yardley was the organizer and former head of the American Black Chamber, group of experts interested in decoding secret messages. He worked for RKO-Pathe a few years ago on an original based on wartime decoding and spy systems.

### Sloman Directs 'Tomorrow'

Hollywood, April 23. Edward Sloman is returning to Universal after a five-year absence to direct 'The Always Tomorrow' with Elizabeth Young, Dickie Winslow, Margaret Hamilton, Maurice Murphy and Helen Parrish in the cast.

Miss Young was borrowed from Metro for the lead.

### ESTHER MUIR'S FOREIGN PIC

Esther Muir, ex-Mrs. Busby Berkeley, sailed last week for London to do a film abroad. Jimmy Campbell, of Campbell-Connelly, music publishers, arranged the picture deal.

Sam Coslow, songwriter, sailed on the same boat. Vacation.



### WILL MAHONEY

The 'Buffalo Evening News' said: 'New songs and new tunes on his Mahoneys are offered by Will Mahoney, the nonpareil of hoofers, who has retained the best of his old routine. If the audience had its way Mr. Mahoney might be performing yet—but even this willing entertainer eventually becomes exhausted.'

irection  
WILLIAM MORRIS AGENCY  
Mayfair Theatre Bldg.  
New York City

### ARLISS WILL DO ONE FOR G-B AT \$125,000

London, April 23. George Arliss will make one picture for Gaumont-British, according to his personal manager, Rufus Le Maire. Arliss will receive around \$125,000 for the job. He is due here this week-end from the States to read several stories GB wants to make, with the final choice left to him. Production is set to begin around Aug. 20.

Le Maire probably will leave for New York to handle other Arliss business matters about May 10.

### GEORGE MURPHY'S FILMS

Due for Cantor Picture and Joel Columbia in Sept.

Having been on the verge for a couple of weeks, George Murphy has signed a contract with Columbia. Murphy, currently of 'Roberta,' is of the former dance team of Murphy and Johnson (Mrs. Julie Murphy). He will leave the Broadway musical, June 1.

The spring departure is to allow Murphy to go into the Eddie Cantor picture (Goldwyn) this summer. His Columbia contract is effective in September.

Also in the Cantor film will be Ann Sothern (Harriet Lake) on loan from Columbia.

### Carroll Unbittles

Hollywood, April 23. Leo Carroll, stage butcher brought from New York by Metro for 'Sadie McKee,' will get away from his type role and portray a doctor in Metro's 'Green Hat.'

Picture started today, Irving Thalberg producing and Robert Z. Leonard directing. Constance Bennett, Herbert Marshall and Mrs. Pat Campbell have the top spots in the production.

### CEDER'S 'KISS' CHASE

Hollywood, April 23. Ralph Ceder is back at Paramount to handle direction of a second unit on 'Kiss and Make Up.' He will make the chase sequence for climax of the picture.

Director is known as a specialist on chases, having made the chariot race sequence for Eddie Cantor's 'Roman Scandals.'

### MacDonald's 'Marietta'

Hollywood, April 23. Following Metro's 'Merry Widow,' Jeannette MacDonald does 'Naughty Marietta.'

'Duchess of Delmonico' has been put back. Nelson Eddy will have the male topper in 'Marietta.'

### THELMA RAMBEAU'S FIRST

Hollywood, April 23. Thelma Rambeau, sister of Marjorie, gets her first picture canary. She is playing in 'Grand Canary,' the Jesse Lasky production at Fox.

### Pencil Oasis

Chicago, April 23. Henric's is in a fair way to become the autograph hound's paradise.

Almost any morning this restaurant reveals the boys and girls crossing over between transcontinental trains and tipping each other off as to what's doing and what to expect on both coasts.

A persistent pencil could sit here and grab about every name in show business in the course of a year.

### LLOYD DEEMS HIS SON TOO YOUNG FOR FILMS

Hollywood, April 23. Harold Lloyd has nixed the suggestion that his three-year-old son, Harold, Jr., play the part of the actor as a child in 'Cat's Paw,' and instead has signed David Jack Holt, five-year-old from Jacksonville, Fla., for the spot. Lloyd saw 'the boy in 'Public Opinion' at the 'Spotlight' theatre here.

Actor says he has no objections to his three children going into pictures at the proper time, but that they are yet too immature for the cameras.

### Swerling's Hunch

Jo Swerling is tossing around a hunch on 'Madame Bovary' for Columbia. Idea seems to be an adaptation as an operetta, with Grace Moore in mind for the sound track. Only two things in Swerling's way, how to convince Columbia and then get the yarn by the Hays office without too much dusting.

### Xiras Just Average

Hollywood, April 23. Extras total for the week, ending Friday night (20), hit the average level with 4,881, according to Central Casting figures.

Biggest day was Wednesday (18) when 1,637 worked. Biggest mob was around 300 dres people for a Metropolitan opera scene in Columbia's 'One Night of Love.'

### LeRois Back Home

Hollywood, April 23. Mervyn LeRoy and Doris Warner return from the four months' honeymoon Saturday (23). Couple went around the world on the Empress of Britain, now coming in from Hawaii.

### Hellinger's 'Bill'

Hollywood, April 23. 'Broadway Bill' has been set as release title for Frank Capra's next picture, adapted from the Mark Hellinger yarn, 'Strictly Confidential.'

Production is slated to start next week.

### Fox Reties Trevor

Hollywood, April 23. Fox renewed its option on Claire Trevor Saturday (21), for another six months. She goes into 'Always Honest' and then will be bracketed with James Dunn in 'The First Baby,' slated for production July 1.

'Baby,' directed by James Tilling, is by Dudley Nichols and Lamar Trotti.

### GOLDSTONE'S 'ROBIN HOOD'

Hollywood, April 23. Phil Goldstone plans to follow his current '20,000 Leagues Under the Sea' with a film based on the adventures of Robin Hood.

He is bringing from the east R. D. Seaman, who recently published a book on Robin Hood, to write the script.

### Buy's Spellman Yarn

Hollywood, April 23. Agnes Christine Johnson is adapting 'Exonerated' at RKO, a story by Howard Spellman, studio's story editor. Kenneth MacGowan produces.

## ONE PIC BOOSTS ROSS' SALARY \$1,500 IN 6 MOS.

One of the more phenomenal jumps in stage salaries this season is the lift Lanny Ross gets for his Capitol, N. Y., date the week of May 4. He is in at \$2,500, or \$1,500 above his last previous salary for a stage appearance at the Albee, Brooklyn, a few months ago.

Salary jump. Ross' instance is attributed to his first appearance in pictures in 'Melody in Spring' (Par). Prior to that he was known mainly for his warbling on the Maxwell House 'Showboat' radio program.

Deal with Loew, set by Rockwell O'Keefe through Phil Bloom, calls for Ross with an option for a second. Following his appearance in the Capitol show, which will include Jack Benny and the Condos Brothers, Ross leaves for the Coast for 'His Master's Voice' for Par.

### 'Hell Divers' Sequel

Hollywood, April 23. Monta Bell will produce 'West Point of the Air' for Metro, with Wallace Beery and Robert Montgomery in top spots, and Richard Rosson directing.

Picture is planned as sequel to 'Hell Divers,' and designed as a special for next season. John Monk Saunders sold the original to Metro early last year, and screen play was prepared by James K. McGuinness and Phillip Dunne, but production was set back from original start last fall to eliminate bad weather delays.

### For Lee Tracy

Hollywood, April 23. Kubec Giammon has been signed by Paramount to script 'A Son Comes Home,' an original by Julian Josephson, intended as a starrer for Lee Tracy. Adaptation was made by Adele Rogers Hyland and Marjorie Klein.

Tracy's first for Par under his new contract will be either 'Son' or 'One Woman,' also being readied for him by Bartlett Cormack and Horace Jackson.

### Garbo Takes 'Veil'

Hollywood, April 23. Greta Garbo's next at Metro is set. It's 'Painted Veil,' Somerset Maugham story, Richard Boleslavsky to direct and Hunt Stromberg producing.

### Pinchon Does 'Rhumba'

Hollywood, April 23. Edgcomb Pinchon is at Paramount writing an original to fit the title 'Rhumba' for George Raft and Carole Lombard.

Paramount has thrown out a previous-written under that handle.

### IRVIN COBB ON COAST

Hollywood, April 23. Irvin S. Cobb came into town quietly Thursday (19) for a month's vacation.

Phil Ryan has taken an option on 'Balm of Gilead,' one of Cobb's 'Satevopost's' stories, through the Leo Morrison office. Ryan has a feature in mind.

### SAILINGS

May 1 (New York to Egypt) Clarence Derwent (Exeter).

April 23 (London to New York) Mrs. Tommy Rilly and children (Washington).

April 25 (New York to London), Mr. and Mrs. I. W. Crull, Sophie Tucker, Ted Shapiro (Manhattan).

April 21 (New York to London), Mr. and Mrs. George Arliss (Bremen).

April 21 (London to New York) H. Bradbury Pratt (Aquitania).

April 21 (New York to Paris) Lily Pons, Yehudi Menuhin, Leon Belasco, Mr. and Mrs. Elmer Rice, Sisley Huddleston, Ernest Bloch, Sam Coslow, Esther Muir (Champlain).

April 20 (New York to London) Irwin Dagh, Jack Holland and June (Mauretania).



# FEMMES' CLEAN FILMS DRIVE

## A.M.P.A. Dinner Grosses \$14,000 for 2 Relief Funds; Mrs. Belmont Speaks

The AMPA. Naked Truth dinner Saturday night (21) at the Hotel Astor, N. Y., attended by around 1,000 at \$5 per ticket—apart from the program—meant about \$14,000 to the two sponsoring film charities. Revival of the annual affair was under the joint auspices of the Film Daily and Motion Picture Relief Funds. An ornate souvenir program accounted for additional revenue.

Dinner was replete with laughs to contrast the serious trade note injected by Mrs. August Belmont, chairman of the Motion Picture Research Council. Mrs. Belmont, the former Eleanor Robson, speaking from the women's club's angle, and representing the interested lady in the welfare of film fans, stressed objectionable films, along with moral standards, as a negative influence. Mrs. Belmont did not shade her meaning in warning the picture men, particularly having in mind the children of the country. To this Louis Nizer of Phillips & Nizer, film attorneys, replied in equally serious vein.

Comedy newsreel was again included as also the heckling of the new incoming president of the Association of Motion Picture Advertisers (AMPA) with a clown throw-away bat ribbing Bill Ferguson (Metro) as the new prey. He succeeds John C. Flinn, outgoing chief officer, and now secretary of the Code Authority of the Motion Picture Industry.

Jack Alcock, publisher-editor of Film Daily, was toastmaster, and Mayor F. H. LaGuardia was among the notables on the rostrum.

Entertainment was arranged by the Lyons & Lyons agency, some of it working into the special commercial broadcast program to Admiral Byrd's Little America expedition on CBS and under Grape-Nuts' sponsorship.

This is the dinner which originally started out as a testimonial to Flinn, but which he switched into a dinner for the two charity funds.

## BOBBY CONNELLY HIES WEST; HAD 106 TEMP.

Bobby Connolly under contract to Warners, left, Hollywood Sunday (22), although illness delayed his start for a day. Stager was brought to New York Friday (20) from Great Neck, L. I., after a physician diagnosed his case as that of a burst appendix. Drs. Leo Michel and Norman Taube instead found Connolly suffering from grippe and he was placed in the Medical Arts hospital, N. Y.

There Connolly established a record of 106 degrees but the temperature was reduced virtually to normal by Sunday and he insisted on starting for the Coast pronto. He is accompanied by a nurse.

## Jolson Signs at WB

Hollywood, April 23. Jolson today signed a new optional contract, with Warners for one film annual, first scheduled for fall production.

Jolson and Ruby Keeler, his wife, leave in three weeks for London. Miss Keeler is currently finishing up in Warners' 'Dames.'

## Loretta, Where Art Thou?

Press photographers were at the station to meet Loretta Young in Chicago last Tuesday (17), but no Miss Young. And when the Century pulled into New York, the next morning there were more cameramen, plus around 400 stenographers, who had paused for a glimpse on their way to work.

And still no Loretta.

## The Maestro Quivers

Hollywood, April 23. The first day Ben Bernie reported on the set for 'Great Magoo' (Rar) he was so leery they couldn't get a camera near him. Result was nothing but long shots on the inaugural.

The second day the maestro was more under control. After flashing him in closeups in the projection room someone ventured the opinion that the film's title could be 'Our Ben.' But if they had made Ben put that fiddle under his chin the first day, everything would have been pizzicato.

## AGENTS DODGE FEES, CHARGED

Los Angeles, April 23. Probe of reports that certain Los Angeles picture agents are maintaining offices in Beverly Hills merely as a subterfuge to evade paying the \$100 annual agency license required in L.A. has been started by State Labor Commissioner James J. Creem.

Reports have been made to the commissioner that the agents, as yet unidentified publicly, have paid the \$10 for licenses in Bev-Hills, but are said to do most of their business in L. A. State laws governing agents require them to be licensed in whatever municipality they operate.

## Del Andrews Recovered, To Aid Hecht-MacArthur

Hollywood, April 23. Del Andrews, recovering from injuries received in an auto accident, will go to New York May 8 to aid in scripting the Ben Hecht-Charlie MacArthur independent picture production.

Lee Garmes set as cameraman.

## Lombard, Hopkins Set

Hollywood, April 23. Carole Lombard draws the lead with Gary Cooper in 'You Belong to Me' at Paramount. Picture formerly was tabbed 'Honor Bright.' Miriam Hopkins gets the topper in 'Intimate' at the same studio.

## A 25G SCRAM

Warren and Dubin Toss Off RKO-Astaire Tune Offer

Hollywood, April 23. Rejecting a \$25,000 job at RKO, Harry Warren and Al Dubin are rattling back to New York this week to do a show. They were offered the job to write several songs for Fred Astaire in 'The Gay Divorcee.' Including three numbers in Warners' 'Dames,' pair have written 32 songs during the last 13 months. They are due back here in three months.

## Elizabeth Allen Back

London, April 23. Elizabeth Allen leaves England the end of this week for Hollywood. Metro instructed her to return for 'David Copperfield,' in which she has been spotted. Player has been on vacation trip for eight weeks.

## D.A.R. DECISIVELY VOTES ON SUBJECT

**Urges Campaign of Ridicule for Unwholesome Screen Themes—Cites Gangster Cycle Campaign—Now It's 'Going to Have a Baby' Theme**

## NAMES FILMS

Washington.

The militant Daughters of the American Revolution have joined the crusade to clean up ptx.

Taking time off from usual business of praising ancestors and demanding a bigger army and navy, the DAR convention here last week nodded approvingly at report condemning film 'vulgarity' and recommending vigorous steps to improve moral tone of ptx.

Fight was launched by Mrs. Mildred Lewis Russell of Hollywood, chairman of outfit's Better Films Committee, who contended with emphatic 'no' that America does not get the type of pictures it deserves. Called for strong public support of high-calibre features to encourage greater production of more desirable films.

Attacking block booking, Mrs. Russell asserted 'we can make unwholesome films so unpopular, so unremunerative, that a greater number of good films will be made.' Also slammed duals, terming double billing 'the most serious problem just now' and contending 'it is block booking the audience.'

Quoting scores of DAR leaders in all sections, Mrs. Russell wound up with statement that the motion picture is the greatest single factor in mass education in the world today. Should we not see to it that we, in America, get the kind of picture: we deserve? Most certainly we shall have no right to complain of future standards if we fail to show Americans how to control this body with intelligence. The National Society, Daughters of the American Society, (Continued on page 29)

## \$1,000,000 SUIT VS. UA OVER 'INDISCREET' PIC

Hollywood, April 23. Arden Coombs, writer, has filed suit against Gloria Swanson, Roland West, Joseph M. Schenck, B. G. De Sylva, Lew Brown, Ray Henderson, Sylvia Hallett, United Artists and U. A. Releasing Corp. seeking \$1,000,000 damages on allegations her original, 'Valiant Sinners,' had been used in 'Indiscreet.'

She alleged she submitted her story to the studio in 1929 and nearly a year later was told that the yarn had been rejected, but that Miss Swanson had taken the manuscript to New York.

## Marg. Sullivan Abroad

Universal City, April 23. Goings and comings of Universal people include departure yesterday (Sunday) of Margaret Sullivan for England. Actress picks up Capt. and Mrs. William Kurtz in New York.

Carl Laemmle returns from New York this week. After confabbing with James R. Grainger, latter departs next Sunday (29) for the east.

Another arrival was Jacques Deval, French writer, who came in yesterday to script 'Angel.'

## FOX TIES MUNDIN

Hollywood, April 23. Herbert Mundin stays on at Fox for another six months. He has been spotted in 'Fun on the Air,' a radio kiddie featuring Joe Cook, starting around June 15.

## Olsen and Johnson's Glorification Party to Hollywood's Stoogery

## Won't Look

Hollywood, April 23. George Arliss at the low performers who seldom look at pictures they make for the screen. Belief here is that Arliss has yet to see his 'Disraeli,' while it is known that he has not yet taken a peek at 'Rothschild.' Marie Dressler is another such legendary figure. Arliss carries his non-viewing practice down to the daily rushes. When he steps into the projection room to look at the day's work it's generally and only to check on either costume or makeup over which he may have some doubt.

When 'Rothschild' opened out here recently the star attended the premiere, said a few words for radio listeners and walked into the theatre. But he kept right on walking to the stage door, into his car and home.

## OPIUM EXPOSE FILM ODDLY STOLEN

Hollywood, April 23.

Unknown parties, bent on the destruction of the negative shot two years ago by Donald C. Thompson and showing the manufacture of opium in Siam nearly caught up with the film again last week, but were only able to lift a positive which had been made a few days before.

The negative had been turned over to Walter Futter by Thompson for use in a dope expose feature. Futter had a print made, print and negative stored in separate racks in his film vault. When he wanted to run off the print, latter had been stolen from the vault, although only Futter and two employees had access to the film vault.

According to Thompson, who has shot photographs and motion pictures all over the globe for more than 20 years, he filmed the actual making of opium in factories of Siam and smuggled the negative out of the country.

He claims that the negative was stolen from him on three different occasions, and each time he was able to secure its return in most unusual ways. In addition, he asserts, threats have been made against him if the picture was ever released, and strong forces have blocked him in attempting to negotiate deals for distribution. He finally arranged with Futter for the latter to use the footage in a feature planned to expose the dope traffic, with Futter losing his first print to make the situation even more mysterious. Futter is putting the negative in a bank vault for safe keeping.

## New Coast Agcy. Combo

Hollywood, April 23. New agency merger became effective today with Phil Berg associating himself with Arthur W. Stebbins, Bert Allenberg and Myrt Blum, who operate the Business Management Corp. in Beverly Hills. The quartet will conduct a general managerial business and give personal service in business management and representation without other charge than the 10% clients pay for agency representation. Stebbins, who was formerly in the insurance business in New York, will devote his entire time to the affairs of the concern.

Hollywood. At last the stooge has been glorified. The species has been banqueted and made a fuss over.

Ole Olsen and Chic Johnson are responsible for him coming into his own.

For apparently no reason at all, other than laughs, Olsen and Johnson threw a party for stooges at Sard's that brought together, probably for the first time, an assortment of goofs, gimps and gazooks unlike anything that has heretofore been attempted for pure hoke's sake. It was the screwiest sort of a funfest. There were dozens of stooges on hand, and quite a few who refused to admit they were stooges. Early during the festivities Max Shane tried to define the meaning of stooge but got nowhere.

Olsen admitted that stooges were responsible for making Olsen and Johnson a pretty fair act. Lew Cody laid claim to being the biggest stooge of all, by virtue of seven marriages. Jack Osterman refused to talk until he was given a receipt, and that accused O. J. of being responsible for the ruination of the old-time stooge.

George Sidney said he was the oldest of stooges, because he used to hustle ice for Van Hoven. Charlie Chase said he had been in ptx for 20 years and had succeeded in being lousy without any help.

Wallie Ford and Vince Barnett clowning and cut up. Sid Walker, goofy stooge, had his hair trussed up like a wild man of Borneo; another stooge refused to remove his overcoat. There was a Santa Claus and a cartoon aimed particularly at Shane.

Osterman butted in to explain why his new revue was opening next Friday night. That's right night in Hollywood, and he didn't want anybody to see the opening.

And so on far into the night.

## ULLMAN SUSTAINED IN VALENTINO SUIT

San Francisco, April 23.

California District Court of Appeals here has handed down a decision reversing the Los Angeles Probate Court's charges brought by relatives of the late Rudolph Valentino, that S. George Ullmann mismanaged the screen star's estate.

Appellate court said that Valentino's estate, which was \$300,000 at the time of the star's death, had been raised to \$1,000,000 under Ullmann's direction. Ullmann resigned from the estate management shortly after the suit was first brought in Los Angeles several years ago by Jean Guglielmi, nephew of Valentino.

## Reverses Own Decision In Agency-Actor Case

Hollywood, April 23. Reversing a decision handed down by himself last November in the action for declaratory relief brought by the Collier & Wallis agency against Bruce Cabot, Superior Court Judge Thomas C. Gould wrote a new opinion, and held that where an agent has been discharged by a client he cannot get a judgment for declaratory relief, and that the only action open would be a suit for damages-in-open-court.

## 'APPLESAUCE' AGAIN

Hollywood, April 23. Barry Connors' old stage success, 'Applesauce,' will be made into a film by Warners. Dick Powell and Ruby Keeler have the lead parts, and 'Lillie Hayward and F. Hugh Herbert are scripting. Warners want a modern substitute for applesauce.

## Darrow's Findings Condemn All Codes; Will Recommend Changes In Film Code; Monopoly Slant

Washington, April 23. Bulky report condemning NRA codes generally and burning up certain features of film pact goes to the White House from the Darrow board some time this week. Findings were submitted mysteriously last week to Senatorial critics of Gen. Hugh Johnson's establishment for their reaction.

Blowoff in Congress appears inevitable with report being used as weapon in warfare for revision of National Recovery Law, revival of anti-trust laws, and sweeping code alterations. Senators Nye and Borah are primed to launch attack as soon as Darrow recommendations have been presented to President Roosevelt.

Declaring that his crowd in its hearings found "plenty to go on," Chairman Clarence Darrow last week indicated document will get to President's desk tomorrow or Wednesday (25). White House said Friday (26) that President Roosevelt has engagement with Darrow slated early in the week.

Principal feature of report undoubtedly will be general summary contending that all codes examined contain provisions oppressive to little enterprises and designed to perpetuate domination of big interests. Will assert that NIRA clause permitting waiver of anti-trust law has been responsible and that NIRA has qualification to effect that codes shall not encourage monopolies has not been effective in preserving competition and preventing conspiracy on part of big concerns.

Rosenblatt-Burke? Complaint of this sort is almost certain to be written into portion of report dealing with picture code and changes in code authority are likely to be recommended as one way of correcting condition. Indications are that document will call attention to Rosenblatt's former Nathan Burkan relationship and to Code Authority's failure to show up for examination. Although board will criticize C.A.'s stand on code inquiry, consideration will be given to strongly phrased brief submitted by seven major producers. Remarking that statement came in after the deadline, General Counsel Lowell Mason promised "every bit of information and evidence is being weighed and considered in reaching conclusions." Majors' refusal to make personal appearance was declared "foolish business" by one review board attached last week. Remarking that (Continued on page 18)

## PAR SLUFFING 13 OUT OF 50 FOR 1933-4

Some 13 pictures, announced by Paramount for 1933-34 have not materialized and the majority of this number will probably be forgotten forever.

This is a rather high figure out of a total of 50 pictures, on which title and, in most cases, the casts were announced. When the sales convention was held last summer, Par listed 50 out of a total of 65 the company promised to release during the current year.

Of the 13 shovels one side or overboard entirely, Par is figuring on carrying two over for the 1934-'35 program, 'Here's My Heart' and 'End of the World.' Former was to be a Sylvia Sydney picture, latter a Cecil B. DeMille.

Included in the balance of 11 on which there's no word or plans is 'Great I Am,' (lifo of the later Frederick G. Bonilla, Denver publisher), 'Shoe the Wild Mare,' 'Cloudy With Showers,' '50 Years From Now,' 'Funny Page,' 'Handsome Brute,' 'There Were Four Women,' 'One Grand,' 'Green Gold,' 'Swift Arrow' and 'Lives of a Bengal Lancer.' Last mentioned has been on the Par schedule annually for several years.

## U's Costume Pic

Hollywood, April 23. With a yen to make a costume picture, Carl Laemmle, Jr., dove deep into English literature and came up with Richard Brinsley Sheridan's 'School for Scandal,' classic drama written in the 18th century. Young Laemmle will personally supervise production. Play, still a favorite with school and amateur dramatic groups, will be put into screen shape by Ralph and Eugene Berton.

## SEE RECORD SO. CAL. CINEMA SHUTTERING

Los Angeles, April 23. Continued low grosses, with a lack of sufficient outstanding product, is expected to force the shuttering of the greatest number of pic houses in Southern California this summer in the history of the industry.

Both circuit and indie houses are expected to be affected, primarily in the inland towns and more specifically the Imperial Valley, where even airtime operation will likely be curtailed.

## MIDWESCO REORG. SEEN AS NEAR; CLAIMS FILED

Total claims against Midwesco Theatres, Inc., former Fox-West Coast theatre subsid, now in bankruptcy, amounts to \$222,977. Total cash receipts on hand as of April 18, 1934, amounts to \$47,832.22. These are official figures as announced by F. C. Westfahl, Jr., referee in bankruptcy.

Indication that the circuit is close to reorganization comes in the announcement that a final meeting of creditors is called for May 8 at the post office building in Milwaukee.

At this session, among other things, the creditors will be asked to consider a possible dividend payment on all claims filed and allowed. Also, the question of certain fees such as the following: receiver's, \$254.44; trustee's fees, \$618.85; trustee's attorney's fees, \$75.00.

## Mull Roach Sked

Hollywood, April 23. Henry Ginsberg, v.p. and general manager of Hal Roach, left for New York Friday (20) to confer on next season's production schedule. Ginsberg's talks will be preliminary to final arrangements to be made on his return here.

## TO ATTEND IA CONFAB

Hollywood, April 23. The six locals of IATSE in Hollywood and Los Angeles will send delegates to the annual convention of the IA at Louisville in June.

Leaders of the various locals, which include stagehands, operators, studio mechanics, laboratory workers and film technicians, cameramen and soundmen, decided that delegates should attend from here. Delegates' expenses will be defrayed by the international offices.

## Harry Sherman East

Hollywood, April 23. Harry Sherman is in New York on money matters for a series of independent pictures to be made by Prudential studio.

Due back next week.

## Col's M. H. Duo

Columbia's '40th Century' and 'Sisters Under the Skin' are slated for Radio City Music Hall in May. 'Century' is pencilled for May 4. 'Whirlpool' (Col.) is also the inaugural film for the Casino, N. Y.'s vaudeville policy this Friday (27). 'No Greater Glory,' another Columbia, opens at the Roxy on Broadway May 4.

## THEATRES NOT SO HET UP OVER RADIO

Radio's raid on professional theatres has been decided by the film code authority to be not as serious a national menace as it first appeared. Free air shows are not a national problem and localities throughout the country should regard it as a local problem, with its grievance boards handling the matter as a separate issue.

From the start strategists in film-dom regarded any open break with radio as far-reaching because of the way in which the two industries are allied through exchange of talent and other courtesies, economies and affiliations, business and professional.

## B. & K. \$95,191 1933 PROFIT

Chicago, April 23. Profit of \$95,191 is reported for Balaban & Katz corp. and subsidiaries for the year ended Dec. 30, 1933. This profit is figured after taxes and charges, including subsidiary preferred dividends and a provision of \$146,361 for impairment of investments in subsidiaries and affiliated companies.

Profit breaks down into units equal to \$3.55 a share earned on 26,126 shares of 7% cumulative preferred stock outstanding. In the preceding year B. & K. had a net loss of \$993,638.

Balance sheet of year 1933 also shows current assets of \$1,007,559, including \$682,944 in cash, as against current liabilities of \$1,311,648, including \$309,000 of serial notes due on Nov. 1, 1934.

## Keaton, Clyde's 2-Reel Shorts Only Set at Educ

Hollywood, April 23. Educational studio is looking only two pictures ahead. Beyond that, company's plans are very uncertain. Two-reeler starring Buster Keaton starts this week and an Andy Clyde goes in next week.

## Should Be a Full House

Lot of eastern film people, including the regiment of film colonels deputized by General Charlie Pettigrew, are booking on the special Kentucky Derby train.

## Lew Ostrow Joins U

Hollywood, April 23. Lew Ostrow leaves Monogram June 1, where he has been in charge of production under Trem Carr to go to Universal.

Will produce serials, which Henry MacRae has been handling, and action features.

## Daylight Time

Daylight Saving Time becomes effective nationally next Sunday (April 29) at 2 a.m. Set your tickers ahead one hour.

## DeMille Vs. Par Over \$183,652

## Par Producer Will Have to Legally Fight Referee Davis on % Claims

## Fox Rushes Octet

Hollywood, April 23. With three pictures starting today (Monday) Fox is planning to push five more before the cameras between now and May 15 in a spurge to get the current year's product completed.

Trio starting are 'Always Honest,' James Dunn; 'She Learned About Sailors,' Alice Faye, Mitchell and Durant, and 'Charlie Chan's Courage'.

May 1, 'She Was a Lady,' Helen Twelvetrees; 'Wanted,' Rosemary Ames and Harry Green, and 'Marie Galante,' Ketti Gallien, go in. Set for May 15 are 'Love Time,' Lillian Harvey, and 'Servant's Entrance,' Janet Gaynor.

Cecil B. DeMille will have to put up a fight for allowance of two claims against Paramount for percentages of returns on various pictures he produced for Par, totaling \$183,652. The Par trustees are preparing to lodge a vigorous attack against these claims in an effort to either have them expunged or a compromise reached. Grounds on which objections will be made will be filed shortly and the date set for a hearing before Referee Henry K. Davis.

Claims are against Par in the name of Cecil B. DeMille Productions, Inc. One is for \$58,652, alleged to be due on the production 'By Par of Ten Commandments.' The other is for a flat \$125,000, claimed to represent a percentage of earnings on 'Affairs of Anatole,' 'Saturday Night,' 'Fool's Paradise,' 'Manslaughter,' 'Adam's Rib' and a 50% of the net profits 'Sign of the Cross' due DeMille.

## Other Settlements

During the past week the Par trustees got action on around a dozen claims, none of them of any great size.

Two were involved infringements of copyright. The largest, claim of Harry and Margarita Cost, authors, for \$150,000, claiming Par's picture, 'Once a Lady,' infringed a story of theirs, was settled for \$7,500. Suit had been pending on this in Los Angeles.

The other was filed by the estate of Will MacMahon and claimed that 'Gun Smoke,' produced by Par, was an infringement of a MacMahon story, 'Guns Afire,' submitted to Par several years ago. Par agreed to purchase the film rights to 'Guns Afire,' in lieu of the claim, for \$500.

Claim of John Colton, playwright, for \$5,500 alleged to be due in connection with a story written for Par and supposedly accepted, though Par technically denies that now, was settled by agreement of Par to return the story, 'China,' to Colton. He thus is free to market it elsewhere.

A claim of \$2,113 of the Warner-Quinlan Co. for fuel oil supplied the Brooklyn Par and a warehouse at Astoria, L. I., was reduced to \$936, while several smaller claims were either reduced or expunged. That of James C. Parker, who claimed he was entitled to \$7,425 as real estate commission in securing options for Par on a theatre site in Schenectady in 1920, was cut down to \$1,000.

A review of the \$2,000,000 claim of General Talking Pictures and De Forest and claim of American Tri-Egon for an undetermined amount, scheduled before Justice Caffey I. Federal court Wednesday (18) has been postponed to May 2.

On review of the future rent claim of the Georgia Realty Co., on lease of Keith's Georgia, Atlanta, against Public Enterprises and disallowed by Referee Davis, Justice Caffey reserved decision. This claim is for \$674,666.

## JOS. W. ENGLE AT FOX AS PRODUCTION EXEC

Hollywood, April 23. Joseph W. Engle has been appointed production associate at the Fox Western avenue studio, where Sol Wurtzel is in charge of production.

Engle until three years ago was general manager for Howard Hughes. Prior to that was with Fox in New York and v. p. in charge of production at Metro in Hollywood.

He figured prominently in the independent movement in the days when that was opposition to General Film.

## 'REAR CAR' IN SOUND

Hollywood, April 23. Metro has wiled the dust off the old mystery comedy, 'Rear Car,' and put it in motion for a forthcoming film.

Previously made silent, 'Car' will be directed by Harry Beaumont with Charles Butterworth and Una Merkel in important parts. Harvey Thew is writing the script.

## STUDIOS RENEW THEIR TALENT CRIES

Hollywood, April 23. Quiet for a few months, studios are hollering talent shortage again. As plans for new programs are being laid out, executives are starting looking for new faces to put in coming films, but find only the same faces available.

Next step is to buzz the casting office, which starts putting a bee on the agents to dig up some new people.

However, some agents and talent scouts who have been through the same talent-yelling before, say the studios are only going through the same old motions.

## EMBASSY, N.Y., FOLLOWS TRANSLUX'S POLICY

Deprived of the right to preview spot news a week in advance of general release the Embassy is changing its flag and washing up the only theatre on Broadway which has adhered to an all news policy. Beginning this week the Emb is aping its competitor, the Translux.

Fact that Hearst reel is on the program at first gave rise to reports that the house would change hands. This brought an official denial and the announcement that Hearst and outside interests will continue to operate the theatre.

In addition to Pathe all other reels and some shorts are being shown. It has admitted that if this policy does not bolster business, which fell when Pathe had to go on a regular news basis, present interests may relinquish the Emb.

## Caliente, Confab

Universal City, April 23. Carl Laemmle, Jr., and James R. Grainger continued their production confabs over the week-end at Agua Caliente.

Fourteen other execs, who were with them last week at Santa Barbara, stayed home this time.

## Gillham Treks East

Hollywood, April 23. Robert Gillham, Paramount advertising and publicity chief, left Saturday (21) for New York.

Has been on a 10-day look around the studio.

## RAY GRIFFITH'S MOVE

Hollywood, April 23. Ray Griffith moves over from the 20th Century offices to Sam Goldwyn to work on the Eddie Cantor picture.

Supervisor has been loaned to Goldwyn for eight weeks.

# RKO PIX-THEATRE DIVORCE

## Rescind Chi Permit for Anti-Hitler Pic; Reade's Angle on It for B'way

Chicago, April 23.

After the censor board and the police department gave their okays to picture, "Hitler's Reign of Terror," by Cornelius Vanderbilt, Jr., put out by Sam Cummings, to open at Majestic here, and after reviewing it a second time by the mayor's board and Chief of Police Allman, the film was stopped and permit rescinded following its first show on Monday (23).

Theatre is going before the court to try to obtain an injunction.

New York censor board has twice mixed a license for "Hitler's Reign of Terror," indie newscare compilation of alleged anti-Hitler items. Walter Reade who has the film booked into his Mayfair, N. Y., for next Monday (30) is going to open it regardless and says he will not resubmit prior to opening, preferring to make a battle of it.

Nucleus of the picture is claimed to have been shot by Cornelius Vanderbilt, Jr. in Germany last year on a private camera. It has been added to and edited in New York. New York censor board made several objections and never completely turned the film down, but asked the distributor, "Jewel Pictures," to resubmit it for consideration. This was done once and requested a second time when Reade stepped in and convinced the "distrib" it would be best to open it without license.

Reade's idea comes after discussion with attorneys, basing his step on the belief that films of this sort, being compilations rather than productions, don't need license permits.

## Majors Up Prod. To Keep Indies Out of 1st Runs

Hollywood, April 23.

Double billing action is giving considerable concern to major producers, particularly on the question of hating indies from getting into first and second runs. If duals are to continue, and secondly how to help defeat the doubling up.

Producers are divided on the means of combating the duals but are not divided on the opposition to indie encroachment through double billings of territory heretofore sacred to major production and release.

Some of the companies, satisfied that duals are here to stay, are figuring on increasing the production slates for the coming year, the added pictures above their normal yearly output to be of the cheaper price. Talk is of limiting this additional product to around \$100,000 negative cost with as many as possible to be produced for around \$75,000.

Meanwhile a definite move is under way as some major plants to add around 1,500 feet to their features, as a means of killing off the duals.

Studios which favor the lengthening of their features figure that theatres could not stand two pictures of such added length on a bill and that if they did that the raising of at least one full bill a day would have the current exhibitor proponents for duals joining the rabid single billers in their protests against the doubles.

Scheme, these producers say, would also enable the majors and their allies in the shorts field to market product now blocked by duals.

## Merian Cooper's Vacash Sets Back Pioneer Prod.

Hollywood, April 23.

Merian C. Cooper's extended RKO leave has caused Whitney-Vanderbilt's Pioneer Pictures to postpone its first technicolor feature, until fall. Original deal called for Cooper to produce three Pioneers annually.

Instead, Pioneer will make a one-reel technicolor filmstrip short, which Lloyd Corrigan directs and Kenneth McGowan cues. All Pioneers will be made with new three-colored process. Cooper returns to RKO May 15.

## MAJ. REENTERS INDIE FIELD, 16 PRODS.

Hollywood, April 23.

Majestic Pictures is reentering the indie field and is readying 16 features. Larry Darmour in charge of production, filming to be at the Darmour studio.

Herman Gluckman will handle the distribution end. Both this and the production end will be combined in the one company. Harold E. Hopper, of Cinema Mercantile Co., is an officer under the new exec set-up.

First picture, "The Scarlet Letter," starts in 10 days. Robert Vignola will direct the Hawthorne classic.

Majestic has been idle on the Coast since Phil Goldstone gave up the production reins four months ago.

## Consolidated Film Lab Loses U'S Biz June 1; Angling New Outlets

Hollywood, April 23.

With Consolidated Film Labs losing all of Universal's biz June 1, amounting to 100,000,000 feet annually, Consolidated is formulating a new national distribution system to handle release of independent product partially or wholly financed by the firm. Consolidated has financed indies up to 50% with pictures going through both major and state right channels.

Consolidated will use those indies now getting partial support from firm for producer setup besides lining up new contacts. Plans for the outlet were made recently by Herbert J. Yates and Ralph Poucher when former visited the Coast.

## DEL RUTH MAY FOREGO ZANUCK TREK FOR JOB

Hollywood, April 23.

Roy Del Ruth may postpone his trip to Europe and an African big game hunt with Darryl Zanuck if a pending picture materializes. He is scheduled to leave here May 7.

If Del Ruth makes a yarn, he will join Zanuck abroad later in the summer.

Darryl Zanuck and his wife, accompanied by Harry Wardell, leave for Europe and Africa May 7.

In the meantime the trio have put themselves into the hands of physicians, who to date have given them nine serum injections against tropical jungle diseases.

## KAO'S M'GEMENT SPLIT FROM RKO

RKO Co-operating with Mike Meehan's Moves by Disassociating Film Advertising and Publicity from Theatre Exploitation —Siak Solely Over Films

### BOARD CHANGES

A week ago the RKO and Keith-Albee-Orpheum executives talked openly of a possible compromise, without defining what that compromise might be. This week it is learned that Mike Meehan supposedly has increased his preferred stock holding in KAO to 25,000 shares, against RKO's 21,000. On the Meehan recommendations, also, additional shifts in the executive setup of KAO are on the way.

That the aim is to make KAO a self-contained unit is now established. However, that KAO may be 100% severed from the rest of RKO can only be determined through the courts, and neither side cares for that way of reaching a compromise.

Presently, however, and at the suggestion of the Meehan interests, RKO has co-operatively agreed to sever the advertising and publicity division of the RKO theatres end from the RKO picture end. This means all RKO theatres, of which KAO houses form the largest group. Robert F. Siak, who has been in charge of all RKO advertising and publicity, will devote his full efforts in the future to the RKO picture end only.

Johnny Dowd is presently in charge of theatre advertising and has been under Siak.

Indications are that the Meehan recommendations may touch slightly on operating problems soon. One metropolitan theatre director looks to be blue penciled.

The RKO purchasing and maintenance division which suddenly grew in size and influence upon the reinstatement of certain officials may also get the Meehan group's o. o. It is stated that the Meehan people figure it to be inverted economy that a department which formerly functioned with a single departmental official and only the half time of a secretary should now be manned by several hands and utilizing several secretaries. It is figured that for KAO, at least, only one man would be sufficient.

Otherwise the Meehan people are reported as satisfied with the theatres. (Continued on page 23)

## Sid Kent to Head Reorganized Fox-W.C.; Skouras Bros. Operators, Michelove Liaison; Drop F-WC Label

### Fox Convention in N. Y. Per Usual; End of May

Fox will hold its annual sales convention in New York toward the end of May, exact date to be set on S. R. Kent's return from the Coast.

Company has held its sales powwows in New York for many years. Program will probably be on a par with this year, around 50 pictures.

## U RAISES SKED TO 40 PIX FOR '34

Universal City, April 23.

Boosting its schedule over any during past three years, Universal announces a program of 40 features for 1934-35. Included in the line-up are six action pictures starring Buck Jones.

Present year's list included 36 features.

The new program was born during a three-day away-from-studio confab of 16 executives at the Biltmore Hotel in Santa Barbara. Carl Laemmle, Jr., and James R. Grainger, general sales manager, headed the group. Execs made the 100-mile junket to get away from telephone calls and Hollywood influence during the discussions.

## HARRY JOE BROWN AT WB AS ASSOC. PROD.

Hollywood, April 23.

Harry Joe Brown, v. p.-producer-director with Charles R. Rogers Productions, joins Warners July 1 as an associate producer on contract.

Brown has been associated with Rogers for several years, making the Ken Maynard westerns for First National and Universal, and then swinging over as associate to Rogers when the latter was placed in charge of RKO-Pathe production. He followed Rogers to Paramount two years ago.

## Warners, Like Paramount, Mulls Another Try at Prod. in the East

Warners will probably produce full-length features at its Brooklyn studio under plans which are going forward in that direction. Home office doesn't confirm. Without indicating just the features to be shot at the Vitaphone Flatbush studio, talent is being contacted for the picture that will lead off an eastern production unit.

At least one personality from legit has been signed and is waiting for rehearsals. Other than that, information is rather secretive. Studio is scheduled to reopen May 15, but officially from Warner Bros. nothing is said about anything but shorts. Program of one and two-reelers for the 1934-35 season will be the same as this year, it is stated. Except for a series of color two-reelers made on the Coast to use up Warner's commitment to

Technicolor, the whole program of briefs has been turned out in the east.

Warner plan to try features at the Brooklyn film factory is said to be with a view to comparing production costs east with Burbank.

Paramount has been trying to decide whether or not it should also return to Astoria for a portion of the 1934-35 product. Not settled on this yet, but majority of Paramount higher-ups favor another trial.

Hollywood, April 23.

Studioland in Florida reports are again buzzing. Every spring these recur. This time the name of a promoter claiming big picture relations has been referred to New York. In major circles no responsible picture interests are reported considering Florida.

Los Angeles, April 23.

Fox Film, Chase Bank and the Skourases have reached an understanding on the reorganization set-up of Fox-West Coast. A new firm name will replace the present F-WC, as yet undecided upon. The new company will be headed by Sid Kent as president. The Skourases brothers get a 10-year deal as operators. Actual F-WC reorganization is imminent.

Not known what title the Skourases boys will have as officers of the new F-WC, apart from acting as general managers. Dan Michelove also may hold a post in the new layout, in what capacity not known. He is presently liaison officer between Kent and the Fox Film, theatre interests, for Fox Film, and designated for such capacity by Kent.

Herman Lacey, vice-president of Chase bank, will very likely occupy the high financial seat in the new company. Edward R. Tinker, another of the Chase Bank's v. p.'s who has been assisting Lacey with the reorganization of F-WC, will probably step out of the theatre circuit picture, as his work is deemed to be completed in connection with same. Nothing's official on this, however.

Salary which Skourases will receive looks to be about the same amount which they were to have received formerly under their original contract and before the circuit went into bankruptcy. A condition of their deal also grants the Skourases a bonus if achieving certain high income marks for the circuit. This bonus, however, from what can be conjectured, would be effective only after interest and a certain minimum dividend requirement is met by the chain under its new setup.

While the circuit has been passing through bankruptcy, the Skourases were collecting no salaries; only Spyros Skouras, stationed in the Fox home office, was drawing a weekly salary. In the new deal, Spyros, Charles and George Skouras are acting as a single group.

## AWAIT EDICT ON WB-ERPI

Ratification of the \$5,000,000 settlement between Warners and Electrical Research Products, Inc. (Erpi), is slated to come before the boards of the Stanley Company and the parent Warner company today (Tuesday).

There are said to be differences of opinion among the WB and Stanley lawyers on the settlement but belief is that chances favor ratification.

Matter is and has been cloaked with considerable mystery but it is possible that an official announcement may be forthcoming after the scheduled board session.

## ZUKOR MAY TREK WEST WITH COHEN IN 2-3 WKS.

Adolph Zukor will try to accompany Emanuel Cohen back to the Coast in two weeks or so, following completed conferences. In the east, concerning the 1934-35 setup, question of producing at Astoria, L. I., and other things.

Zukor plans to remain in L. A. for the Par annual sales convention, scheduled for June 18, and for the balance of the summer.

Bob Gilman comes back to New York today (Tuesday) after a Coast visit. Bill Pine remaining out there to work on the year book.



## Amus. Stocks Remain Unaffected By Commodity Price Drops; Some Show Issues Have Net Gains on Wk.

In a market in which common stocks had to contend with a severe amusement

group received good support and a big majority of stocks in group closed with plus signs. Only six film issues wound up with losses, and these were all fractional. Firmness of prices on Thursday and a show of bullishness Friday aided market as a whole. Dow-Jones industrial averages closed Saturday at 105.55, where it was up 1.51 points from previous week's finish.

Strength of many amusement indicated by fact that six stocks on big board rose to new highs during week. Eastman Kodak, Madison Square Garden, Metro-Goldwyn preferred, Pathe A. Radio Preferred B and Warner Brothers preferred hung up the new 1934 tops. Universal preferred, which is not extremely active, gave worst performance in group and closed with a point loss. Film company bonds, like many other lens, did not fare so well, marking a halt to almost sensational advance of recent weeks. However, both Pathe and Warner Bros. lens went to new highs.

With wheat and corn both taking nosedives on Monday, stock market did well to stand up as well as it did. Declines were one to five points, though leaders only dropped three points in extreme cases. Most of amusement stocks held fairly steady considering action of most of market. Tuesday some of this group continued to sell down, but most losses were out down or turned into gains later in week.

### Grain an Indicator

As was pointed out here last week, shrewd traders don't expect market to get very far while grain market is showing such great losses. Wheat and corn had been looking pretty feeble for several days before correcting Monday's fluctuations. A document will call attention to market again. But by middle of day, break in these commodities began to loom as threatening. And half an hour before grains closed, a wide-open break developed, with wheat declining nearly to its limit of 5c and corn plunging the limit of 4c. When it is realized that a 2c break in corn is rated extreme, one begins to see just how badly corn fared on Monday.

Coming week may bring further light on stock exchange control bill, as proposed measures probably will come up both in house and senate. Differences in commodity measures as well as opposition both in Congress and among business men may prove stumbling block that actually will sidetrack control for present session of Congress. This troublesome issue and similar one confronting grain trading activity may lift burden of stocks and grains. And if these are settled, or eliminated for present, better sentiment will prevail in Wall Street.

Trade news was considerably (Continued on page 62)

### Z-G Boards' Secs

List of secretaries for zoning and grievance boards completed over the weekend includes:

Atlanta, Love Harrell; Buffalo, Jane Holleran; Charlotte, Mrs. Walter Griffith; Chicago, Emma Appalana; Cincinnati, Alice Joyce; Cleveland, Mrs. Georgia Moffett.

Dallas, Don C. Douglas; Denver, Duke Dunbar; Des Moines, Dallas E. Day; Detroit, E. S. Kinney; Kansas City, race Gannon; Los Angeles, Minnie A. Koppie.

Memphis, Mrs. Alma Walton; Milwaukee, Ben Koenig; Minneapolis, Mrs. Mabel Dietz; New Haven, Harry Lander; New Orleans, Mona O'Rourke; Oklahoma City, Mrs. Chas. R. Zeas; Omaha, Regina Moised.

Pittsburgh, Emmaline Finberg; Portland, Ruth Doyle; Salt Lake City, Judge F. C. Loofbourrow; San Francisco, Romana Foley; Seattle, Mrs. R. B. Lynch; Washington, James B. Fitzgerald; Albany, Benjamin Stover; Boston, Olive Burdell; New York, Miss F. Abramson, Miss Lillian Silver; Philadelphia, Basil Ziegler; St. Louis, Miss Lila B. Schofield; Indianapolis, Miriam Yergin.

### Yesterday's Prices

Sales	100 Con. Film	100 East. Kod.	100 Fox A.	100 Fox B.	100 Gen. Th.	100 Lee's	100 P. L.	100 P. L. cts.	100 P. L. dts.	100 P. L. fts.	100 P. L. gts.	100 P. L. hts.	100 P. L. lts.	100 P. L. mts.	100 P. L. nts.	100 P. L. ots.	100 P. L. pts.	100 P. L. qts.	100 P. L. rts.	100 P. L. sts.	100 P. L. tds.	100 P. L. vts.	100 P. L. wts.	100 P. L. xts.	100 P. L. yts.	100 P. L. zts.
100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100

BONDS	100 Gen. Th.	100 Lee's	100 P. L.	100 P. L. cts.	100 P. L. dts.	100 P. L. fts.	100 P. L. gts.	100 P. L. hts.	100 P. L. lts.	100 P. L. mts.	100 P. L. nts.	100 P. L. ots.	100 P. L. pts.	100 P. L. qts.	100 P. L. rts.	100 P. L. sts.	100 P. L. tds.	100 P. L. vts.	100 P. L. wts.	100 P. L. xts.	100 P. L. yts.	100 P. L. zts.
100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100

100 P. L. wts.	100 P. L. xts.	100 P. L. yts.	100 P. L. zts.	100 P. L. ays.	100 P. L. bays.	100 P. L. cays.	100 P. L. days.	100 P. L. eays.	100 P. L. fays.	100 P. L. gays.	100 P. L. hays.	100 P. L. iays.	100 P. L. jays.	100 P. L. kays.	100 P. L. lays.	100 P. L. mays.	100 P. L. nays.	100 P. L. oays.	100 P. L. pays.	100 P. L. qays.	100 P. L. rays.	100 P. L. says.	100 P. L. tays.	100 P. L. uays.	100 P. L. vays.	100 P. L. ways.	100 P. L. xays.	100 P. L. yays.	100 P. L. zays.
100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100	100

### CHI ASKS PRESS FREEDOM FOR NEWSREELS

Chicago, April 23. Henry Herbel, Universal manager and chief of the Film Board here, goes into conference this week with Mayor Kelly on the censorship problem, both newsreels and otherwise. C. C. Pettijohn is also heading for town to get in on the meeting. Two vital matters are to be discussed with the mayor.

First is to remove all newsreels from the censorship jurisdiction on the grounds of free speech and press. Newspapers have been doing battle with Mayor Kelly on this score, particularly the Hearst papers. Metro had one of its Hearst news clips sliced up last week.

Second item for discussion is the possible reduction in censorship fees on reels. Present cost is \$3 per reel for the first print and \$1 per reel for each additional reel. Since the subsequent reels are not actually screened the film biz locally feels that the buck slap per reel is unfair. Are asking that this be cut in half and a fee of 50c per reel be substituted.

A strike of ushers, doormen, janitors and other service employees of theatres, scheduled against the Loew and RKO circuits for Saturday (21) in an effort of the Theatre Amusement Employees Union, Local 118, to force recognition, was averted at the eleventh hour when theatre operators gave way a little.

A meeting was held Friday afternoon (20) on the matter with the Code Authority on authorization of Sol A. Rosenblatt and the theatre owners agreed to an investigation at least to determine if Local 118 was entitled to recognition.

Major Leslie E. Thompson (RKO), C. C. Moskowitz (Loew), Charles O'Reilly (TOCC), Abner J. Rubien, counsel for Local 118, and Charles C. Levey, secretary of the union, attended.

Agreement was reached that RKO and Loew's would present a list of its service employees to Rosenblatt and the union would also submit a list of its members so that the two could be matched. These records were to be filed with Rosenblatt not later than last night (Monday), so that a government agent could be selected to investigate in an effort to determine whether the union had representation.

Postponed One Week  
In accordance with this agree-

### Fred Meyer Better

Los Angeles, April 23. The condition of Fred S. Meyer of Milwaukee, secretary of the MPTOA, who collapsed during the annual convention and underwent an abdominal operation two weeks ago, is much improved. Meyer had developed pneumonia and his condition, for a few days, was critical.

### Heavy Theatre Poll Can't Kill Daylight Saving in Pittsb'g

Pittsburgh, April 23.

Despite stiff opposition of theatres, an opposition that crystallized in a concentrated postcard poll, Mayor McNair has proclaimed daylight saving time for Pittsburgh again this year. It goes into effect next Sunday (29) and sticks until the last Sunday in September. Protesters vigorously to the plan several weeks ago, insisting it was costing them a fortune annually, showmen were told by the mayor to show him definitely how public stood on proposition. Taking their cue, managers had thousands of postcards printed, asked patrons via trailers to vote against it, and flooded mayor's office with ballots. For a time and vote was overwhelmingly in lead until sports fans and sponsors of amateur twilights leagues organized and turned the tide.

Theatres, however, figure they've laid the foundation for a real fight next season and hope to get somewhere during winter months.

### CHARREL'S 'CARAVAN'

Hollywood, April 23.

Fox has signed Phillips Holmes for the English dialog version of 'Caravan', which Eric Charrel is directing. Picture is being made in both French and English simultaneously by Fox, Charles Boyer holding the lead spot in the pair.

### L. A. to N. Y.

James R. Grainger.  
Henry Ginsberg.  
Harry Warren.  
Al Rubin.  
Dorothy Gilliam.  
Margaret Sullivan.

### N. Y. to L. A.

John C. Linn.  
Rex Weber.  
Jacques Deval.  
Dave Chisen.  
Bobby Connolly.

## N. Y. Theatre Employees' Strike Averted; Order Further Parleys

A strike of ushers, doormen, janitors and other service employees of theatres, scheduled against the Loew and RKO circuits for Saturday (21) in an effort of the Theatre Amusement Employees Union, Local 118, to force recognition, was averted at the eleventh hour when theatre operators gave way a little.

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Postponed One Week  
In accordance with this agree-

ment, Local 118 agreed to postpone its planned strike and picketing for one week, to Saturday (28). Strike was projected, on decision of the union, against the Loew and RKO circuits only, not only because they have the largest and most important Greater New York coverage but, it is claimed, pay ushers as low as \$11 a week.

Reported feeling on the part of Local 118 was that if the union succeeded in bringing Loew and RKO around it would be simple, to drag the others in.

It was agreed at the C.A. meeting that if 118 included in its membership a majority of the service employees now working in RKO and Loew theatres, the two sides would sit down to negotiate a wage agreement and scale.

It is understood, in such an event, that 118 would demand a closed shop.

While the minimum of \$11 in some RKO and Loew theatres is not under the code for ushers, set at \$10, the service employees' union believes that and others are entitled to living wage. Local wants a minimum of \$18 for ushers, \$18 for cleaners, \$24 for janitors and \$30 for head janitors, \$24 for fire prevention men, and \$24 for ticket takers and doormen.

## C. A. Will Not Permit Trade Ass'n's To Usurp Its Powers, Incl. Hays Org.

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

Week April 27  
Paramount—'Winchling Hour' (Par).  
Capitol—'Tarzan and His Mate' (Metro) (2d week).  
Strand—'20 Million Sweethearts' (WB) (25).  
Rialto—'She Made Her' (Par).  
Roxby—'Journal of a Crime' (WB).  
Musi Hall—'lamour' (U) (26).  
Rivoli—'We're Not Dressing' (Par) (26).

Week May 4  
Paramount—'Murder Vanities' (Par).  
Capitol—'Manhattan Melodrama' (Metro).  
Strand—'20 Million Sweethearts' (WB) (2d week).  
Rialto—'Success at Any Price' (RKO).  
Roxby—'No' (Col).  
Rivoli—'We're Not Dressing' (Par) (2d week).  
\$2 Pictures  
'House of Rothschild' (UA) Astor (7th week).  
'Viva Villa' (Metro) terlon (3rd week).

## NRA TEST PHASE IN 306 APPEAL

Albany, April 23. Nine questions testing the constitutionality of the NRA and the New York State law providing for codes under it were submitted to the Court of Appeals Tuesday (16) in the suit brought by Harry Sherman, president of the Moving Picture Operators' Union, 306, New York City, against 14 defendants, including the Independent Theatre Owners of America and its alleged company union, Allied Operators. An injunction and \$1,000,000 damages are sought.

Another important test question submitted is whether an employee or union, which feels aggrieved, has the right to bring an action against an employer in a court of equity.

Sherman previously had obtained a temporary injunction in the Appellate Division requiring the defendant organizations to comply with provisions of the NRA. The order, from which the defendants are appealing, restrains them from interfering with the right of employees to bargain collectively or employing fewer men than were working in the booths last August 23 or paying less than the minimum wage in force on that date or working protectionists more than the maximum number of hours per week.

Union 306 began the action to compel the defendants to re-employ 56 union men who were fired last August. It is alleged they were discharged after President Roosevelt's reemployment agreement was signed and that approximately 30 members of Allied were hired in their places. Sherman charges wages and employment thus were cut in half.

Admitting they comply with the NRA, the defendants maintained that it violates the Constitution, contending that Congress had no power to enact it and that it provides 'excessive punishment.' They also declare the President's re-employment agreement became 'academic' when the motion picture industry code was signed last December and that the plaintiff has no right to sue under the later code.

Henry Epstein, solicitor general for New York State, submitted to the Court of Appeals a memorandum in support of the contention that the state act is constitutional. No intervening brief was offered by the federal government.

### Pic School Racket Film

Hollywood, April 23. Columbia will make a picture based on phoney motion picture schools. Sid Rogell produces.

Attempts by trade associations to usurp any of its powers will be immediately balked, the Code Authority. Outspoken codists Monday (23), in throwing this gauntlet for the 'Eagle, inferred that even the Hays organization with its large NRA representation so far has proved unable to swing the majority of votes necessary to have the Authority assign to it various plenary powers.

Delegating authorities—the Hays directorate in such a way that there would be no further appeal would give that organization a certain autocratic say-so which, codists are certain, would eventually serve as splitting the NRA and reducing it to a minimum of importance in filmdom.

Before this could happen, codists are certain Washington would put its foot down. Appreciation of this, according to Authority attendees, is causing the Authority as a whole to proceed with caution.

First-class evidence of this situation, something brand new in industry politics and one which is puzzling some of the business and yet increasing their confidence in the NRA, was the Authority's quick repulse of Hays' attempts last week to have exchange inspections and responsibilities delegated to his office. Details of this are in another story.

Rigid definition of the limitations of secretaries for the grievance and zoning boards is now admitted to be another Authority barrier to the powers of trade associations and as a repulse against intrusion into NRA's country.

A third wall against trade association interference is also being built by the Code Authority. Codists over the week-end, hearing that certain associations intend to have their lawyers represent any of their members hailed before a grievance board, are preparing to make another offensive for CA independence at the meeting next week.

There will likely be introduced at this session a resolution requiring every complainant and defendant to have personal representation before industry courts.

## Coast Code Board Sec Hears of Split, Quits

Los Angeles, April 23.

Resignation of Mrs. Minnie C. Koppie as secretary of the Los Angeles zoning-clearance and grievance boards, was transmitted to John C. Flinn, secretary of the Film Code Authority, following a nervous collapse, brought on largely through overwork, and aggravated by a reported split in the ranks of the board personnel over the secretaryship position.

At the same time Mrs. Koppie was granted a two weeks' leave with pay from her position as secretary of the Independent Theatre Owners Association of Southern California.

Appointment of Mrs. Koppie as secretary of the C. A. boards several weeks ago resulted in precipitating the past week, among charges of underhanded tactics and double crossing were freely circulated, prompted through the naming of Mrs. Koppie over Lola Adams Gentry, original unanimous choice of the board membership.

Resignation of the secretary will somewhat hamper the local boards starting to function, as a successor will not be named before the two bodies can get down to actual work.

### Lola Gentry Bows Out

Los Angeles, April 23.

Lola Gentry, secretary of the local Film Board of Trade, has withdrawn her candidacy for secretary of the local NRA polling board made vacant by the resignation of Minnie Koppie.

Withdrawal was at the request of C. C. Pettijohn, who wants Miss Gentry to continue solely with the Film Board.

# PASS MORALS BUCK TO CA

## Gov't Depending on 63 Neutral Observers to Check on the Picture Code; Gets Real Lowdown That Way

Washington will know in June whether or not it will have to reopen film code. In declaring this, codists and capital contacts revealed that the Government is depending upon 63 neutral observers throughout the country for the most important lowdown on the picture business. These observers, as they are called, report directly to Washington.

What they think collectively will be sifted. Upon conclusions drawn from such sifting will be based the future status of the NRA's activity in the largest branch of the amusement business.

Confidence, Monday (23), was expressed in political circles of the business that the Darrow quiz will have little effect so far as any immediate opening of the code is concerned. The belief in such parties is that the Darrow report may be carefully tucked away until the Government's own field scouts have accumulated sufficient evidence throughout the country to aid Washington in determining whether the code in its present form is practical and can serve as the NRA key.

**Won't Halt Machinery Now**  
The fact that all 31 field police centers were only completed over the weekend, substantiated the wisecracker's opinion that the machinery will not be deliberately stopped, almost before it has started, to decide whether it should be rebuilt again.

In code spots the belief is strong that if any part of the formula is opened the entire plan will be subjected to question and the weeks spent in Washington last fall and winter would have to be repeated. If such were to happen within the next few weeks doubt is expressed that the industry would ever take the Eagle seriously, that the movement would likely excite a cycle of stalling which could keep the bird on its perch until the expiration of the act, just a year from now.

Radical changes in the code of a general nature at this time also might raise an issue as to the validity of present signatures, it is being pointed out.

All of these items are now regarded as mitigating against an officially sanctioned blow-off until the Government has obtained the facts in its own way and until after those grievance and zoning boards have been given sufficient latitude to prove whether they can clean up filmdom as the NRA now expects it can. It will take until June, codists believe, for the boards to build up a case for or against themselves which will decide the issue once and for all.

## Freeze-Out on Pix Chief Exhib Squawks To Chi Grievance Bd.

Chicago, April 23.  
Of the batch of complaints awaiting the start of the grievance board meetings here the big bulk of the squawks concern over-buying on the part of the competition theatre. Some 45 complaints have been registered with the Code Authority it is understood, and more than 30 of them reported as squawks of competing exhibitors gobbling up all the product just to keep his rivals from getting pictures.

On the minor side are zoning complaints and excess bargains by competition. Expected that the boards will get under way by the first of May.

## WB's Playlet Trailers

Herman Robbins, head of National Screen, is due back from the Coast today (Tuesday). He went out in connection with production of special playlets for use by Warners as trailer novelties.

National Screen recently entered a contract with WB to produce the playlets, using talent in Hollywood outside and on the Warner lot.

## Coast Dist. Atty. May Scan Code Squawk Facts

Los Angeles, April 23.  
Last call for conciliation conference with respondents in certain alleged code violation cases, understood to embrace charges against several major picture studios, are being sent out by Charles H. Cunningham, local NRA executive, in line with the local enforcement autonomy policy recently announced by National Recovery Administrator Hugh S. Johnson.

Refusal to mediate and cease unfair practices in cases where facts establish violation, in the judgment of Cunningham and his legal counsel, Bernard P. Calhoun, will be followed by presentation of complaints to U. S. District Attorney Pierson M. Hall for prosecution.

Cases will not go to Washington for preliminary review, as the code compliance machinery at first provided, but will be left to the decision of Cunningham here and George Creel in San Francisco as to sufficiency of prosecutable fact.

Legal precedent was set for this region last month when four indictments were returned through the federal district attorney's office against asserted violations of the petroleum code, which is part of the NIRA setup.

**Ull Records**  
While no cases involving the motion picture code have yet been filed with District Attorney Pierson, it is known that Cunningham's office is carefully going over the records of such cases filed and heard, including those on studio labor complaints heard before Labor Compliance Director Ben B. Lindsey, to determine whether the purported facts justify final resort to federal court. Cunningham would not in any wise discuss complaints, however.

Code violations are misdemeanors, punishable in most cases by \$500 fine and/or six months imprisonment for each infraction. Procedure by U. S. District Attorney Pierson will be to submit the more important cases to the federal grand jury, as a matter of policy, although the complaints need not go to the jury for indictments but may be handled simply on information.

California legislature at the last session passed a law which makes any violation of the NRA codes a state offense as well, and prosecution for code infractions may be handled through state courts as well as through federal.

## Donald Woods Loaned Fox

Hollywood, April 23.  
Donald Woods goes to Fox on loanout from Warners for the juvenile lead in 'Charlie Chan's Courage.' Player's first film appearance was in Warners' 'As the Earth Turns.'

## INDIES' BID ON DUALS REJECTED

**Majors Refuse to Barter  
Hays Moral Standards for  
Any Easement on Double  
Billing Antipathy—Indies  
Decide Everything Must  
Be NRA, Not Haysian**

## 100% THREAT

The Code Authority became an adult over the week-end when it was revealed that it is now being looked to for settlement by both sides of the war between majors and independents, involving morality and dualism among other sore spots. Rejection by the majors of a reported truce from the independent producers that they would accept the Hays moral codes for advertising and production on condition the majors would cease warring against doubles brought a sharp retaliatory barrage from the majors that 'we won't do any trading.'

The majors now are looking for the Code Authority to recognize the Hays codes as those intended to be observed by the NRA, even though not mentioned in the formula.

The independents are expecting the Authority to rule that if industry morals are to be officially interpreted this will be conducted by

(Continued on page 25)

## OFFICIAL H'WOOD CODE INSIDE SENT TO WASH.

Los Angeles, April 23.  
Official inside on NRA film code compliance disputes which have had various agencies here doing everything but pull in unison, has been sent on to Washington in the form of a confidential report from Helen V. Barry, field compliance officer.

Miss Barry has been sitting in at local NRA headquarters with Charles H. Cunningham, has attended hearings held by Judge Ben Lindsey on studio labor code complaints, and has had conferences with Pat Casey, head of the Studio Labor Committee, and Mabel Kinney of the Extra Standing Committee named by Sol A. Rosenblatt.

Investigator refused to make any comment on the nature or scope of her scrutiny except to indicate that her visit was to help smooth out the operation of code machinery.

## Film Boards to Continue Meetings; Look Ahead to Code Control End

## TIV, BKLYN, COMPLAINS AGAINST UNION HEAD

Efforts of the Theatre Service Employees union, Local 118, to force its members into the Tivoli, Brooklyn, resulted in a misdemeanor charge being brought against Charles C. Levey, secretary, by the theatre-Tivoli charged that between April 6 and 14 Levey threatened the management because discharged employees were not restored after the regional labor board had recommended this be done.

On April 16, it was charged, the Tivoli, an indie grind, was stench-bombed.  
Levey, who pleaded to the charge today (Tuesday), is out on \$1,000 bail.

## Rosy Tells Flinn to Mail Out Bills for Film C.A. Expenses; Compliance Eagles for May 1

## NO OAKLIES FOR GOBS

When Fleet Gets Into N. Y.—40,000 Sailors Expected

When the fleet comes in within another month the gobs will get ordinary citizen treatment by Broadway theatres, especially the picture houses. The Blue Eagle has ruled that even its own uniformed servants are not to be made exceptions in the NRA rusing against oakies. There'll also be no cut-rating for the boys.

Matters were brought to attention of the film code authority after a navy chaplain had written New York theatre owners reminding them of the influx of 40,000 blue jackets.

## SMALL TOWNS BANKROLLING FILM CODE

The NRA is discovering that 'the sticks' and the 500-seaters are its best financial bet. By mass comparison the tiniest seaters are paying almost twice as much as the deluxers.

As the cities get bigger there are fewer theatres in aggregate. Spots of 25,000 down to zero boast a total of 4,181 houses which are flying the Blue Eagle. Unofficially it is estimated another thousand could be added to this as representative of houses which refused to come under the NRA blanket.

These little towns are assessed for \$60,936, while 869 giant theatres in the metropolises are donating \$40,620.

Next in the bulk on the theatre list are towns and third-class cities, with a total of 1,124 houses, which pay \$24,358. Even less tax is paid by 819 larger theatres in cities up to 300,000 population, which totals \$22,848.

Up to 500,000 population there are only 357 Eagle theatres which, combined, are paying \$11,588.

Only \$3,108 is being paid by 228 theatres in territories up to 700,000 pop., while 222 in cities ranging up to 1,000,000 are being taxed \$12,964.

Washington, April 23.  
NRA's new code eagles, signifying that the concerns displaying the emblem complied with:

agreement for its industry make their appearance May.

Setting up enforcement and new administrative machinery, Gen. Hugh Johnson announced last week that the bird will not be issued to anyone who refuses to sign or to any person held in violation of a code. Industry members refusing to cough up for an approved code financing plan will be barred from using the emblem of compliance.

Meanwhile NRA officials commended the budget drafted by the film code authority, and Divisional Administrator Sol Rosenblatt authorized Secretary John Flinn to proceed with mailing of bills to exhibitors. Assessment notices will go forward to producers and distributors in the immediate future, Rosy added.

Storm of opposition to financing plans for the industry has swept down on Gen. Johnson, but the reaction to the film assessments appears very encouraging. The budget was termed 'a fine piece of work,' Rosy remarking that with more than three-score boards the CA would have been justified in raising the ante considerably.

'Everybody around here is started that the Code Authority did such fine work in keeping its budget to' (Continued on page 23)

## IATSE CHARGES IBEW COERCION; NRA ANGLE

Hollywood, April 23.  
International Sound Technicians, Local 695, International Alliance of Theatrical Stage Employees, still fighting for the recognition of the organization to negotiate for studio sound men, and battling the attitude of the major producers who continue to ignore the local.

Latest move of the organization is petitioning Federal attorneys to enforce the National Industrial Recovery Act and the rules thereupon. Negotiations between employees and employers are concerned in the soundmen's situation.

The petition, which was forwarded to Washington several weeks ago, and referred to Pierson M. Hall, U. S. District Attorney for the Southern District of California for investigation, pointed out that election for representation of the craft, under section 7A of the National Recovery Act, went overwhelmingly to the IATSE local. This election, it was claimed, made Local 695 official representative of soundmen in dealings with the producer-employers. But, continued the petition, Pat Casey, labor contact for the major studios, refused to deal with representatives of the local after being notified of the result.

Charge was made that the International Brotherhood of Electrical Workers, Local 40, and the employers were coercing men to join an organization not of their own choosing, which is in direct violation of the National Recovery Act. Petition also asks that the contract of IBEW of August 4, 1933, and subsequent deal with the producers, be declared illegal and set aside on the grounds that a conspiracy to evade the National Recovery Act existed. Further asks that parties to the conspiracy be prosecuted for violation of the Federal laws, and further negotiations on the part of IBEW to negotiate for soundmen be restrained as a violation of the law.

# Lullaby Time in L. A.; Tarzan's \$14,000, 'Dressing' \$13,000 Lead Town; 'Rothschild' 3d Wk. 21G

Los Angeles, April 23. Trade in general, with a few exceptions, entered the lullaby stage this week. State with 'Tarzan and His Mate' and United Artists with 'We're Not Dressing' led the downtown area while the picture in Hollywood held strong with 'House of Rothschild' in its third week.

Paramount, playing 'Witching Hour' on screen and Century of Progress unit on stage, slipped a little below its average for the past couple of months. As the 'Earth Turns' at the two Warner houses, though getting word of mouth praise, got off a very meek start and take will not be important.

**Estimates for This Week**  
Chinese (Grauman) (2,028; 55-11.65)—'The House of Rothschild' (20th Century) and stage show (3rd week). Just a slight decline in the previous week, coming home to a \$21,000 tune. Last week, second stanza, a swell \$23,000.  
Downtown (WB) (1,800; 25-35-40-55)—'As the Earth Turns' (WB). Looks as though this one will not grip them here, and take will not be over \$4,800. Last week 'Journal of a Crime' (WB). They just could not go for this one, as \$4,200 indicates.

Hollywood (WB) (2,756; 25-35-40-55)—'As the Earth Turns' (WB). Customers that go in like it and look as though subsequent runs will get the gravy while here \$4,500 will be lot. Last week 'Journal of a Crime' (WB) with Chatterbox just nil at \$4,400.

Los Angeles (Wm. Fox) (2,800; 15-25)—'Voice in the Night' (Col) and 'Countess of Monte Cristo' (U) split. Just shade below previous week at \$3,900. Last week 'Manhattan Love Song' (Mono) and 'Bombay Mail' (U) satisfactory at \$4,100. Orpheum (Edwy) (2,270; 35-40)—'Ever Since Eve' (Fox) and 'Palooka' (UA) split. Split first and second run policy helping a bit, in addition to vaude, which makes take around \$4,800. Last week 'Palooka' (FN) and 'Nana' (UA) just crept over the \$4,000 mark, though figured better.

Pantages (Edwy) (2,700; 25-40)—'The Ghoul' (G-B) and 'Uncertain Lady' (U) split. Sailing getting together here, with house being lucky to hit \$3,900. Last week 'The World's a Stage' (WB) and 'Rolling' (RKO) as forecasted, \$2,100, and plenty of red for all concerned. Paramount (Partmar) (3,158; 30-40-55)—'The Witching Hour' (3rd week) stage show. On to less than \$2,000 opening day, this one will come home with around \$11,000. Last week 'The Trumpet Blows' (Par) picked up around \$8,500 and finished with \$15,500.

RKO (2,950; 25-35-40)—'Glamour' (U). Getting a fair class trade, and will wind up around \$8,500. Last week 'This Man Is Mine' (RKO) just a drifter and finished to tune of \$4,000.  
State (Loew's Fox) (2,024; 30-40-55)—'Tarzan and His Mate' (MG). Started off at a good clip and with heavy exploitation, which it has had, will come home with a new \$11,000 and end around a second week. Last week 'Bottoms Up' (Fox) just could not get to first base, and wound up with \$7,400, giving house an even \$11,000.  
United Artists (Grauman) (2,100; 30-40-55)—'We're Not Dressing' (Par). Off to \$1,600 start, built second and third days and had big week-end, which will bring it in on first stanza to tune of around \$13,000. Last week 'Looking for Trouble' (UA) tapered off with four days in second week getting around \$3,200, fair.

## OLSEN-SHUTTA GOOD FOR \$20,000 IN DETROIT

Detroit, April 23. For the first time in years newspaper space on opening day running almost two pages. Most of the advertisements are pulling.

Michigan is doing good with George Olsen and Ethel Shutta in person and 'Melody in Spring' on screen. Last week Sally Rand was magic at the Fox and accounted for about \$30,000 for the theatre, of which she got around \$8,000. Sally was responsible for the business, as the picture was not so good. Michigan was second with Ben Lyon and Bebe Daniels and 'Humpty Dumpty' on screen with a gross of \$22,000.

**Estimates for This Week**  
Michigan (Par) (4,045; 15-25-35-40-55)—'Melody in Spring' (Par) and George Olsen Band and Shutta on stage. Stage attracts important in gross, around \$20,000. Last

week 'Trumpet Blows' (Par) and Lyons and Daniels in person, \$22,000.  
Fox (Inde) (5,100; 15-25-35-40-55)—'Wild Cargo' (Fox) and stage show. Headed for \$20,000, good. Last week 'Glamour' (U) and Sally Rand revue, \$30,000, big.

United Artists (Par) (2,018; 15-35-40-55)—'Men in White' (MGM). Looks like \$20,000, big. Last week 'Looking for Trouble' (U) mild \$7,500.

Downtown (RKO) (2,665; 15-25-35-40)—'All Men Are Enemies' (Fox). Estimated at \$4,000. Last week 'Crime Doctor' (Radio), same.

Fisher (Par) (2,750; 15-25-35-40)—'You're Telling Me' (Par). Maybe \$5,000, tight. Last week 'Wonder Bar' (WB) in its second week, okay \$6,000.

State (Par) (3,000; 15-25-35-40)—'Lazy River' (MG) and 'One Is Guilt' (Inde). Only \$3,000 expected. Last week 'Wharf Angel' (Par) and 'Let's Be Ritz' (U), same.

## 'Tarzan's Kids' Joy in Prov.; Fay's \$7,000

Providence, April 23. Good drawing bills are boosting things in town. This stanza should be a real grosser for everyone with the right breaks. Most every stand got off to a flying start, and indications that the opening flourish will stick.

Big noise for the week looks like 'Tarzan and His Mate' (MG). Big almost as good as the first 'Tarzan' picture, and unless there's a slide the gross should be well in the neighborhood of \$15,000.  
RKO Albee is next in line with a dandy double feature bill headed by 'No Greater Glory' and 'This Man Is Mine'. Opening swell, pace indicated that houses should have no difficulty in garnering at least \$8,500.

**Estimates for This Week**  
Fay's (2,000; 15-25-40)—'All Men Are Enemies' (Fox) and vaudeville. Stage show doing most of the pulling. Picture received nice buzz from cricks, but it's not the type for patronage at this old-time vaude spot. However, vaude is good enough to keep things humming around \$7,000, nice. Last week 'Countess of Monte Cristo' (U) wasn't bad at \$6,300.

Loew's State (25-35-40)—'This Man Is Mine' (RKO) and vaude. Looks hotsy-totsy just now; house may swing into four shows daily if pace keeps on; anyway gross will be around \$7,000. Last week of the biz coming from kids who go for 'Tarzan' in a big way. Last week 'Looking for Trouble' (UA) was so so at \$2,100.

Majestic (Fay) (2,200; 15-25-40)—'Wonder Bar' (WB) (2d week). Not so forte; just now there's no likelihood of holdover week mooching much more than \$5,000, if that. First week's strength, too, nothing to rave about at \$7,300.

Paramount (Inde) 'Come on Marines' (Par) and 'The Quitter' (Chest). Latter feature getting plenty of razzing from the press. Whatever the house grosses this week will be on the other strength of the marine picture. Opening not bad, week-end biz assuring house of at least \$8,200. Last week 'Melody in Spring' (Par) and 'House of Mystery' (Mono) was nice at close to \$8,800.

RKO Albee (2,500; 15-25-40)—'No Greater Glory' (RKO) and 'This Man Is Mine' (RKO). Dandy bill both for the cricks and fans; opening dandy. House started new week with a bang, and after a special tie-up with military organizations, etc., on war picture likely to keep gross around \$2,800; nice. Last week 'Round Alice' (Cameo) and 'Guest' (U) was good, too, at \$2,600.

## DOLDRUMS IN OMAHA BUT 'NANA' OKE \$7,750

Omaha, April 23. A return to the doldrums is what most downtown houses can look to this week as only program features are on the books, with the single exception of 'Nana' at the Paramount. This keeps the biz steady here and \$7,750 should not be too hard. Orpheum should better itself on the strength of 'Melody in Spring', but the two remaining downtown houses are on the skids.

Last week would have been brutal except for stellar attractions. Streetcar employees strike left the town without a pendulum attraction three days mid-week, and cut into all grosses. Blank divisional office gave out statement that its downtown houses, Worland and Orpheum, were expected to much as 20% for those days, but Brandeis and Paramount, with magnetic films, hardly suffered.

**Estimates for This Week**  
Paramount (Blank) (2,765; 25-40)—'Nana' (UA) and 'The Show-Off' (MGM). At advent of double feature policy in this house plans were to risk such special double single, but execs have since renounced willingness to part with the twin program policy and it is standard from now on. This week okay at \$7,750. Last week 'Men in White' (MG) and 'Coming Out Party' (Fox) held despite strike, to \$7,500, bright.

Orpheum (Blank) (2,978; 25-40)—'Melody in Spring' (Par) doubled billed with 'Upper World' (WB). As second best offering of the row, the bill kept the house around average, \$7,000. Last week 'Bottoms Up' (Fox) and 'The Crosby Case' (U) would have been sparkling, but the strike must have them down under \$7,000, unfortunate.

World (Blank) (2,100; 25-35)—'Come on Marines' (Par) and 1 Believed in You' (Fox). Last week interlude between the attractions of the past month and some better ones scheduled. Letdown in program value and the b. o. takes it on the chin. Last week 'Bottoms Up' (Fox) and 'The Crosby Case' (U) would have been sparkling, but the strike must have them down under \$7,000, unfortunate.

Brandeis (Slinger) (1,200; 20-25-35)—'This Man Is Mine' (RKO) and 'The Ninth Guest' (Col). Can't compare with the strong features of the past several weeks, under \$3,500, and no alibi. Last week 'Wild Cargo' (RKO) with 'Sing and Like It' (RKO) was in a class with the four best weeks of the year and scarcely noticed the strike, playing to near capacity all week. Over \$5,500, tops.

## ALL GOOD IN TACOMA

'Wonder Bar' Book \$5,000, 'Cat' Sweet \$3,500

Tacoma, April 23. Both ace first run houses revert to last week's bookings. 'Wonder Bar' getting away to a strong blast of ballyhoo at Music Box, for what looks like the town's top dough. And Roxy using 'Cat' and the 'Wonder Bar' (WB) have no difficulty in garnering at least \$5,000.

**Estimates for This Week**  
Music Box (Hamrick) (1,400; 25-35)—'Wonder Bar' (WB) and 'Cat' (WB). Good campaign helped to anticipated \$5,000, big. Last week 'Wonder Bar' (WB) (3rd week) was so so at \$2,100.

'Wonder Bar' held over for third week at Keith's, and still velvety. Such runs scarce in this burg. 'Trumpet Blows' is the quietest cash intake heard at Palace for lotsa moons.

Revival of 'Quiet on Western Front' big noising at pop family and stretched for last half.

**Estimates for This Week**  
Albee (RKO) (3,300; 25-35)—'We're Not Dressing' (Par). Surprising the town at \$15,000 tempo, heavy figures. Last week 'Men in White' (MG), \$13,500, amakoo.

Lyrie (RKO) (1,394; 35-44)—'MGM' (MG) and 'Triv' (Fox) and 'One Is Guilty' (Col), split, \$1,700, average.

Family (RKO) (1,000; 15-25)—'Quiet on Western Front' (U). Re-issue. Fast start warranted. Last week, echoing loud at \$2,100.

Palace (RKO) (1,025; 25-35)—'Love Birds' (U) and five-act bill topped by Ibe Marvenga, \$4,000, happy days. Last week 'Wharf Angel' (Par) and Marshall Montgomery, same.

Family (RKO) (1,000; 15-25)—'Quiet on Western Front' (U). Re-issue. Fast start warranted. Last week, echoing loud at \$2,100.

## Chi Blossoms on 2 Sock B.O. Pix; 'Dressing' Heads to \$40,000; 'Tarz' Ups McV., 24G; 'Trouble' Just That

Chicago, April 23. Two attractions are this week, and they are gobbling the bulk of the coin. 'We're Not Dressing' at the Chicago, is costuming that box office with the prettiest set of figures it's seen in a long time. Reviews are made to order and the reactions highly favorable. Only the recent let-down in the general gross level of the houses in the loop is keeping this picture from delivering a top figure. However, with \$40,000 in the offing, there's plenty of hide-ho for everybody's happiness.

Other attraction is 'Tarzan and His Mate', which opened Saturday (21) at McVickers same day the Hagenbeck-Wallace Slings came to town. Started off fast and looks set for a big opening week, with the coin likely to top \$24,000, fat and juicy.

Circus had a parade through the loop on Friday night, and it brought plenty of parents and children downtown. Theaters were helped nicely by extra patronage, especially the State-Lake and Oriental, where a family of four can ride in for a buck.

Palace is in the dumps and apparently nothing can save it under the present program. Slings came and waiting for the Fair for salvation. Present picture, 'Glamour', is getting good notices all around town, but is getting no official permits from the stage and.

Aaron Jones opens the Monroe street Majestic today (23) with 'Hitler's Reign of Terror', film of Nazi events. Jones hoped to keep the picture four weeks and shift the house to a vaudeville policy on May 25, in time to catch the opening gun of the Fair month. Official permits for the film were ordered rescinded after the first show.

**Estimates for This Week**  
Chicago (B&K) (3,940; 35-55-75)—'We're Not Dressing' (Par) and stage show. Up to the picture this week and it's doing a job lifting the register into figures it hasn't seen in months. An all-around winner. Official permits for the film were ordered rescinded after the first show.

McVicker's (B&K) (2,254; 25-35-65)—'Tarzan and His Mate' (MG). Away at the bell and riding fast, getting around \$24,000. It's touched since house recently reverted to 'big picture' policy. Heading for \$24,000, elephantine. 'Wonder Bar' (WB) finished two weeks to \$13,800 for final session, fair. Pictures here showing tendency of falling off rapidly despite strong start, due to powerful loop competition.

Majestic (Jones) (1,650; 25-35-50)—'Hitler's Reign of Terror' (Inde). Opening swell (23) and after first show when official permits were rescinded. (News story elsewhere in this issue.) Vaudeville policy to follow. Warri's Mistletoe increases his loop holdings to four. Others are the State-Lake, Woods and Rialto.

Central (B&K) (2,200; 25-35-40)—'Wharf Angel' (Par) and 'Wonder Bar' (WB) bill headed by Frances Arms is accounting for the major portion of the money. Picking up easily this week to \$17,000, (Continued on page 21)

## 'BROADWAY VIRGIN' SET

Hollywood, April 23. With all creditors 'nally in harmony, work on the stalled 'Broadway Virgin' was completed. Thursday (19) and indie film is now being cut.

Company had been idle two weeks, after Cliff Ewelt, the producer, failed to supply sufficient finances when only two hours' work remained to be filmed.

**Leisen's 'Happiness'**  
Hollywood, April 23. Mitchell Leisen directs Paramount's 'Pursuit of Happiness', but goes to New York before starting.

Stephen Roberts directs Par's 'One Way Ticket', to star Sylvia Sydney.

**Veiller Produces 'Ames'**  
Hollywood, April 23. Bayard Veiller will produce 'Care Against Mrs. Ames', Arthur Somers Roche story, for Paramount.

Garrett Fort is writing the script.



# EXHIB-STUDIO MODEL

**Frisco Frisky; 'Rothschild' \$12,000, Bergner 10G, 'White' \$25,000, Socks**

San Francisco, April 23. Two class pictures, 'House of Rothschild' at the Geary, and 'Catherine the Great' at United Artists and the socks 'Men in White' at the Warfield are topping the town.

All in all, it looks like a good stanza for most of Frisco, with the Orpheum apparently clicking better these days, and currently getting good money with Duke Ellington's band on stage and 'Keep 'em Rolling' the screen fare. Friday is the new opening day, after six days last week.

Roadshowing at the Geary at \$155 top, 'Rothschild' has been drawing the typical Arles audience, which means carriage trade, and a lot of it. This, its second week, is good and not much below the first. 'Catherine the Great' looks like U.'s best in a month or more, getting a classy type of plugging and appealing to the public in much the style of 'Henry 8th', which also was a clicker in 'White'.

'Men in White' has the Gable-Loy combo and fens are going heavily for it, particularly at matinees. Nights are sold out, and with Ted Healy's stooges, Howard, Fine and Howard on stage, take is very good.

'Wonder Bar' moved from Warfield after high week to the St. Francis, where it's maintaining a fast pace.

Golden Gate is finding 'Glamour' no cinch and looks like its lowest gross in weeks, since there are no big drawing names. Paramount over last week with 'Bottoms Up' and 'As Earth Turns', former getting extra studio advertising.

Fox rather light, with 'Crime of Helen Trent' and 'City Limits' along with usual vaude.

**Estimates for This Week**  
Fox (Leo) (5,000; 25-35)—'Crime of Helen Trent' (Col) and 'City Limits' (Mono), split, with vaude and those low prices still helping. But \$9,000 is the best it can do and that's the lowest in weeks. Last stanza saw \$8,500 on 'Let's Be Ritz' (Col) and 'Cross Streets' (Mtz), split, with vaude.  
Geary (Lunt) (1,500; 50-75-101.65)—'Rothschild' (WB) (2d week). Arles a class draw, here on twice-daily showings. First week got \$12,000.

Golden Gate (RKO) (2,844; 30-35-40)—'Glamour' (U) and stage show. No names in pic, holding it down to \$10,000. Light week with 'Man of Two Worlds' (RKO) got \$11,000, slipping after Francis Lederer left, following two days of personals.

Orpheum (2d week) (2,500; 35-55)—'Keep 'em Rolling' (RKO) and stage show, headed by Duke Ellington's band. Ellington did two weeks here two years ago with good but not big business. This time it's more satisfactory at \$16,000, a heap of money. Last week was a surprise, getting \$25,000, after five days on return of 'All Quiet on Western Front' (U) and 'Waltz Time' (UA), split, and El Brendel heading stage show. House is catching on.

Paramount (FWC) (2,400; 25-35-50)—'Bottoms Up' (Fox) and 'As Earth Turns' (WB). Former getting the plugging and quite good biz, to extent of \$11,000. Last week saw \$10,000 on 'Melody in Spring' (Par) and 'Three on Honeycomb' (Fox), split.

St. Francis (FWC) (1,500; 25-35-40)—'Wonder Bar' (WB). Extends from smash week with 'Man of Two Worlds' and holding up well at \$8,500. Last week, 'Rip Tide' (MG), moved in, also from Warfield, and clicked well at same figure.  
United Artists (1,400; 25-35-40)—'Catherine the Great' (UA). Pic appealing to those who liked 'Henry 8th' and 'Elizabeth', which pulled in \$10,000, which is much better than the \$8,000 on Oakie and Tracy in 'Looking for Trouble' (UA) last week.

Warfield (FWC) (2,700; 35-45-65)—'Men in White' (MG) and stage show, with Howard, Fine and Howard. Ted Healy's ex-stooges, Gable and Loy are pullers and film is going to sock \$25,000. Last week, 'Wonder Bar' (WB) socked 'em to tune of \$27,000, plenty big.

## Mayfair Resumes

Hollywood, April 23. Mayfair resumed production last week, after a month's idleness, with 'The Fighting Rookie', cop story. Spencer Bennett is directing and Rose Kleiman supervising. This is only fifth of Mayfair's announced program of 12.

## BIRMINGHAM HAPPY

'Harum' Sock \$9,500; 'Spring' Pretty \$2,800

Birmingham, April 23. With three good pictures in town everybody should be fairly happy, provided, of course, the weather doesn't do loops. It's a ten one split after another for the weatherman last two weeks. 'David Harum' is going to town, while 'Melody in Spring' should come along for a stable week, if not better.

**Estimates for This Week**  
Alabama (Wilby) (2,800; 30-35-40)—'David Harum' (Fox). Away she goes to \$3,500. Last week 'Gallant Lady' (UA) and 'Jimmy the Gent' (WB) on split \$5,500.  
Ritz (Wilby) (1,800; 25)—'Melody in Spring' (Par). Since this is probably one of the best radio listening towns in the country, Larry Ross will catch a pretty fair \$2,800. Last week 'Splitfire' (RKO) \$2,500.  
Strand (Wilby) (800; 25)—'Devil Tiger' (Fox). Who cares? \$1,000 fair. Last week 'No More Women' (Par), \$1,200.  
Empire (BTAC) (1,100; 25)—'Ever in My Heart' (WB). War theme 'Dark Hazard' (FN), \$2,500.

## K. C. Managers Barnumesque, Biz Perks Up

Kansas City, April 23. With the billboards plastered with paper for every first-run picture in town except the one at the Tower, and with the newspapers screaming with half-page displays, especially those of 'Tarzan' at the Midland and 'Wild Cargo' at the Mainstreet, the managers have really crused things, and the extra publicity is getting the desired results.

Newman continuing its double bill policy is giving 'As the Earth Turns' the greatest publicity with 'No More Women' as the runner-up. Uptown has 'Bottoms Up' and has given it a swell advance campaign with numerous tie-ups in addition to the billboards.

Royal has 'Narcotic' and has its front bedecked with naughty pictures which are getting the quarters from the curious.

**Estimates for This Week**  
Mainstreet (RKO) (3,200; 25-40)—'Wild Cargo' (RKO). Lots of ad-libs for this one, and the opening was great. Looks like close to \$9,000, good. Last week 'Man of Mine' (RKO) and 'The New Yorkers' took with a 40 and 60c scale grabbed \$2,000.

Midland (Loew) (4,000; 25)—'Tarzan and His Mate' (MG). Opened big Saturday and is set for a steady play for around \$14,000. Last week 'Looking for Trouble' (UA) \$8,900, fair.

Newman (Par) (1,800; 25)—'As the Earth Turns' (WB) and 'No More Women' (Par). House getting nice play with its double bill policy, and is expecting to collect close to \$5,500 in spite of the strong opposition. Last week 'Trumpet Blow' (Par) and 'Harold Teen' (WB) about the same.

Over (Rewar) (2,400; 25)—'Advice to the Lovelorn' (UA) and stage show. House opened last week. Stage show policy going nicely, and management expects to build up a big hit for this one, and the business good and will likely gross close to \$5,100. Last week 'Should Ladies Behave' (MG) and stage show, \$5,000.

Royal (Par) (800; 25)—'Narcotic' (Ind). Lots of publicity on the front and it is selling tickets. Opened Thursday with holdouts, and got a heavy play over the week end. Is in indefinitely. Look like \$6,000, good. Last five days 'Come on Marines' (Par) was not unusual enough for the house to add pictures, got around \$2,900.

Uptown (Fox) (2,040; 25)—'Bottoms Up' (Fox). Business is building at this big residential, and this week will probably keep them coming for about \$4,000. Last week 'Coming Out Party' (Fox) and radio show \$3,000, fair.

**POST-CONV. CHATS ON PIC STANDARDS**

**MPTOA Leaders in Powwow with Studio Heads on Future Film Product—Special Eye to 'Family Entertainment'**

## INDIES ALSO

Hollywood, April 23. As an anti-climax to the MPTOA convention, leaders of the exhibitors' body met with major and independent producers last week in an endeavor to establish closer relationship between the two branches of the industry.

Session with the majors, expected to develop into a battle of charges and counter-charges, proved decidedly mild, with both groups stating their positions and agreeing that so many things were in common that there was no sense in argument.

Producers agreed with the exhibitors that there had been too much laxity in the past in preventing certain dialog and situations from being injected into pictures classed as 'family entertainment.' The studio heads stated they were watching off-color material very closely, and were sure that that type of stuff would be kept at a minimum.

With both sides agreeing that double billing was a menace to the industry, exhibitors asked that majors make general run of pictures of better grade for box office draw, and also reduce total number of pictures on yearly programs.

## Plan Direct Reports

Before the three-hour session was over the producers and MPTOA leaders agreed to setup of machinery whereby the studios would get regular and direct reports on pictures, with audience reactions in all classes of houses, complaints and suggestions, from the theatres around the country. Studio heads admitted this system would give them a closer tab on audience reactions and type of entertainment desired by the public.

President Ed Kuykendall of the MPTOA agreed to appoint a clearing committee from his organization to get the theatre reports into the hands of the producers, and the latter also expected to appoint a group to contact the theatre men to handle the routine from this end. The two committees would meet three or four times yearly, according to plan tentatively outlined.

At the major exhibitors session Universal, Warners and United Artists were not represented. The producers present included Louis B. Mayer, Irving Thalberg and Eddie Mannix of Metro; Al Kaufman of Paramount; Winfield Sheehan of Fox; Sam Briskin of Columbia; E. B. Kahane of RKO Pictures; Fred Beetsen and Joe Breen of the Hays office.

The following noon the MPTOA leaders met with trio of independent producers, Fred Clark, I. E. Chadwick and J. Boyce Smith. When Kuykendall explained that the executive group of the MPTOA was against double billing, three exhibitors took issue by stating they were not opposed to the practice, and asked Kuykendall to amend his remark to the effect the organization voted against dual showings.

## Indies Allige Unfairness

The independents stated their position on double features by maintaining that the attempts of major companies to rubber-stamp the out of existence was an unfair trade practice and unconstitutional. They had no objection, they stated, to exhibitors in each territory voting for or against the practice, and were willing to abide by those votes. But several territories had the double billing in effect for 15 years or more,

**Par and Swanson Look Short Of \$25,000; 'Cheer' May See \$90,000 at M. H.; 'Tarz' \$45,000**

Touch of spring weather inviting to the outdoors a public cooped up by a hard winter is continuing to take a slight toll of Broadway film business, notably on matinees. Where attractions are outstanding, however, there are no complaints.

The Music Hall, with 'Stand Up and Cheer' and the Capitol's 'Tarzan' are not shedding tears. Both are doing well. The Hall and 'Cheer' will be near \$90,000. Last night (Mon.) net \$20,000, but daily picture would hold over. Cap and 'Tarzan' may hit \$45,000, or better, with a radio lineup on its stage.

Aspirin tablets are out again at the Paramount, where Gloria Swanson is failing to dazzle. 'Star is in' at \$7,500, but house must gallop to get a poor \$25,000. Picture with Swanson is 'Wharf Angel', day-and-dating with Brooklyn. Latter spot also has the Bebe Daniels-Ben Lyon personal over there.

Except for the State, which looks to do a 'Rip Tide' following three weeks at the Cap, there isn't anything important along Broadway this week. Strand is weak on 'Modern Hero' and if getting \$16,000 it will surprise the house. Theatre brings in 'Twenty Million Sweethearts' tomorrow night (Wednesday).

Up in the nice money several weeks back the Roxy appears to be having difficulty in getting going again. 'I'll Tell the World' may get \$22,000 currently, but that's under expectations. Rivoli washes up with 'Looking for Trouble' tonight (Tuesday) after a second week at \$17,000. Bing Crosby picture, 'Rodeo', is picked from the Paramount program under this year's deal, permitting this house to take any four from that distributor's wares.

'I Like It That Way' failed to do sufficiently well to be held longer than a week, and took it on the lam last night (Mon.) at \$17,000. 'I Like It That Way' failed to do sufficiently well to be held longer than a week, and took it on the lam last night (Mon.) at \$17,000. 'I Like It That Way' failed to do sufficiently well to be held longer than a week, and took it on the lam last night (Mon.) at \$17,000.

'Rothschild' continues to assert its strength at the Astor, selling out, but the Criterion, with 'Viva Villa', is having matinee trouble. Metro has the picture booked in for four weeks with options to continue if desired.

**Estimates for This Week**  
Astor (1,012; \$11.10-11.65-32)—'Rothschild' (UA) (6th week). The picture is a sure run, got \$23,000 last week, capacity and standing room. First five days of this week (sixth) \$17,200.  
Capitol (5,400; 25-35-55-81)—'Tarzan' (M-G) and stage show. May top \$45,000, okay with NBC radio show on stage. Last week, third of 'Rip Tide' (M-G) and Whiteman, \$24,000, under expectations.  
Criterion (875; \$11.10-15.65-32)—

and consideration had to be given to those spots.

In a statement issued after the independent producers-MPTOA session, Kuykendall said in part: 'The sentiment was unshakable in that the independent producers must be encouraged in the making of product. It was the unanimous opinion of the MPTOA Executive Committee that independent production had a definite place in this industry because of the necessity for new and independent ideas in production.'

Various MPTOA leaders stated in the confab that they had to keep the independent producers alive and in business to eliminate the threat of monopoly by the majors, as the latter would impose impossible booking terms on the theatres if there were no independents in the field.

Exhibitor representatives taking part in the two discussions with the producers were Ed Kuykendall, M. E. Comerford, M. A. Lightman, Walter Vincent, Fred Wehrenberg, Charles Williams, Jack Miller, Jules Michael, Sidney Lust, Ben Bernstein and David Palfreyman.

'Viva Villa' (M-G) (2d week). Demonstrating lack of femme appeal; good night business but on matinees; \$18,000 first week, and on first six days of second lap, \$12,400, all right.

Mayfair (2,200; 35-55-65)—'I Like It That Way' (U). Out last night (Monday) after \$7,500, not so good. New picture an indie, 'Beggars in Ermine' (Mono).

Palace (1,700; 35-50-65-75)—'This Man Is Mine' (Radio) and vaude. May hurdle \$11,000 for average week. Last week 'Wild Cargo' (RKO) \$14,000, best here in some time.

Paramount (3,664; -55-75-99)—'Wharf Angel' (Par) and Gloria Swanson picture. Postcard of hitting \$25,000, a big disappointment. Last week 'Trumpet Blows' (Par) failed to better poor \$26,000. Radio City Music Hall (6,945; 40-60-85-99-11.65)—'Stand Up and Cheer' (Fox) and stage show. Of stout enough timber to be near \$50,000, nice and may holdover.

'This Man Is Mine' (Radio) last week under \$7,000.

Rialto (2,000; 40-55-75-85)—'Lost Patrol' (Radio) (4th week). Longest history of success here; final week may see \$35,000, okay. 'Third Week' was \$12,000.

Rivoli (2,200; 40-55-75-85)—'Looking for Trouble' (UA) (2d week). Will finish up tonight (Tuesday) on second week of \$17,000, getting by. First week \$28,500, neat. 'Wonder Dressing' (Par) opens tomorrow (Wednesday).

RKO Center (3,525; 25-40)—'Wild Cargo' (Radio) four days and 'Good Name' (Par) three days. Looks under \$10,000 again. Last week 'Scandals' (Fox) four days and 'I Believed in You' (Fox), three days, \$9,000.

Roxy (6,200; 25-35-55-85)—'I'll Tell the World' (U) and stage show. Around \$21,000 and only like warm. Last week 'Sing And Like It' (Radio) \$17,000.

Strand (2,900; 35-55-75-85)—'Modern Hero' (WB). Out tomorrow afternoon (Wednesday), and probably in 'Spring'. St. Charles 'Twenty Million Sweethearts' (WB) coming in. Last week 'As Earth Turns' (WB), \$18,200.  
State (3,645; 35-55-75)—'Rip Tide' (M-G) and vaude. Maybe over \$20,000, very good. Picture here direct from three weeks at Cap. Last week 'The Man in the Iron Mask' (Sullivan, columnist, on stage, just under \$20,000.

## 'TARZAN' BIG \$11,000 IN N. O.; STANWYCK 7G

New Orleans, April 23. 'Tarzan and His Mate' turning them away at Loew's State currently. House will establish a record as far as grosses go. \$16,000 gross will be around \$11,000. Preponderance of children militating 'Tarzan' turnout is helping 'Good Name' (Par), sticking there in the street at the Saenger. Orpheum doing nicely with 'Gambling Lady', much in the mode of 'Fifty-Sixth Street'. Tudor doing nearly with 'The Man in the Iron Mask'. St. Charles trifling off showing 'Can't Buy Everything'.

**Estimates for the Week**  
Saenger (3,568; 40)—'Good Name' (Par). Title hurting and with State overtopping gross \$7,000. Last week 'White's Scandals' (Fox) drew welcome \$11,000.

Loew's State (3,218; 40)—'Tarzan and His Mate' (MG). Stacking them in, with especially good from Negroes in top balcony and kiddies, will pass \$11,000. Last week 'Men in White' (MG) got \$12,000.

Orpheum (2,400; 35)—'Gambling Lady' (WB). Stanwyck has nice following here and film may touch \$7,000. Last week 'Wild Cargo' (RKO) got close to \$7,000.

Spring (Par). Attuned to the season and \$2,500 is evident. Last week Dorothy Dell, local girl, earned \$3,500 in 'Wharf Angel' (Par).

St. Charles (2,200; 25)—'You Can't Have Everything' (MG). May Robson picture will do \$2,200. Last week 'Gambling Lady' (WB) (U) yanked after two days and return of 'Palooka' (UA) for few days garnered \$1,800.

## Two Jungle Pix Clash in Mpls., Break for 'Cat and Fiddle,' \$5,000

Minneapolis, April 23. This is 'jungle week' in the loop, with the two leading shows, Minnesota and Orpheum, going in for animal stuff and the like. Maybe the wise boys thought it good showmanship to buck 'Tarzan and His Mate' with 'Wild Cargo' or vice versa. Then, maybe again, it's just a coincidence that these films are opposition for each other. Next week the State will have George Olsen and his orchestra against Sally Rand and her unit at the Orpheum. Only get stage shows here occasionally, but when we do they usually come in pairs.

Principal result of the current 'jungle' is that many of the feminine fans are taking a vacation from the loop. It's a great break for the neighborhoods. State is the only downtown theatre to make any kind of a play or the fair sex's trade. It has 'The Cat and the Fiddle' with Ramon Novarro and Jeanette MacDonald teamed up to satisfy the skirts' yen for animal shows. That it's a musical, however, mitigates against any socking. Comparatively, at that, it should do the best business in the loop. Aside from 'Jimmy the Gent,' a natural for the Lyric, and 'Henry VIII,' still going like a house afire in its fourth week at the State.

**Estimates for This Week**  
Minnesota (Publix) (2,300; 25-35-40)—'Tarzan and His Mate' (MG). Doubtful pulling weight for this big house, which must cater mainly to the feminine trade. Female patrons conspicuous by absence and kids, at a dime a throw, don't make up for the loss. Means total, \$7,000. Last week, 'Death Takes a Holiday' (Par), \$8,000, not bad.

**Orpheum (Singer)** (2,890; 25-35-40)—'Wild Cargo' (RKO). Manager Emil Franke staged a great exploitation campaign for this one, but it would take a wizard to sell here. Means total, \$8,000 possible from male and kiddie trade. Last week, 'Wonder Bar' (FN), \$10,000, o.k. State (Publix) (2,000; 25-35-40)—'Cat and the Fiddle' (MG). Lack of opposition is a godsend for this one. Novarro and MacDonald no great guns at box office attraction here, but mean something now. May reach \$5,000, pretty good. Last week, 'Harold Teen' (WB), \$3,000, bad.

**World (Steffes)** (350; 25-35-50-75)—'Private Life of Henry VIII' (UA) (fourth week). Still whamming. Last week, \$2,000, for fine \$2,000. Third week was \$2,500, great. **Uptown (Publix)** (1,200; 25-35)—'David Harum' (FG). Should top \$3,000. Last week, 'Queen Christina' (MG), \$2,200, fair. **Lyric (Publix)** (1,300; 20-25)—'Jimmy the Gent' (WB). Cagney is a strong card in this house and they like him in this one. Could easily hit \$4,000, big. Last week, 'She Made Her Bed' (Par), \$2,500, light.

**Grand (Publix)** (1,100; 15-25)—'It Happened One Night' (Col). Second loop run. Looks like big \$2,500. Last week, 'Carolina' (Fox) and 'Going Hollywood' (MG), second loop runs, split, \$2,000, pretty good. **Aster (Publix)** (900; 15-25)—'The Scandal' (UA) and 'Fashions of 1934' (FN), third and second loop runs, and 'Heat Lightning' (WB), first run, split, about \$1,200, pretty good. Last week, 'House on Fifth Street' (WB), 'Eight Girls in a Boat' (Par), and 'Eskimo' (MG), second and third loop runs, split, \$900, fair.

## Bebe Daniels-Ben Lyon, And 'Wharf Angel,' 19C; Brooklyn Very Mild

Brooklyn, April 23. Situation is getting more aggravating each day. More competition now with Minsky's Brooklyn dropping burlesk and substituting straight picture policy with a low of ten cents from 9:00 a. m. to 1:00 p. m.

Nothing extraordinary at any of the other downtown houses. Flickers are uninspiring and rated mild notices from critics. Paramount will probably brodie with 'Wharf Angel' on screen and Bebe Daniels and Ben Lyons on stage for about \$19,000. Albee will suffer no better fate. The Met alone is doing pretty good.

**Estimates for This Week**  
Paramount (Par) (4,000; 25-35-50-65)—'Wharf Angel' (Par) and stage show featuring Bebe Daniels and Ben Lyons. Fit unimportant. Stage show pleasing. Looks like a weak \$19,000. Last week 'Trumpet Blows' (Par) and 'Roxy's Gang on Stage' produced a sad \$14,000. **Fox (Conco)** (4,000; 25-35-50)—'Sing and Like It' (Fox) and stage show featuring Zella Sanley. Looks like only \$12,000, mild. Last week 'Constant Nymph' (Fox), \$14,000. **Albee (RKO)** (3,500; 25-35-50)

'This Man Is Mine' (RKO) and vaude featuring Eddie Garr and Gomez and Wini-na. About \$13,000, sick. Last week 'Wild Cargo' (RKO) did \$16,000. **Loew's Metropolitan (Loew)** (2,400; 25-35-50)—'Tarzan and His Mate' (MG) and vaude. May top \$20,000, pretty good. Last week 'Catherine the Great' (UA), \$17,000. **Strand (WB)** (2,000; 25-35-50)—'Gambling Lady' (WB), \$6,000, below belt. Last week 'Jimmy the Gent' (WB), \$7,000, mild.

## Montreal Turns Gypsy; Movers Spike Grosses

Montreal, ril 23. Current week is eve of great moving fest in this city when around 100,000 families vacate premises on yearly leases. This is going to dent grosses badly to some extent currently, and much more next week. Also pix and stars are not above average.

**Palace** with 'Gambling Lady' (WB) and 'Easy to Love' (WB) may get within a few hundreds of average, but under conditions this week will not likely exceed \$7,500. **Capitol (Fox)** (2,700; 50)—'Mystery of Mr. X' (MG) and 'Meet the Baron' (MG), best of the bunch, but gross not probably much above \$9,000. **Loew's 'Beloved' (U)** and a big vaude review, 'Greenwich Pollies' is liable to get most of what's going with a possible \$10,000. Princess showing 'Lost Patrol' (Radio) and 'The Man Is Mine' (Radio) has a program that should get the house \$7,000.

Nabes pretty well most of them in the red.

**Estimates for This Week**  
**Palace (FP)** (2,700; 50)—'Gambling Lady' (WB) and 'Easy to Love' (WB). Fair average pix that will likely gross \$7,500. Last week 'Death Takes Holiday' (Par) and 'I Like It That Way' (Par) did fair biz at \$8,000. **Capitol (Fox)** (2,700; 50)—'Mystery of Mr. X' (MG) and 'Meet the Baron' (MG). Should run to \$9,000. Last week 'Men in White' (MG) and 'Foot Race' (U) grossed a nice \$10,000.

**Loew's (FP)** (3,200; 65)—'Beloved' (U) and 'Greenwich Pollies' revue. Looks like topping the run at \$10,000. Last week 'Dark Hazard' (WB) and vaude, \$10,000, good. **Princess (CT)** (1,900; 50)—'Lost Patrol' (Radio) and 'This Man Is Mine' (Radio). Liable to gross \$7,000. Last week 'Advice to Lovelorn' (UA) and 'Bondsman' (UA), \$6,000. **Cinema de Paris (France-Film)** (600; 50)—'Tempeste sous un Crane' (4th week). Still getting biz and should repeat around \$1,500 as last week.

## Mono's 8 Westerns

Hollywood, April 23. Monogram is preparing to make eight westerns on its new program, and has optioned John Wayne to star. Films are released by Mono as Lone Star Productions.

Lindsay Parsons has completed script on the first, 'Randy Rides Again,' and Harry Fraser will direct.

## Picture Possibilities

'House of Remsen'—Favorable  
'HOUSE OF REMSEN' (Drama, Nicholas Soussanin, Miller). Looks like screen material, but will require skillful rewriting. *Ibce.*

'Brain Sweat'—Unfavorable  
'BRAIN SWEAT' (Comedy, Montgomery & Stern, Longacre). Farce of colored life. Very funny, but probably impossible for films. *Kauf.*

'Wife Insurance'—Unfavorable  
'WIFE INSURANCE' (Farce Comedy, Langdon Productions, Barry more). Little story sustenance. Play was presented in England as 'The School For Husbands'. *Ibce.*

'Are You Decent?'—Unfavorable  
'ARE YOU DECENT' (Comedy—Albert Bannister—Ambassador). Probably insufficient motivation and action for film purposes, although idea might be built up for a picture. *Kauf.*

'Stevadore'—Unfavorable  
'STEVEDORE' (Theatre Union-Drama-Civic Repertory). Battle of the races, black and white, with labor union background, obviously limits this for the screen on propaganda and other delicate grounds. *Abel.*

## 'Rothschild' at \$10,000 Wows Portland, Ore.

Portland, Ore., April 23. Last week the burg went to its first dollar opera and everyone of the nine performances was a complete sellout. Standards were at premium. Al Pearce Radio Gang on the stage of Parker's Broadway got what was left and that was plenty. This gang is popular in Portland and had enough new sets and faces to bring 'em back in flocks.

**Estimates for This Week**  
**Broadway (Parker)** (2,000; 25-40)—'Cat and the Fiddle' (MG). Off to good start and wouldn't surprise if grosses reached \$6,000. Last week, Al Pearce and Radio Gang on the stage and 'The Show Off' (MG) for six days packed the house consistently and registered the expected \$10,200.

**United Artists (Parker)** (1,000; 25-40)—'House of Rothschild' (UA). Big things are expected and plenty push being given to this pic. Looks good for a three-week stand. Undoubtedly \$10,000. Last week 'Men in White' (MG) carried a socko punch and came home with \$5,100. **Paramount (FWC)** (3,000; 25-50)—'No Greater Glory' (Col) and 'Coming Out Party' (Fox) split bill try hard to get its share, maybe \$3,500. Last week 'Bottoms Up' (Fox) and 'One Is Guilty' (Fox), another combo, did usual fair biz, \$3,500.

**Magic Box (Hamrick)** (1,400; 25-35)—'Beloved' (U). In spite of lot of competition, this pic is getting a big play. Raft is strong in the burg. Might get by for second week. Good for \$4,000. Last week 'Spitfire' (RKO) second week got same large b. o. play. Nice \$3,100.

**Oriental (Hamrick)** (2,500; 25-35)—'Hips, Hips Hooyay' (RKO) and 'Croaky Case' (U) combo will reach about \$2,000. Last week 'Last Round-Up' (Par) and 'Success at Any Price' (RKO) dual, managed to hold and register \$1,900.

## COMPETISH TOO TUFF IN WASH.

Washington, April 23. Show places won about an even break from the Cherry Blossom Festival. Town swamped with visitors but plenty of outdoor stuff kept 'em from storming b.o.'s. Vaude is picked up most of the tourists and everybody did about average.

**WB** played smart this week by routing 'Registered Nurse' in to the Earle for nurses' convention here. Won't be big because of stout opposition, but it helps. 'It Happened One Night' back to main stage after five weeks at Keith's and circuit of neighborhoods.

**Estimates for This Week**  
**Fox (Loew)** (3,434; 25-35-40)—'God Save the King' (Par) and vaude. **March-Sidney** combo is a draw, 'Spices of 1934' on stage getting word-of-mouth and with house showplace of town crowds are giving it preference. Should see nice \$23,000. Last week, 'Men in White' (MG) with no help from stage, fetched beautiful \$32,000, near to house record.

**Earle (WB)** (2,424; 25-35-40-60)—'Registered Nurse' (FN) and vaude. 'Pie' (MG) on nurses' convention here and Joe Penner short, co-billed with Grace Hayes on stage. Doesn't look like much over satisfactory \$15,000, however. Last week, 'Death Takes a Holiday' (Par) also took \$15,000.

**Keith's (RKO)** (1,830; 25-35-60)—'Riptide' (MG). Repeat from Palace run and headed for nice \$5,500. Last week, 'She Made Her Bed' (Par), got fair \$3,500.

## 'Bottoms Up,' Raft on Stage, \$32,500 'Laughing Boy' Struggling for \$12,000— 'Rothschild' Holds Up O. K. in Boston

Boston, April 23. 'Tarzan' shapes up sockish for the State, giving that house fourth bingbang week in a row. 'Wonder Bar' coming back for second week after smash week at Met. Going to do wonders to Paramount currently. Film's so hotcha it's set to pass into two more downtown spots. Meanwhile Met's prospering with 'Bottoms Up'.

That's the film situash, so far as pop-priced houses go. Met on the in-person side has George Raft. Otherwise look like fair or less. Blue skies and baseball drawing strong are good alibis.

**Estimates for This Week**  
**Majesty (Shubert)** (1,590; \$1.65 top)—'House of Rothschild' (UA) (4th week). Has copped the cream around \$12,500. Last week fine at \$14,000. Stays sure two more weeks, and, maybe longer. Now announcing no pop-price release until fall.

**Keith's (RKO)** (4,000; 25-35-40)—a second week. Big spreads in papers, and headed for big but not sensational \$11,500. Last week, 'Catherine the Great' (UA), came in after interrupted campaign, which undoubtedly hurt, and got \$10,500, o.k., although they expected much more.

**Palace (Loew)** (2,363; 25-35-60)—'Tarzan' (MG). High-powered bally, including rhino in festival parade, resulting in big \$20,000. Last week, 'Nana' (UA), had all the now famous newspaper spreads behind it, but only got a satisfactory \$13,000. **Rialto (U)** (1,853; 25-35-40-50)—'Let's Be Ritzy' (U). Off beaten track of tourists and suffering from heavy opposition. Looks pretty low with possible \$3,000. Last week 'Glamour' (U), got nice build-up but couldn't better fair \$4,500. **Met (WB)** (1,553; 25-40)—'It Happened One Night' (Col). Back after five weeks downtown and tour of neighborhoods. Looks like nice \$5,500. Last week, 'Wonder Bar' returned after a run at the Earle and got o.k. \$5,000.

**Columbia (Loew)** (1,263; 25-40)—'Riptide' (MG). Repeat from Palace run and headed for nice \$5,500. Last week, 'She Made Her Bed' (Par), got fair \$3,500.

'Glamour' (U). Seems slated to get nice \$12,500. Last week 'Wild Cargo' (Radio) got good break with schools closed for the week. Got satisfying \$14,500.

**Boston (RKO)** (4,000; 25-50-65)—'Murder in Trinidad' (Fox) and last stage show. Spot going double. Filmer through summer. Big prospects n.g. for \$17,500. Last week 'Let's Be Ritzy' (U) and Sophie Tucker show had three tough days, but squeezed middling \$13,000. Passing of flesh likely to throw biz to Met and Orpheum. Spot is first local to announce, in many moons, a price slash, effective with new policy next Friday, top drops from \$5c to 40c.

**Orpheum (Loew)** (3,000; 30-40-50)—'Laughing Boy' (MG) and vaude. Lucky if house gets \$12,000; film no help. Last week 'Show-Off' (MG) and vaude had velvet at \$13,500.

**State (Loew)** (3,000; 30-40-50)—'Tarzan and Mate' (MG). Sounds like horse opera enthusiasm in the sticks. Critics laud Cedric Gibbons as real star for direction. May do \$18,000, which is very good. Last week 'Men in White' (MG) smacks for \$18,000.

**Met (M&P)** (4,300; 30-50-65)—'Bottoms Up' (Fox) and George Raft and unusually good show on stage. All round gala bill. Four 'show-stoppers' on footlight program before he is reached. Ed Smith has laid himself out in this one and it ought to be the berries at \$25,500. Last week 'Trumpet Blows' (Par) took the count at \$15,500.

**Paramount (M&P)** (1,800; 35-45-55)—'Wonder Bar' (WB). Comes in like a benediction after prayer. Having given Met a marvelous \$38,000 week unalied, film was wisely regarded as having more on the ball than most first-runners for Paramount. Looks like \$10,500 at least, away up high. 'Two Alone' (Radio) merely riding along on the bill. Last week just fair at \$6,000 with 'You Can't Buy Everything' (MG) and 'Harold Teen' (WB).

**Tremont (Isaacs)** (1,600; 25-30-40) is being held this third week. On second, it got \$7,500, and appears headed for neat \$6,000 currently. Scheduled to give way Saturday next to Evelyn Laye in 'Waltzes from Vienna'.

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# Philadelphia Sans Enthusiasm; 'Spitfire' \$18,000, 'Wharf' \$13,500

Philadelphia, April 23. Nothing very exciting indicated in this week's downtown picture house business except for Katharine Hepburn's 'Spitfire' which looks due for an \$18,000 at the 'Boyd'—a fine figure but nothing like the 'Little Women' gross. House is announcing 'Melody in Spring' for Wednesday which would give 'Spitfire' only a single week.

Fox with 'All Men Are Enemies' on the screen and a stage revue entitled 'Melody in Spring' won't get much over \$12,500 from present indications and the Earle, with Ozzie Nelson's Orchestra and 'Wharf Angel' on the screen won't get over \$13,500.

Frank Buck's 'Wild Cargo' completes its single week at the Stanley today (Monday) and will get \$10,000—disappointing. '20 Million Sweethearts' starts tomorrow and as Philly hasn't been very receptive to musicals lately, no more than a week is figured.

Estimates for This Week  
Aldine (1,300; 40-55-65) 'Catharine the Great' (UA) Ends second week on Wednesday with about \$5,000 indicated. Last week's \$3,500 was 'house under expected \$10-5,000 figure. 'House of Rothschild' on Thursday.

Arcadia (600; 25-40-50) 'Mystery of Mr. X' (MG). Ought to get about \$2,000. Last week, 'Six of a Kind' (Par). Expected \$2,400. 'Boyd' (2,400; 40-55-65) 'Spitfire' (RKO). Should get a round \$18,000. 'Death Takes a Holiday' (Par) disappointed last week with \$12,000.

Earle (2,000; 40-55-65) 'Wharf Angel' (Par) and vaude. Ozzie Nelson's Orchestra featured. No more than \$13,500 indicated last week. 'A Modern Hime' (WB) and vaude. Mary Pickford dragged them in. However, even the fine \$24,500 was said to be a losing gross.

Fox (3,000; 40-55-65) 'All Men Are Enemies' (Fox) and stage show. A not so forte \$12,500 indicated. Last week, 'Scandals' (Fox) and stage show, \$10,000 in seven days. Karlton (1,000; 30-40-50) 'Sing and Like It' (RKO). Maybe \$3,000. Last week 'Cross Country Cruise' (U). Medocre \$2,800.

Stanley (3,700; 40-55-65) 'Wild Cargo' (RKO). Completing week's stay today at \$10,000. '20 Million Sweethearts' (WB) starts tomorrow. Stanton (1,700; 30-40-55) 'Registered Nurse' (FN). \$7,000 indicated. Last week 'Lazy River' (MG). Dismal \$5,500.

## 'REGISTERED NURSE' \$2,500 IN DENVER

Denver, April 23. Denham is only house hitting above normal this week. All others sub-par. Chic Sale on stage at Orpheum pleases those seeing him, but apparently neither he nor film strong draws here.

Estimates for This Week  
Aladdin (Huffman) (1,500; 25-40) 'Registered Nurse' (FN). Around \$2,500. Last week, 'Catherine the Great' (UA) went above average and above the former week and finished at \$4,000. Picture was evidently made to order for clientele of this deluxer.

Denham (Hellborn) (1,500; 25-40) 'Come On, Marines' (Par). Headed for \$5,000. Last week, 'Trumpet Blows' (Par) did average and closed with \$5,000.

Denver (Huffman) (2,500; 25-35-50) 'Bottoms Up' (Fox). Figure \$6,500. Last week, 'Men in White' (MG) even topped the week before, closing with \$11,000.

Orpheum (Evergreen) (3,800; 25-35-55) 'Glamour' (U) and stage show with Milt Franklin. Calculated at \$3,500. Last week, 'Gambling Lady' (WB) started the week with only \$250 under the best Friday since Huffman has had the house. Saturday was close to the record, and Sunday was the best. Huffman has had. On Saturday the holdouts were in the foyer 'til 3 and from 6 on. Sunday the holdouts were small but steady from 1.15 on. Five shows were given both Saturday and Sunday. The Four Mills Bros. on the stage get plenty of credit for their business, and gave the audience plenty, not cutting after a song or two so many acts do. Crowds tapered later last week, although night crowds still held plenty strong. Finished with \$17,000.

Paramount (Huffman) (2,000; 25-40) 'Looking for Trouble' (UA). Around \$2,500. Last week, 'The Poor Rich' (U) and 'Looking for Trouble' (UA) split, went above average, closing with \$3,000. 'Trouble' was held for three days of the current week.

## New Haven Grosses

New Haven, April 23. Business pretty evenly spread this week, with no outstanding. Fair grosses all around and things in general holding steady. Houses still shy at anything in publicity line that costs a few extra shekels.

Estimates for This Week  
Paramount (Publics) (2,348; 35-50) 'You're the One' (Par) and 'One Is Guilty' (Col). Looks like best in several weeks, with nice \$7,500 indicated. Last week 'Trumpet Blows' (Par) and 'Two Husbands' (Che). Better than average at \$5,700, with Raft draw credited.

Poli's (Poli) (3,400; 35-50) 'Tarzan and Mates' (MG) and 'Glamour' (U). Aids and Yal studies giving this one its biggest play. So-so around \$6,500. Last week 'Men in White' (MG) and 'Coming Out Party' (Fox). Heavy sugar at \$11,200.

Roger Sherman (WB) (2,200; 35-50) 'Earth Turns' (WB) and 'Crime Doctor' (WB). Disappointing difference on this one, which was figured to cash in heavily on the New England angle. Probable fair \$5,000. Last week 'Spitfire' (RKO) and 'Harold Teen' (WB). Held steady for oke \$5,000.

College (Poli) (1,555; 25-40) 'This Man Is Mine' (RKO) and 'Let's Be Ritz' (U). Held steady for moderate \$4,400. Last week 'Show-Off' (MG) and '3 on a Honeymoon' (Fox). Not bad, not good at \$4,200.

## 'CARGO' \$11,000 ONLY PITT BRIGHT 'UN

Pittsburgh, April 23.

There isn't a lot to bring 'em downtown this week and a weak season, with possibly one exception, is in prospect. That one exception may be Frank Buck's 'Wild Cargo' at Stanley where a nice get-away presages a cheerful \$11,000, best of the week. WB is getting some time with a straight picture. Preponderance of men noted in the audience, indicating flicker lacks female appeal, but if the troupe's fraternity keeps up, house won't have anything to worry about.

At Penn, 'Trumpet Blows' and '50 Million Frenchmen' looks like the weak combination and \$17,500, if that, isn't anywhere near the nut. 'Very Honorable Guy', was brought into Warner a day ahead of scheduled date to the doors of 'The Earth Turns', but not much better. Answer is in a weak \$4,250.

Downtown situation should ease up a bit, but not for long. Harris Amusement company is opening the Alvin in a few weeks, which will open 'The Main Stage' factor. 100 seats more, exactly 400 more than closing of Davis eliminated.

Estimates for This Week  
Davis (WB) (1,700; 25-35) Closed for season. Saturday nite (21). Last week 'Heat Lightning' (WB) and 'Sing and Like It' (RKO) lingered for eight days at \$2,700, which shows why house had to call it quits.

Fulton (Shea-Hyde) (1,750; 15-25-40) 'Coming Out Party' (Fox). Opens today (23) but only for three days; house going back to regular schedule. Last week, 'Bottoms Up' (Fox). Last week 'Cat and Fiddle' (MG) at \$5,500 for seven days plenty all right.

Penn (Loew-UA) (3,500; 25-40-55-60-75) 'Trumpet Blows' (Par) and '50 Million Frenchmen' (Par). Raft means less than nothing here on screen stage, needless to say, little assistance. Prospect for \$17,500, way in the red, and may not even get that. Last week 'Men in White' (MG) and 'Buddy Rogers on stage a sweet combination and \$20,000 speaks for itself.

Pitt (Shafter) (1,600; 15-25-40) 'The Quitter' (Indie) and 'Hot Chocolate' (Indie). (29). Stage units usually all right here and this one, considerably better than average, should do all right at \$7,000. Last week 'Glamour' (U) and 'Broadway to Hockerville' unit week at \$5,100.

Regent (WB) (1,100; 25-35) 'Let's Be Rich' (U) and 'Madame X' (U). East Liberty house, which has been day-and-dating its duals with downtown Davis, has them all to itself now with closing of latter and now of former. Current outlook is for \$1,800, which betters

an even break at least. Last week 'Sing and Like It' (RKO) and 'Heat Lightning' (WB) about \$1,600. Stanley (WB) (3,500; 25-35-50) 'Wild Cargo' (RKO). Men going for this one and despite absence of femme appeal looks like an all right \$11,000, best this house has done with a flicker in some time. Last week 'Spitfire' (RKO) one of the season's major disappointments and, at \$7,500, way on the wrong side of the ledger.

## Newark Quiet; 'Trumpet' Plus Revue, \$14,000

Newark, April 23. Things seem to have settled into the doldrums, with no real money in view. The Paramount-Newark with a star radio shop on top of 'The Trumpet Blows' deserves to get more than it will. It opened not so hot, but started to build and should reach and beat \$14,000. Meanwhile, 'Wild Cargo' at Proctor's started nicely but fell off and probably won't reach \$14,000. This doesn't sound like 'Bring 'Em Back Alive'. There is little else.

Estimates for This Week  
Brantford (WB) (2,966; 15-65) 'As the Earth Turns' (WB) and 'Tell the World' (WB). Should see \$8,500. Last week 'Lazy River' (MG) and 'Let's Be Ritz' (U) okay at \$9,800.

Capitol (WB) (1,200; 15-25-35-50) 'Palooka' (U) and 'Heat Lightning' (FN). Nothing hot here and will still be in the air around \$4,000. Last week 'Moulin Rouge' (U) and 'No More Women' (Par), \$4,300.

Little (Franklin) (299; 30-40) 'Tannenbergs' (Blue Ribbon) and 'Der Liebling von Wien' (Blue Ribbon). Since the older animal films and usual \$500 as the war picture should mean something to Germans here. Last week 'Victoria and the Hussar' (Kinematrade) and 'Der Hauptmann von Kopenick' (Kinematrade) weak at \$450.

Loew's State (2,780; 15-75) 'Catherine the Great' (UA) and 'vode'. Nice picture; hard to pass up at this time. Expected \$13,000. Last week 'Show Off' (MG) and 'CBS Radio Show' good at over \$15,000.

Paramount (Adams-Par) (2,248; 15-35) 'Trumpet Blows' (Par) and 'vode'. Great radio show here is starting to build and may reach \$14,000. Last week, 'You're Telling Me' (Par) and 'Radio Club Revue' weak at less than \$9,000.

Proctor's (RKO) (2,300; 25-35-40-55-60-75) 'Wild Cargo' (RKO) and 'Frolics of 1934'. Not doing well at the older animal films and soon fell off after a promising start. Doubtful of reaching \$14,000. Last week 'Bottoms Up' (Fox) and 'Crazy Quilt Revue' just passed at nearly \$14,000.

Terminal (Skouras) (1,900; 15-25-40) 'Whirlpool' (Col) and 'Success at Any Price' (Radio), with 'George White's Scandals' and 'Speed Wings' (72). Should mean a little something here with over \$4,500. Last week 'Keep 'Em Rolling' (RKO) and 'One Is Guilty' and 'Murder on the Campus' (First Div) and 'Hips, Hips, Hoorsy' (RKO) split. Went fair enough at \$4,300.

## FRED GULOF MEGS SHORTS

Hollywood, April 23. Fred Gulof who has been writing the Tom Kennedy series of shorts at RKO has been upped to direct the last two, following assignment of George Stevens to direct the feature, 'Great American Harem'.

Gulof launched the first of the remaining Kennedy pieces as yet untitled, next Monday (30).

## 'Pueblo' Script Readied

Hollywood, April 23. Seymour Stern is back in Hollywood after eight weeks preparing a script for 'Pueblo', Indian story, in Santa Fe, N. M. Indians needed for the filming, which is to take place around Santa Fe, are busy planting, so no chance must wait. Mrs. Leona Sterner, backer, is in New York looking after the financial end. There is expected to be sufficient wampum to go ahead with 'Pueblo' in the summer.

# 'Tarzan' \$24,000 Tops 'Wild Cargo's' \$17,500 in Baltimore Jungle Battle

## HO-HUM LINCOLN

'Spitfire' Leads List of Softies at \$3,000

Lincoln, April 23. Local film houses have rapidly gone from the hey-day of post-Easter to the average that always comes from so-so fan fare. 'Spitfire' is the only catchy pic for this town on the whole current layout, and it's in the Stuart attempting to bring the house out of its lethargic conduct of the past three weeks. 'Melody in Spring' has the next best chance, but nothing exciting.

Last week the purple schnoz group here got a lot of exercise trying to stifle the showing of the sex pic 'Sins of Love'. Bunch of the 'illy' organization femmes and the ministerial association groups demanded the Caesarian operation scenes be taken from the pic.

Estimates for This Week  
Capitol (Livingston) (850; 10-15) 'All Men Are Enemies' (Fox) and 'His Double Life' (Par) will push this house along with its usual fare. Last week 'The Great Guy' (U) and 'Coming Out Party' (Fox) did better than fair \$1,000.

Colonial (LTC) (750; 10-15) 'Three on a Honeymoon' (Fox). Fair at \$800. Last week 'Murder in Trinidad' (Fox) and 'Honor of the Range' (RKO) split, \$900.

Lincoln (LTC) (1,500; 10-15-25) 'Melody in Spring' (Par) expects a moderate \$2,300. Last week 'Moulin Rouge' (UA) did better than expected at \$2,550.

Orpheum (LTC) (2,000; 10-15-25-40) 'Good Land' (Par) and 'Show Off' (MG) with four act vaude bill, split for \$2,300, all right. Last week 'Journal of a Crime' (WB) and 'Everything' (MG) with crackerjack 'Hollywood Premiere' on the stage, split, took a very neat \$2,600.

State (Monroe) (500; 10-15-25) 'Whirlpool' (Col). With this house out of the newspapers, will have tough sledding. About \$600, bad. Last week 'Hi Nellie' (WB) without an ad lowered all the way to a miserable \$450.

Stuart (LTC) (1,900; 10-25-40) 'Spitfire' (RKO). Altho Hepburn no particular b. o. pressure here, still very likely to lead this week's softies to a good \$3,000. Last week 'George White's Scandals' (Fox) was just so-so and had a hard time reaching an even break at \$2,400.

## 'MEN IN WHITE' NEAT \$9,000 IN SEATTLE

Seattle, April 23. After nine weeks of steady biz, 'It Happened One Night' (Col) passed out at the liberty this week. Run surprised, with word-of-mouth advertising the biggest b. o. score, although well exploited in the press; too. Eight weeks of 'Jazz Singer' at Blue Mouse was previous run, record here.

Sudden decision closed the Orpheum, but at \$100 weekly rental charge was to begin this week after a long stretch of free rent. First Sunday baseball of the year, sickening events, and warm weather cut some into the grosses, but biz is fairish, anyway.

Hamrick is shaping up for opening of Musical Hall (15th) May by establishing new policy at Blue Mouse. Duals for first time will be reg policy at the Hamrick house; admish reduced to 25c to 6 p. m., with 35c (same) nights. Musical Hall (old RKO) will get the act attractions for runs, with extended runs at times at Hamrick's Music Box.

Estimates for This Week  
Blue Mouse (Hamrick) (1,000; 25-35) 'Upper World' (WB) and 'Keep 'em Rolling' (RKO), dual, on new price policy ought to get a fair \$2,200. Last week, 'Sing and Like It' (RKO), slow, \$2,100.

Coliseum (Evergreen) (1,800; 15-25) 'Gallant Lady' (UA) and 'Hi, Neighbor' (U). Last week, 'Lazy River' (MG) and 'I Am Suzanne' (Fox), dual, last half, anticipates a good \$3,500. Last week, 'Eskimo' (MG) and 'Glamour' (U) (FN), dual, six days, big, \$4,100.

Fifth Avenue (Evergreen) (2,400; 25-40) 'Men in White' (MG). Big biz, play to take help to extra \$3,000, okay. Last week, 'Wonder Bar' (FN) big at \$11,000, but not enough to warrant holding over.

Baltimore, April 23.

Once again the bustling biz is centering round the nature films, Century and Hipp, and, oddly enough they're strongly conflicting fare on tap. Former has 'Tarzan and Mates' latter, 'Wild Cargo'. Just a matter of neither house wanting to be scooped on this year's jungle-thrill product so they brought 'em in concurrently. Both biz are locked upon the biz locals as sequels to acts of two years ago, and that angle is bolstering both. 'Tarzan' will top 'Cargo' by a healthy margin; animals, plus romance, rates him public favor here than straight beast-baiting, unadorned by emotional painting. Both flicks have been deftly exploited to the bit.

Valencia, currently assumes its first-run status again with 'Damaged Lives', social enlightenment pic. House is opening an hour earlier, and in past two years and attendant bally, gross will better anything house has done years.

Estimates for This Week  
Century (Loew-UA) (3,000; 25-35-40-55-65) 'Tarzan and Mates' (UA) and 'Wild Cargo' (RKO) are vauat vauat for fast sprint; extra performance reeled off Saturday prompted by the lobby lookouts opening at 10. Gross held down a fraction by swarms of kids thronging in, but it's a cinch for sockerino \$24,000. Last week 'Men in White' (MG) and vaudeville soared to \$22,000. Last week's public developed the sweep of a picture tornado after the week-end and cleaned up with similar terrific \$24,000, a figure as mighty as anything in the city in past two years.

Hippodrome (Rappaport) (2,500; 25-35-40-55-65) 'Wild Cargo' (RKO) and 'Sweet and Lowdown' unit on stage. All the pic at the picture. Two better critical reception than 'Tarzan', but lacks femme interest. Men, however, are rallying, bulging the walls after working hours and titling the take to beautiful \$17,500.

Is Mine' (RKO) and Ozzie Nelson on rostrum shaded good \$14,000. Keith's (Schanberger) (2,500; 25-35-40-55-65) 'Melody in Spring' (Par). Panned by press, though redeemed by fair draft always assured by Ruggles-Boland combo. Happy landing in view at \$5,200. Last week 'Glamour' (U) and 'Broadway to Hockerville' (U) split, \$5,000.

New (Mechanic) (1,800; 25-30-35-40-50) 'Smalls finds riding rough again through indifferent product. 'Coming Out Party' (Fox) opens today (23) and is expected to be a useful side to \$2,000 in its five-day gallop. 'Three on Honeymoon' (Fox) was thrown into the breach, but went out as simply last evening. No meaning to movie monickers and unmeritoriousness of pic dumped gross to equally wretched figure drawn by 'Enemies'.

Stanley (WB) (3,400; 25-40-50) 'Registered Nurse' (FN). House has switched to Saturday openings. Last week's admish slide leveled week-end fees to a plane commensurate with week-days and isn't resulting in any biz boost. 'Nurse' is looked upon as pretty pallid provender after 'Men in White' (MG) and hasn't any nam-s to redeem it. A Joe Pennington 'Gangway' (WB) is receiving almost equal billing with the feature, and probably drafting just as much. Choppers are gathering rust and gross sinking to \$7,500. Last week, in nine days, 'Wonder Bar' (FN) eased, but was sparking at \$13,500 nevertheless.

Valencia (Loew-UA) (1,000; 25-35) 'Damaged Lives' (Indie). Adults only. Crit thumbed it, but it bears approbation of the city health board and women's clubs. Doing state-of-the-art trade, also, and the \$7,000 presage is bright. Last week 'Riptide' (MG), second run after a grand session at the Stanley, nice here at \$3,600.

helping to Garrison finish, nearly \$6,000 indicated.

—This Man Is Mine' (RKO). Top billing for Irene Dunne should get the house \$3,500, which is good. Last week, second of 'Spitfire' (RKO) and 'Glamour' (U), but not enough to hold third week.

Orpheum (Oldinow) (2,700; 15-25) 'Went dark suddenly, with all bookings off. Last week, 'Believed in You' (Fox), and 'Two Alone' (RKO), dual, fair, \$4,000, just inside.

Coliseum (Evergreen) (3,100; 25-35-40) 'Death Takes a Holiday' (Par) and stage show, headed for good \$6,500. Last week, 'You're Telling Me' (U) and 'Glamour' (U) up some, although show was liked to around \$5,800.



Phil Fabello and his trenchmen do an overture this week, an arrangement of pop numbers. Always worthwhile, the work of this orchestra. *Char*

# PARAMOUNT, N. Y.

Irla Swanson made her maiden appearance on a speaking stage Friday. After 15 odd years in the cinema. And the elegant lady was plenty scared, according to the stories around the stage. She appeared herself, together, quite nicely by the third performance.

A 15-foot cut-out of Miss Swanson is stuck high up on the Paramount building. There is no blaring her name in all directions. It's indubitably nice to have so much prominence and publicity and a \$7,000 weekly paycheck, but the responsibility probably is a mantle of cement around the Swanson shoulders the first day. Her performance is reviewed in more detail under New Acts.

Meanwhile, it may be stated that what business the Paramount will do this week will probably be due to Miss Swanson and the stage show which is about as good as the best entertainment. Picture is 'Wharf Angel' (Far).

Several splendid turns on the bill. Notable Fred Astaire, who has been frequently seen on Broadway. His taps constitute foot-music of symphonic calibre. If the word and the comparison may be employed.

This lady's dancing is a combination of hoofing and the fluency of the language his puppets speak appears to have no known prototype, in show business right now.

John and Edna Torrence, better known around Chicago than in Manhattan, have the high-stepping prancing class of blooded quadrupeds. They are a good deal of assurance. For their two numbers the Alton Dare Dancers provide a spiffy-blended introduction and background. Incidentally, the production efforts this week at the Paramount show what a whole of a difference a little thought and preparation make. Show is dovelated better, more varied, and more than has been true for some time. Let the peonies fall in the proper laps.

Ballet in black cere satin and thatched with blond wig, pops out from behind fringe curtains hanging under slanty scenic green eyes. Routine is punchy and arresting. Later with chiffon costuming the girls are also well maneuvered. Stella Powers hands in an okay sample of singing during this latter interlude.

Alan Cross and Henry Dunn, a team that suggests Van and Schenck in many ways, got over well, chiefly with a cannily contrived build-up. Flying Trolley, La and Bellet, whose joke is improving right along as they systematically eliminate stalling and retain only the best bits, were an easy click. A smart piece of topical comedy, the man's Sally Rand take-off, using two straw fans. It panicked the Paramount parishioners.

Down in the pit for a novelty this week are the Hagen Sisters, two girl pianists. There is a splendid novelty employing two pianos with the keyboards backed up to each other. One girl, playing the piano by gingerly bounding from one piano to the other and scarcely missing a chord in the process. In accomplishing this physical feat she is obliged to keep her feet on a pedal to pedal, one on each piano. This creates an unintentional comedy situation that detracts from the truly remarkable stunt she is performing. Might be a good novelty for the girls to wear black velvet trunks and black tights. This would eliminate turn's handicap. Nothing's like a good story. A couple of girl musician's in Polles costumes would be okay. Lond.

# PALLADIUM, LONDON

London, April 10. With newcomers arriving more regularly, Palladium is getting the benefit of some new faces, and several returns that made good on previous visits.

Bill as a male, this week, is entertaining, with the American contingent grabbing plenty of applause.

Natto Family, four youthful females and one male, with former carrying the burden of the show, a flash wire walking outfit. It's a novelty to have Chinese wire walking, further enhanced by the use of a double ball. Offering pleases in opening niche.

Forsythe, Seamon and Farrell is on rather early. Act played Glasgow last week, and has gained by its experience. Excellent, good singing and great comedy, with the Farrell girl a ton-weight of healthy fun without being ludicrous. One of the hits of the bill, and decidedly a close a pinch-for-sojourn here.

Elise and Doris Waters, two comedy gals with a radio rep, held them with some point man. Some of the material is reminiscent of the Western Brothers, couple of local favorites. Fair entertainment, but unworthy of headline honors.

Cliff Uckelein, like Edwards, doubling from Circus, came to a reception, although it's some seven years since last here. Seemingly his picture and recording work has kept his memory fresh. Sang several well-chosen ditties,

plugged George White's 'Scandals,' currently previewing here at the Capitol, and yielded to several top-notchers to satisfy the mob.

'Cafe Colette,' a sort of cabaret entertainment, also has a radio reputation. Entire thing was conceived by the British Broadcasting Corporation, and one of its pride offerings. Walford Hyden, who leads the musical end, is the presenter. Show is big flash, plenty of Continental melodies, interspersed with some very weak comedy. Reception was far from boisterous, showing they are not taking so kindly to most of the B.B.C. novelties.

Tracey and Hay follow intermission, not exactly an ideal spot, but got the customers interested in fine barlet work, plus plenty of personality.

George Robey, is here direct from the Saville theatre floppo revue, 'Here's How,' and in the last minute, and given the last of the line honors. Robey squeaked, with billing changed to 'satisfy him. Robey can get away with more dirt than any other comic, and he gave them an earful, having them at his mercy. Best number was the Nudist, culled from his last revue.

Ellie Reeling and Boyce found it tough to follow the Englehamm, and also encountered band trouble; a rarity here with band reputed to be the best in London. House soon took to them, however, realizing the offering is something different. G. S. Melvin in a couple of character cameos, was on too late and didn't register as big as on former occasions.

Tarota, fast tap juggling single, closed.

# ALHAMBRA, LONDON

London, April 10. Sir Oswald Stoll has built back his long-shunned child—vaudeville—to the Alhambra. This return of the prodigal is no sudden business, after a long absence.

With the Pavilion folded, the Garrick on its last legs, and the Victoria Palace likewise shut, the Alhambra looks like solving it in the heart of the West End. This should be very encouraging to Stoll. But this isn't all. Everything else.

It lacked novelty and punch. Just another vaudeville bill. Idea of dividing program into half vaudeville and half variety was first tried, with John Southern at the London Pavilion, with none too happy results.

When in doubt what to put on, a big group of girls seems to be the general rule. Stoll is sticking to it. He has 36 of 'em. Not bad lookers and fair dancers.

Xue Wonder Troupe of Chinese plays a good deal of variety, and are as good as any of their kind, but they have played several spots in the West End in the last few weeks.

Bonnet and McNaughton, alleged comers, have also been in two revues at the Prince of Wales recently. They are still doing same junk, with comedian still full of confidence.

Marie Kendall and family, including Terry Kendall, who played for some years ago with his sister Pat, are offering a sort of untinted family album, which is not a new idea. Marie looks stunning for an old 'un. Act was a good deal of variety, and was in wrong spotting. Right kind of songs, plenty of action and scoring nicely.

Joe Doyle, headliner, is a hopeful coming boxing champ. Thus far has done nothing to rave about, but has the making of a champion. Sang three Irish melodies and changed into a shadow boxing. Boy has looks and appeals greatly to the femme element.

For the cabaret section, pit orchestra is used with elevated pit, first used here in 'Waltzes from Vienna,' made to glide along the stage as background for the succeeding acts.

Continental Six are four men and two women adagioists. Nothing new. Just two teams joined into one for the first time.

Gillie Potter, a comedian known to radio fans, is imbued with an air of superiority which percolates, spilling an otherwise clever monologue.

Reilly and Comfort, now well established in England, can still wear a ballad with the best of them, and, in response to demands, revivified 'St. Louis Blues,' which they created here.

Reilly Brothers followed, which is a bit of singing in this offering. Since Austen Cole died, the remaining brother has had trouble in finding a partner. This is his third around, at times getting a little personal, which is resented here. Also use a stooge with a strong pair of pliers.

Business was fair and understood building. But Stoll will have to loosen up his purse-strings for some big names if he expects big responses at the box office. Eger.

# Gaumont Palace, Paris

Paris, April 13. Jack Payne's band, English outfit that is providing a pleasant surprise this week and did it at the Rex last week, is an example of how showmanship can triumph over relative musical inferiority in a stage band.

Payne's music is not to be compared with the American topnotchers. What he does is not to play a series of band numbers that pull the audience out of their seats, as Cab Calloway does, for instance; but he gives them a good show, with changing of pieces and a variety of his acts last only 30 minutes, but is sufficient as a program.

Last week at the Rex it pulled \$6,000 a day, which meant that this 1,000-seater hall was fairly full most of the time, and considering that the house has recently dropped as low as \$7,000 or \$8,000 a week, it's a pretty good thing. The Gaumont Palace, which seats 6,000 and is really too big for any band, it is having a tougher time but still is doing fairly well, everything considered.

Payne has 21 instrumentalists, of whom three double as vocalists and two more as dancers. One of the vocalists is also a dancer. Two of the vocal numbers are sung in French, especially for Paris.

He puts on nine numbers altogether, three of them with crooners and three dance numbers. 'We're in the Money' is an acrobatic dance by Phil Triks, 'Hot Feet' a tap dance for Jimmie and Frankie X. Ever See a Dream Walking' combination tap and acro by Triks, Dunlop and Ralph Silvester. Latter is also a crooner.

Got bigger hand on a burlesque number in which the entire band registers boredom in various manners while Silvester sings a ballad. Drummer, who is a dancer, and repairs his instruments, one bandman wheels another across stage in baby carriage, and similar business.

Act provides most successful program that has been shown here this season. Payne is a frequent broadcaster in England, call himself 'King of Radio' and is known to Frenchmen, who often tune in on London. Did two broadcasts from French stations while in Paris.

Sters.

# CHICAGO

Chicago, April 20. For two weeks now Balaban & Katz have harked back to the days of the early 20's, when vaudeville with massed choirs, colorful costumes and impressive sets. It's a good idea. This house can stand the top costs in production and flash.

However, this week they waver somewhat by neglecting to book solid enough to make the show flash, color, and production were all fine but there was nothing in front of all that to deliver the entertainment. The act was a good one, but there was no applause at the finish.

As last week, the stage show is divided into two sequences. The first is currently a 'Mississippi' and 'Algerian Carnival.' Levee half of the show was excellent; beautifully produced and nicely presented. Offense was the singing, a long sequence, which was long and drawn out.

'Mississippi' presented an eye-catching river scene. It's all right for the river boat. Stevedores are busting baggage, travelers are saying their au-revoirs, urchins are busking for pennies. Top point in the show is the singing. Darcy, a singer with plenty of promise. Full rich pair of pipes tossed 'Wagon-wheels' at the customers in a powerful style. B.E.X. stage has developed some of the top singers in the business. In Darcy, it has another sure winner.

Harris Twins and Loretta arrive here with the 'Mississippi' and dancing and acrobatic routine. They did well, as did the massed male chorus and the consistently competent Evans dancers. Borer here was making the mistake of ordered Eddie South orchestra in the Algerian sequence, when they fitted so naturally into the Mississippi picture.

The show was up to the Oriental scene; they would have stepped up the down-on-the-delta sequence.

To change sets, the newswall was spotted for the 'Mississippi' number. But at the first show the newswall was not enough and the house was forced to add a Harry Langdon two-reeler. This was bad for the show, which followed.

Lazared Arabs fitted neatly into the Oriental market place scene and because of the intrinsic rightness of the setting, the 'Lazared' did particularly well at the first show on Friday. Leola Alkman did the singing job on this half competently, if not especially stirring.

But there the competence ends. One bad bloomer was the selection of Handers and Mills as a comedy act. Not only are they not a comedy act for the Chicago but there

Isn't any comedy in them for a house of higher rating than perhaps the Academy or the Terminal. They started a meaningless turn to deadly lengths.

Eddie South's music was not suitable in this section of the show. In general, the entire act is a number of fairly longlength, because of the lack of solid entertainment. It demonstrates that talent is still necessary. That does mean \$3,000 a week, necessarily, but simply acts that can be depended on to entertain, even without flash and production.

The Chicago theatre is at present the only house in town capable of giving the public big sock productions. Not only by reason of its seating capacity and budget, but because it has the pictures to back it up. 'We're in the Money' (Far) is the flicker this week and with that picture there is no need for an outlay of important money. The picture strength occasionally falls down is the sock draw on the stage imperative in order to hold up the gross.

Business was excellent at the first show and all indications are for a zooming box-office week. Loop.

# ORIENTAL, CHI

Chicago, April 20. This house has names to offer them; names that look good on the marquee and which satisfy on the stage. This week there are Frances Arms, billed heavily as Mrs. Rubinstein, and a new name, Francis X. Bushman, a Princess Ahl, plus a name that should be exploited, Eddie White.

Such a line-up for 25c tells the story of what is wrong with the RKO Palace and what's likely to be wrong with the Chicago, if that case house neglects to hold up its quality.

Frances Arms draws the top line throughout all billing and rightly so, as demonstrated by the heavy reception she drew when her name was flashed on the annunciators. Always a standard entertainer who could make good in any theatre or company, Miss Arms now rates across town, her material, with people over the loudspeaker. Taking the closing position on the vaude lineup, Miss Arms stood on the platform, the foot and the hand, and this audience every minute she cared to stay. Leading off with her Mrs. Rubinstein impression, which is done in excellent taste and a clean, in the foot and the hand, she goes straight to character, Miss Arms went into her ghetto impressions. Yiddish, Italian and Irish comedy bits handled deftly and with a sharp ear for the comedy elements, followed by a clean-cut, 'let me tell you about men' routine. All comprising a vaude turn at its best, and a less-than-top vaude turn.

Eddie White is in the deuce this week. When caught at the late show time, he is in the deuce. One of his Yiddish stories, and wisely too, since Miss Arms is also doing that type of comedy. But White doesn't need any one type of material. One of the top stars in the vaude today, White is ready for a real build-up. A likable personality, a sense of the audience and a clean-cut style make him a top vaude performer. White, Izzy Rappaport's ace repeat performer, needs only some exploitation to make an even show business star and box office attraction.

The biz is crying for attractions and here is one that's a credit to any part of it; it'll take little to make him a box office magnet. White has everything; now it's up to the managers and press agents. All he needs is a break.

In between White and Miss Arms came Francis X. Bushman, the man who goes way back in show business but looks like a 35-year-old juvenile. It's remarkable how this man has kept a sleek, groomed and youthful appearance. He's doubling from Station WGN to do a 12-minute gentleman-burglar sketch. This week he's doubling with the same sketch, as demonstrated by the amount of applause he drew on his entrance. Sketch is suitable for the Bushman style and audience association. This is the second time the sketch has been recently as done by a screen personality, the other one being the Edmond Lowe act. And this Bushman sketch is better than the Lowe routine.

Opening the vaude hall was the excellent turn of the Lee Twins and Rio and Elliott. Boys are on for straight and solid, and are appreciated by the girls have an acrobatic routine as their forte. Costumed well and particularly built up by a shrewd sense of music. Acts so often neglect this point, and the result is a vital part of their turn. This act is a lesson in smart musical selection.

More work up in the stage show with Buck and Bubbles. No question of these boys clicking every time. Sure-fire as ever, Princess Ahl, however, was a washout as a vaude performer. Dole and dance with the line of girls, but not strong enough. Can't dance much but tries to get by on flash display.

Picture was 'Wharf Angel' (Far). Good.

# NEWSREELS

(Embassy and Translux) Competition between the Broadway newswall houses this week narrows down to real estate. Whether the west side of the street near 50th street, or the east side, near 46th street, is the question. Everything else is on an even keel. All the reels are getting an even break now. Scoops don't count, now.

Everything goes, stuff that's been in the vault for years was dragged out to blot both programs. And the Emb worse than what than the Luxer.

There was a time when 28 news clips was considered a pretty good average. Later it went up to 35. Now it's about 40 in the Luxer and about 50 in the Emb. If they were news clips of bona fide character it wouldn't matter, but they're not.

How long this race for quantity, and quality, will last, no one is sure. But for news houses, can continue remains to be seen. Saturday attendance was about the same in both houses.

Emb is set to try everything. Balked at the outset from slipping in advance spot news clips which, in themselves, would have put the house over, the management is going to experiment for a few weeks longer.

At the rate they are both going they should be called magazines, rather than news houses. Clips that could be conscientiously rated as news are few and buried between filler. Quantity shows of this kind, rather than well arranged programs of selected clips, can't add anything to the present laurels of the newswall field. Weak stretches are only magnified.

Luxer, using Fox and Emb as Metrotone, in addition to all the others. But Fox's story, at the Luxer, of the army aviation quiz is the same, even to the technical details, as the one that followed under Hearst's trademark at the Emb.

Attendees at both houses will also take some amusing comparisons, and significance since the Emb has given up the all-Pathe idea. Lux uses Pathé's coverage of the Giants-Phillies game. It is from a distance, rather than the close-up of the Emb. Under Pathé auspices, passes up its own work and uses Paramount's views, which are nearer the plate, clearer, and, in fact, better in every respect.

Luxer overlooked a few good Luxer stories, which the Emb grabbed. Best among these was a clip of a war correspondent, in oil field in Morocco, and views of a navy plane which crashed alongside a Minnesota farmhouse.

Outstanding subject of the week was the story of the 'Lazared' film. Both houses used Pathé's clip, which had the President getting over some wit so well executed that every gag registered with audiences. Due to all this, the story of the seagulls for the Luxer while the sister reel, Metrotone, discovered some sheep and a seal along with a flock of other birds, broke for the Emb. Cherry blossoms, dancing girls, trout, some more about 'Old Ironsides,' oarsmen, deer, toys, circus, more about reforestation.

Proposed method of handling air mail in the future is one of the most interesting clips in its class seen in some while. Paramount went to considerable effort to line up, starting in a plane, with mail carriers dropping a projectile overboard to the net below. From there the subjects are put in a promiscuous channel and shot into the post office.

All of the Wirt witnesses repudiate the doctor, but none of the Emb's. The doctor's story, in the testimony carried in daily newspapers. Waly.

# PALACE, N. Y.

James Barton is a tower of strength on the Palace bill this week, and the solidly dancing in the departments, his dance, song and the drunk imitation with which he opens. Later is a smooth bit of mimicry that had them shaking the screen. The last act, the 'Lazared' and it's not only smooth but without offense. Being drunk without getting more or less nauseating; to present the humor is a very roteness is an achievement. And Barton pushes himself over with both feet. Follows with a smooth rendition of 'Heaven On a Mule' and a solid act, the 'Lazared' on this day and age of taps and challenge bits. Barton is so different that he's a treat. Over solidly and could have doubled his stay.

He's much the same in the show up in spite of the fact he is following another comedy turn. Solly Ward, who's helped out this trip by Helen Carrington and the solid dancing in the departments, his dance, song and the drunk imitation with which he opens. Later is a smooth bit of mimicry that had them shaking the screen. The last act, the 'Lazared' and it's not only smooth but without offense. Being drunk without getting more or less nauseating; to present the humor is a very roteness is an achievement. And Barton pushes himself over with both feet. Follows with a smooth rendition of 'Heaven On a Mule' and a solid act, the 'Lazared' on this day and age of taps and challenge bits. Barton is so different that he's a treat. Over solidly and could have doubled his stay.

Have, Mills and L. True still pally (Continued on page 63)



It's not Pryor's fault. He does the best he can. If the story had been quite so poor, he might have dragged it over. He's backed nicely by Gloria Stuart as the girl of his heart, who gets the boots when he finds she's a night club dancer; by Marian Marsh, as his sister; by Shirley Grey, as his early sweetheart, with Lucille Gleason contributing a sound bit as his mother.

(Continued on page 8)



# FRENCH FILM EMBARGO?

## Julius Hagen Floats Stock Issue; Howard Walsh's New \$500,000 Pic Co.

London, April 15.  
Julius Hagen, head of Twickenham Film Company, is floating his public company in a couple of weeks. Company will be for £1,250,000, and was due for flotation over a year ago, but was held up owing to economic conditions.  
Hagen figures time is now ripe for asking the public to participate. Entire holding has been underwritten by a firm of city brokers.

**Walsh's Company**  
Howard Walsh has found a \$500,000 bankroll and formed a film company, Vogue Films Ltd. Scheduled produce pictures in conjunction with Pathe, a subsidiary of B.I.P., of which William Gell, formerly with Gaumont-British, is managing director.

Films will be made at the Nettlefold Studios, Walton-on-Thames. First picture, to be directed by Monty Banks, starts May 9.

**Eckman Coming Over**  
Sam Eckman, Jr., managing director for Metro in England, who has just retired as head of the Kinematograph Renters Society, leaves for New York in about a fortnight for his annual visit.  
Eckman has been escorting Arthur Loew around London, and was able to entertain him in every way but one—he couldn't supply him with a copy of VARIETY that had not yet arrived from New York.

**Pamela Ostrer Engaged**  
Pamela Ostrer, 18-year-old daughter of Isidore Ostrer, president of Gaumont-British, is engaged to marry Roy Kellino, assistant cameraman, at the Gaumont-British Shepherds Bush studios.

Prospective groom is a member of the Kellihio family of acrobats. He is 22 years old.

'Lady of the Boulevards' is likely to stay at the Tivoli for four weeks, 'It Happened One Night' (Col) replacing, also for a month's run. Then comes 'House of Rothschild' (UA), expected to stay 10 to 12 weeks.

Will be followed by Gaumont-British latest super, 'Jew Suss'. Length of stay detachable, although hoped it will hold up for six weeks.

Robert Flaherty's latest for G.B., 'Man of Aran', goes into the New Gallery April 26, and expected to stick six weeks.

## WARNERS PURCHASE TEDDINGTON STUDIO

London, April 15.  
Harry Warner and Sam Morris have purchased the freehold of the Teddington Film Studios, which Warners has had on lease since 1931. Understood price is around \$100,000.

Warners intends to spend around \$150,000 in extensive reconstruction, adding more space and two extra stages.

This is a follow up on Warners' intention to concentrate on doing bigger pictures here, and spend at least \$100,000 per picture, which is 50% more than they have spent hitherto.

## New French Color Film

Paris, April 15.  
Col. Leslie R. Naftzger, New York and Paris lawyer, called for U. S. Thursday (12), to organize a holding company for Spicer-Dufay patents in color film making.

Film is invention of French scientist Louis Dufay, and Naftzger asserts it can be used like black and white film and as picture, which is only one reel is used for all color. An English subsidiary company is already in operation, and the New York concern, which Naftzger will set up, will dispose of 400 patents in 40 companies, he says.

## JAPAN'S FAVORITE

Colbert and March Best-Pic Names In Tokyo

Tokyo, April 6.  
Interview of 40 Japanese, cafe hostesses shows practically every one of the girls puts 'em in this order: Fredric March, Gary Cooper, and Ronald Colman. Local fan mags agree.

Claudette Colbert seems to lead the femmes, with Sylvia Sydney running a close second. Miss Colbert jumped ahead with 'Torch Singer', the kind of a weepy-time story the Japanese go for.

## CAN. REFORMERS TURN GUNS ON PIX, RADIO

Toronto, April 23.  
Having closed one theatre here, brought about the demolition of another and instigated police raids on 'Reunion in Vienna', although the play was acceptable in England to the Lord Chamberlain and met with no rebukes in Boston, the reform element is now leveling its broadsides against films and radio.

In the vanguard is Rev. Walter Creswick, chairman of the motion picture, vaudeville and radio committee of the Welfare Council of Ontario. Most of the blasting is at films, vaude being a minus quantity throughout the Dominion, and radio here being government-controlled.

Cleric asserts that motion pictures exert a greater influence on the mental and moral outlook of the youth of Canada than school, church or home. Calling for stricter censorship that 'would shut Hollywood out of Canada,' he claims that 'production, distribution and exhibition are one unholy trinity in the United States and Canada.'

British pictures are also 'controlled,' the cleric claims.

Rev. Creswick says he is now striving to 'bring the forces of well-informed opinion upon those who are responsible for the distribution of motion pictures in Canada.'

As to the evils of vaudeville he could say little, since there are only two vaude spots in the whole Dominion.

## Sonin Flying to London On So. African Film Deal

Capetown, April 23.  
Carl Sonin, M-G's South African head, left here by air last week to join Arthur Loew in London.

While in London with his boss, Sonin will lay out plans for the start of the new deal whereby M-G will distribute United Artists' product in South Africa.

Metro has a deal with the Schlesingers whereby Metro films are given second run showing in Union Theatres. First runs go into the Loew-owned and operated Metro in Johannesburg. Whether the U. S. films will be included in the M-G-U deal is not clear locally.

## U's Bergner Pic

London, April 16.  
Universal has taken United Kingdom rights to the Elisabeth Bergner production of 'Ariane', directed by Dr. Paul Czinner. Film was made in Paris by Pathe-Natan in French and British versions.

## ANNUAL QUOTA BATTLE STARTS

French Chamber Asks Six-Month Embargo to 'Clear Product'—Current Quota Year Ends July 1, but Contingent Used Up—Metro, Columbia Get Turndowns

## HAYS OFFICE READY

April 15.  
Just as two more major American producers are barging into the French market on a bigger scale, the semi-annual argument over film quotas is opening.

RKO Radio Pictures is at last set for its expansion here, though on a more modest scale than Phil Reisman indicated before sailing back to the United States to see the home office. The other company giving its French trade a shot in the arm is Columbia, which has made a deal with a new outfit called SITA.

Both are trying to break through at the very moment when a certain group of the French trade is arguing that the market is glutted, and all importations of foreign films should be banned for six months.

Advocates of an embargo are not coming out in the open. In black and white they only put down general arguments to 'prove' that there

(Continued on page 66)

## Brit. Producers Sell Away from Own Can. Houses

Toronto, April 23.  
Greater Carleton, opening of which saw the launching of a trans-Canada chain showing British films only, has had to close for the summer. Spot handles Bix product exclusively, but with three of the major downtown houses showing British pictures last week the Carleton finds itself short of films.

British producers prefer to sell their pictures to FP-Can for distribution if FP-Can deems the flickers marketable, because the Canadian chain controls approximately 200 picture houses across the Dominion. Despite the previous patriotic ballyhoo, present decision knocks the Inter-Empire entertainment idea off its pedestal.

## Empire Back to Pix

Paris, April 13.  
'Queen Christina' (MGM) is the opening film for ex-Staylisky Empire, former music hall, which makes a new try today (13) as a picture house.

Faithful interests, who control the theatre decided to adopt an all-English policy so as not to conflict too much with their two other houses on the same block. Metro is reported to have extracted a fat guaranty from them for 'Christina', for which they anticipate a long run. Advertising—nut—is considerable, and is aimed at summer tourist trade.

## COL'S CHINA OFFICE

Columbia, in continuance of its foreign expansion idea, is opening an office in China. J. Butler will be in charge, with Shanghai as headquarters.

Col opened a Japanese office several weeks previous.

## Radio Opens Paris Distrib Office; Columbia Sells Pix to Local Outfit

## DEVAL'S PIX

2 for U in U. S.—Then Back to Paris for Own Unit Prod.

Jacques Deval, French playwright, left for the coast yesterday (Monday) after three days in New York, to write two pictures for Universal. Immediately afterward he returns to Paris to start work on the newly organized Deval Pictures which expects to make three films over there. He will write and direct the trio, then returning to Universal for a couple more.

## 'ROTHSCHILD'S' MYSTERY BAN IN FRANCE

Paris, April 23.

French censor has banned 'House of Rothschild' (UA). Although no reason given for the ban, unofficially stated it's a 'political' move.

Lacy Kastner, United Artists' local rep, has appealed to Minister Edmond See, asking for a reversal, but not considered locally that he has much chance of succeeding.

United Artists in New York cannot understand the ban and is considerably worried by it, since the foreign market was figured as an important adjunct to the film. German market is automatically out for the film because of its Jewish attitude. What worries U.A. is a more distinct understanding of reasons for the ban. Mentioned, but not credited by U.A. that the film is insufficiently favorable to Napoleon, picturing all Europe attempting to defeat him.

Also mentioned and this is what U.A. fears since it may mean similar action in other sections of the world—that France banned the film in an endeavor not to offend Germany.

## U.S. PIX UP, GERMANS DROP AT THE HAGUE

The Hague, April 13.  
Board of Film Censors has issued its report over 1933, showing that during 1933 America regained the considerable ground in total of imported reels, it lost during 1932. Totals mounted from 41.2% of total to 47.6%.

Footage of America went up from 1,620,000 in 1932 to 2,029,000. Germany, which had gained by America's loss in 1932, saw the position reversed in 1933 and went down from 39.3% of total to 27.8%. England, France and Italy made a little progress, Russia did not import anything in 1933 and Dutch films fell in 1933 from 9.3% of total in 1932 to 6.3%.

## Canadian Film Trade Would Estop Sex Pic

Ottawa, April 23.

When the film trade asks for the banning of a picture, that's news. Such has happened in the case of 'Damaged Lives', a sexle sponsored by the Canadian Social Service Council and produced in Hollywood under the supervision of that organization.

The M. P. Distributors Ass'n of Canada has petitioned the government to prohibit the film in theatres as non-entertainment propaganda.

Radio Pictures is opening a distributing office here for films English. No dubbing yet. This follows visit of Reisman, Radio export few months ago, from which he returned all pepped.

Firm has chosen this way instead of dealing through a local, because it figures it will get a larger proportion of the receipts that way. No deal with a French house was forthcoming which struck Radio execs as sufficiently attractive.

Proceedings will be modest first, feeling the way.

dubbing is out for the moment, as this involves heavy expense. considers there is pretty good field for original versions at present.

First film released on new basis will be 'Little Women', which is spotted at the Edouard VII, former Fox showcase.

Columbia is taking the opposite tack from Radio by contracting with a local distrib for all its product. Deal was made by Joe Seidelman, Col's foreign chief, while here several weeks ago and closed via cable from New York.

Col's deal is with a new Paris group named Compagnie Cinematographique Francaise Luxe. The group was formed by J. Berroni with some Italian capital and healthy financial backing. Incorporated in Luxembourg, for tax purposes, company expects to operate four distinct film companies in Paris—a theatre company, a film producing company, a dubbing company and a distribution company. Latter is called SITA.

Deal calls for Columbia to turn all its product over to SITA on a percentage deal. SITA may turn down whatever films it pleases, although it must accept a minimum of 10 pictures over the year. Up to the local group also whether it prefers to send the pictures out in original versions, or dub them. In the latter event dubbing expense is entirely upon to its own end. Deal takes in Col's product for France and Belgium and, although for only one year, carries an option for another year after that.

While deal is entirely a percentage proposition, reported here that SITA has put up a guarantee of \$60,000 as minimum.

## Ufa Nixes 'Cath' in Germany, but OK for Dutch Distribution

The Hague.  
On the theory that what goes on one side of the fence doesn't count on the other side, Ufa has taken distribution rights for 'Catherine the Great' for Holland.

British-made picture, starring Elisabeth Bergner was banned in Germany because of Miss Bergner's faith. Film is deemed likely to be a good money-maker in this territory, so the German company outbid others for the distribution rights to it here.

## John Nolan III

Los Angeles, April 23.  
John Nolan, who has been in Australia as representative for Fox Film, arrived here yesterday (22), but will be forced to stay over for several weeks to convalesce from an attack of pneumonia. Accompanied by Mrs. Nolan, he will stay here until well enough to make the journey to the home office.

# GREAT ROMANCE RIDES THE WORLD AGAIN

*with love in the arms of danger*

Recklessly daring . . . madly loving . . . the stars of immortal "Cimarron" unite in another glorious romance born from E. W. Hornung's vivid tales of a swashbuckling outlaw on earth's far frontier.



**IRENE DUNNE**  
**RICHARD DIX**

# STINGAREE

in

with

**MARY BOLAND**

CONWAY TEARLE . . . ANDY DEVINE

HENRY STEPHENSON . . . UNA O'CONNOR

DIRECTED BY WILLIAM A. WELLMAN

**RKO RADIO PICTURE**

A MERIAN C. COOPER PRESENTATION

PANDRO S. BERMAN, Executive Producer

By Epes W. Sargent

Each person who registered on two off nights in March were given three seeds. Planting instructions

(Continued on page 27)

Seattle. For 'Eskimo' the Coliseum put out a massive front, using every bit of its spacious corner exposure to tell about the attraction. Central feature was a full 24-sheet billboard over the marquee, with plenty of flash all around, and the valance widened to six feet, carrying the one word, 'Eskimo,' in big letters. An exploitation angle was five Alaska huskies that won the 1932 weepstakes parading the streets in dog sled put on small wheels, as Seattle has no snow. When not

Los Angeles.  
For a week prior to opening of Tarzan and His Mate at Loew's State, and continuing currently during engagements, vacant corner storeroom in the theatre building is turned into a miniature jungle. Stuffed wild animals, skins, and hunting equipment used by the cannibal races are prominently displayed, with a foliage background causing passersby to investigate the inside display as well as the window setups.

Hartford.  
Harry B. Watts, formerly district manager of Warner Brothers theatres in Elmira, N. Y., replaces

in each theatre, replace three members of the International Projectionists and Stage Employees union who have for the past year operated in the three theatres.

Each person who registered on two off nights in March were given three seeds. Planting instructions

(Continued on page 27)



# Hollywood Productions

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

**COLUMBIA**  
 "One Night of Love" (8th week)  
 D—Victor Schertzinger  
 A—Charles Behan  
 C—Dorothy Spence  
 S. K. Lauren  
 Edmund North  
 James Gow  
 C—Joseph Walker  
 Cast: Grace Moore, Lyle Carminati, Lyle Talbot, Louis Alberni, Andrea DeSogorola, Sam Hayes, Rose Marie Goss, Henry Armetta, Jessie Ralph

"Whom the Gods Destroy" (8th week)  
 D—Walter Lang  
 A—Sidney Buchman  
 C—Bend. Kline  
 Cast: Walter Connolly, Doris Kenon, Robert Young, Sotly Beckett, Rolfe Loyd, Jack Muhlall, "Black Moon" (3rd week)  
 D—Roy Wm. Neill  
 A—Clements Roper  
 Wells Root  
 C—Joseph August  
 Cast: Jack Holt, Fay Wray, Dorothy Burgess, Carlo Sue Collins, Lumen Hare, Clarence Muse, Eleanor Vossenhoft

**FOX**  
 "World Moves On" (8th week)  
 D—John Ford  
 A—Reginald Berkeley  
 C—Geo. Schneiderman  
 Cast: Madeline Carroll, Franchot Tone, Reginald Denny, Raul Roulien, Louise Dresser, Siegfried Rumann, F. Schumann-Helk, Brenda Fowler, Marcelle Corday, Barry Norton, Dudley Digges, Frank Melton, Russell Simpson, Claude King, Ivan Simpson, Jose Mojica, Lumen Hare, Walter McGrath, Charles Bastin, Frank Moran, Geo. Irving, George Rhodes, Stepin Fetchit

"Call It Luck" (4th week)  
 D—Joe Tilling  
 A—Dudley Nichols  
 Geo. Marshall  
 Joseph Cunningham  
 Harry McCoy  
 Lamine Truitt  
 C—Joseph Valentine  
 Cast: Herbert Mundin, Pat Peterson, Charles Starrett, Georgia Calne, Gordon Westcott, Theodore von Eltz, Ernest Wood, Ray Mayer, Susan Fleming

"Grand Canary" (2nd week)  
 D—Irving Cummings  
 A—A. J. Cronin  
 Ernest Pascal  
 C—B. Glenn  
 Cast: Warner Baxter, Madge Evans, Marjorie Rameau, Rita John, Barry Norton, Juliette Compton, Roger Imhof, H. B. Warner, Gilbert Emery, John Rogers, Gerold Rogers, Desmond Roberts

"The Cosacks" (3rd week)  
 D—John Reinhardt  
 A—Stewart Anthony  
 Jose Lopez Rubio  
 C—Harry Jackson  
 Cast: Jose Mojica, Raulita Moreno, Tito Coral, Mona Maris

"Always Honest" (1st week)  
 D—Harry Lachman  
 A—E. E. Paramore  
 C—Phillip Klein  
 Cast: James Dunn, Claude Trevor, Shirley Temple, Preston Foster, John Bradford

"Caravan" (1st week)  
 D—Erik Charell  
 A—Melchior Lengyel  
 Robert Leibmann  
 Samson Raphaelson  
 Cast: Charles Boyer, Jean Parker, C. Aubrey Smith, Pat Peterson, Lew Ayres, Nick Bruce, Charles Grapewin

"Caravan" (French) (1st week)  
 Cast: Charles Boyer, Mlle. Annabella, Andre Daven, Andre Berley, Pierre Brasseur

"She Learned About Sailors" (1st week)  
 D—Louis King  
 Cast: Alice Faye, Frank Mitchell, Jack Durant

Nick Foran  
 "She Was a Lady" (1st week)  
 D—John Blystone  
 A—Stithel Goble  
 Robert Young  
 Helen Twelvetrees  
 Robert Young  
 "Charlie Chan's Courage" (1st week)  
 D—George Hadden  
 A—Earl Derr Burgers  
 Seton I. Miller  
 Cast: Warner Oland, Drue Layton, Ben Bernie, Allison Skipworth, William Frawley

"Operator Thirteen" (8th week)  
 D—Richard Boleslawski  
 A—Robert W. Chambers  
 Harvey Thew  
 Zella Sears  
 Eve Greene  
 C—George Polacy  
 Cast: Marion Davies, Gary Cooper, Douglas Dumbrille, Katherine Alexander, Ted Healy, Russell Hardie, Billie Brothers, Wilfred Robertson, Belle Daube, Reginald Barlow, Donald McDonald, Jay Lloyd, Fanny Knight, Henry Wadsworth, Jean Parker, Sidney Toler, Samuel Hinds, Robt. McVada

"Treasure Island" (6th week)  
 D—Victor Fleming  
 A—Robert Louis Stevenson  
 John Lee Mahin  
 C—Ray June  
 Cast: Wallace Beery, Jackie Cooper, Lionel Barrymore, Otto Kruger, Dorothy Peterson, Wm. V. Mong, Douglas Dumbrille, Carlo Sue Collins, Nigel Bruce, Lewis Stone

"Barretts of Wimpole Street" (6th week)  
 D—Sidney Franklin  
 A—Rudolf Besenroth  
 Claudine West  
 Ernest Vajda  
 Donald Ogden Stewart  
 C—Wm. Danilla  
 Cast: Norma Shearer, Charles Laughton, Maureen O'Sullivan, Fredric March, Ferdinand Munier, Katherine Alexander, Marian Clayton, Ian Wolfe, Una O'Connor

"100% Pure" (3rd week)  
 D—Sam Wood  
 A—Anita Loos  
 John Emerson  
 Cast: Jean Harlow, Lionel Barrymore, Franchot Tone, Patsy Kelly, Lewis Stone, Hale Hamilton, Shirley Ross, Bert Roach, Desmond Roberts

"Till Man" (2nd week)  
 D—W. S. Van Dyke  
 A—Dashiell Hammett  
 Albert Hacklett  
 Frances Goodrich  
 C—James Hows Howe  
 Cast: Wm. Powell, Myrna Loy, Maureen O'Sullivan, Porter Hall, Edward Ellis, Nat Pendleton, Isabel Jewell, Minna Gombel, Henry Wadsworth, Natalie Moorehead, Edward Brophy, Caesar Romero

"Merry Widow" (1st week)  
 D—Ernst Lubitch  
 A—Franz Lehár  
 Ernest Vajda  
 Samson Raphaelson  
 Cast: Maurice Chevalier, Jeanette MacDonald, Una Merkel, Edw. Everett Horton, George Barbier, Sterling Holloway

"It Ain't No Sin" (6th week)  
 D—Leo McCarey  
 A—Mae West  
 C—Karl Strauss  
 Cast: Mae West, Roger Pryor, John Mack Brown, Katherine DeMille, John Miljan, James Donnan, Stuart Holmes, Harry Woods, Edward Gargan, Frederick Burton, Augusta Anderson, Duke Ellington Orch.

"Cleopatra" (6th week)  
 D—Cecil DeMille  
 A—Bartlett Cormack  
 Waldemar Young  
 Vincent Lawrence  
 C—Victor Milner  
 Cast: Claudette Colbert, Warren William, Henry Wilcoxon, Gertrude Michael, Joseph Schildkraut, Ian

Claudia Dell  
 "The Duke" (1st week)  
 John Rutherford  
 Edwin Maxwell  
 Robert Warwick  
 "Thank Your Stars" (3rd week)  
 D—Wesley Ruggles  
 A—E. E. Schicht  
 Gene Fowler  
 C—Leo Tover  
 Cast: Jack Oakie, Dorothy Dell, Roscoe Karns, Arline Judge, Ben Bernie, Allison Skipworth, William Frawley

"Private Scandal" (6th week)  
 D—Ralph Murphy  
 A—Vera Caspary  
 Bruce Manning  
 Garrett Fort  
 C—Clifton Krasna  
 Cast: Mary Brian, Robert Holmes, Zasu Pitts, Lew Parkes, Lew Cody, June Brewster, Wilfred Robertson, Bert Proity, Harold Walbridge, George E. Stone, Rolfe Loyd, Charles Hamilton, John Qualen, Hans Joly, Sidney H. Hammerstein, Shirley Chambers, Tull Marshall, Greta Meyer, Christian Rub, Robert Homans, Billy Franey, Olin Howland, Frederick Howard

"She Loves Me Not" (3rd week)  
 D—Elliot Nugent  
 A—Howard Lindsay  
 Ed. Hope  
 C—Chas. Lange  
 Cast: Bing Crosby, Miriam Hopkins, Betty Carlisle, Betty Furness, Edward Nugent, Lynne Overman, Warren Hymer, Henry Stephenson, Judith Allen, Maude Turner Gordon, A. Margaret Armstrong, Vince Barnett, Matt McHugh

"Kiss and Make Up" (1st week)  
 D—Barlan Thompson  
 Jean Negulesco  
 A—Stephen Beckert  
 C—Leon Shamroy  
 Cast: Cary Grant, Genevieve Tobin, Helen Mack, Ed. Everett Horton, Mione. Bonita, Doris Lloyd, Milton Wallace, Toby Wing, Rita Golig, Katharine Williams, Lucille Lund, Judith Arlen, Jean Gale, Hazel Hayes, Al Ann Meredith, Dorothy Drake, Helene Conhan, Jean Carmen, Gigli Parrish, Ann Ralston, Betty Bryson, Jacqueline Wells, Dorothy Christy

"The Old-Fashioned Way" (1st week)  
 D—Wm. Beaudine  
 A—W. C. Fields  
 Joe Morrison  
 C—Wm. C. Fields  
 "I Loved an Actress" (1st week)  
 D—Ralph Murphy  
 Cast: Adolphe Menjou, Eileen Lane, "Notorious Sophie Lang" (1st week)  
 D—Wm. Cameron Menzies  
 A—RANNO  
 "Family Man" (3rd week)  
 D—John Robertson  
 A—Harry Hervey  
 C—Teddy Tetzlaff  
 Cast: Richard Dix, Barbara Kent, Bruce Cabot, Erin O'Brien Moore

"Sour Grapes" (4th week)  
 D—Worthington Miner  
 A—Mae Nichols  
 C—Ernest Pascal  
 C—J. Roy Hunt  
 Cast: Clive Brook, Diana Wynyard, Bruce Cabot, Ada Cabell, Irene Hervey, Arthur Hoyt

"Down to Their Last Yacht" (1st week)  
 D—Paul Sloot  
 A—Herbert Fields  
 Marion Dix  
 Lynn Stirling  
 C—Eddie Cronjager  
 Cast: Sidney Fox, Mary Holand, Ned Sparks, Polly Moran, Sidney Blackmer, Tom Kennedy

"Cockeyed Cavalier" (4th week)  
 D—Mark Sandrich  
 A—Ed. Kaufman  
 Ben Holmes  
 Ralph Spencer  
 C—David Abel  
 Cast: Bert Wheeler

## Darrow On Code

(Continued from page 4)

brief contained many illuminating and convincing statements, observed that they would have carried a whole lot more weight if they had been presented verbally to the entire board and then repeated in a written statement.

Contrary to prior indications, report will not deal solely with generalized conclusions. Instead will recommend changes in specific clauses of all codes examined and go so far as to suggest language which should be deleted and that which should be substituted or added. Among film clauses likely to be criticized in this fashion are those dealing with distributors' power to designate play dates, percentages, composition of clearance zoning boards, scope of boards' authority and limitation on length of protection periods.

Nature of comments on block booking is matter of widespread speculation. Several board members feel practice should be condemned but are doubtful of legal powers. Report may recommend Congressional action on subject. Indis exerts want board to endorse Patman anti-block bill.

Possibility that minority report

Robert Woolsey  
 Thelma Todd  
 Dorothy Lee  
 Noah Berry  
 "Verlie Winters" (4th week)  
 D—Al Sattell  
 A—Louis Bromfield  
 C—Jane Murfin  
 C—Landon Andriot  
 Cast: Ann Harding, Helen Boyes, Helen Vining, Creighton Chaney, Molly O'Day, Wendy Barry

"Murder on the Blackboard" (4th week)  
 D—Geo. Archambaud  
 A—Margaret Murnan  
 C—Willis Goldbeck  
 C—Mick Muscarella  
 Cast: Edna May Oliver, James Gleason, Bruce Cabot, Regis Toomey, Gertrude Michael, Edgar Kennedy, Tull Marshall

**UNIVERSAL**  
 "Loves of a Sailor" (1st week)  
 D—Kurt Neumann  
 Cast: Chester Morris, "High Man, What Now?" (4th week)  
 D—Frank Borzage  
 A—Wm. Anthony McGuire  
 C—Norman Brodine  
 Cast: Margaret Sullivan, Douglas Montgomery

## Cross-Picketing of N. Y. Theatres

### Continues; Allied-306 Ops. Mess

attacking Darrow procedure and quarrelling with conclusions will be submitted dimmed during the week. Darrow hinted that all members will initial document, but other sources indicated John F. Sinclair will continue to be a holdout although it is unlikely he will make any individual report.

Previously scheduled for submission Saturday (21), report was subjected to last-minute overhauling following secretive visit of board members and aides to the Capitol. Refused to discuss trip but were seen departing from office of Senator Nye with air of conspirators. Shortly afterward, news spread that document would be held up three or four days.

Board demise was reported imminent again last week after having previously been confirmed and then denied. Question apparently depends on President, as does matter of publication of report. With Darrow stating that document will be treated confidentially, President Friday (20) observed he wants to read it before deciding whether to make it public.

Contemplation of a washup of the business-damaging troubles between New York operators (306) and its rivals is doubted by insiders. Claim is that even if the mess with Allied is cleared up, there are four or five other charters in existence under which many new unions could spring up to involve and prolong the situation.

At present 306, which is affiliated with the American Federation of Labor, is tussling with Allied. Unions are cross-picketing and theatre operators appear helpless except to try to make it clear the theatres are manned by union projectionists and picketing is without justification.

When Harry Sherman, president of 306, settled differences with Empire State Operators, a rival of two years ago, and took its members into 306, it was thought the cross-picketing evil had ended. No sooner had Sherman made this deal, automatically ending dual operator aspirations to control Greater New York when Allied popped up. This is also a State-chartered union.

#### Old State Charters

Claim is that four or five other old charters issued by the state are in existence and that if settlement is ever reached with Allied, operator politicians and trouble-makers may start up again under one of these old charters. Just what the charters are and in whose hands they repose seems something of a secret.

New York state recently repealed the law permitting union charters within its borders, but under the old ones the unions in whose name they were issued, can function. Empire State was the first of this type of union. Sam Kaplan, then head of 306, could have bought off Empire for \$7,000 at one time, it is understood, but preferred to fight it instead. Harry Sherman, new president of 306, recently brought suit for damages of \$1,000,000 against Allied and its alleged organizer, Independent Theatre Owners of America. Still pending.

#### Ready Col. 'Criminal'

Hollywood, April 23.  
 Columbia has signed Harold Tarnish and George Wagner to collaborate on the screen play of their original, "The Criminal Within." Sid Rogell will produce.

they'll set up this "grand entertainment" for an immediate repeat on "Wonder Bar" profits

## THIS WEEK AT

Stanley Theatre	Philadelphia
Michigan Theatre	Detroit
Strand Theatre	New York
Stanley Theatre	Baltimore
Rialto Theatre	St. Louis
Earle Theatre	Washington
Roger Sherman	New Haven
Strand Theatre	Hartford

The ads on the next two pages are typical of the red-fire flash campaigns planned for the world premieres of this

## WARNER BROS. HIT

# SCREEN AND RADIO COMBINE IN GIGANTIC ENTERTAINMENT MERGER

A host of famous favorites of the air teamed with bright stars of the screen in the fastest and funniest of WARNER BROS.' famous musical hits! See what goes on "behind the mike" when you hear those big programs go on the air! A different, dazzling, delirious show that "fairly sizzles with action and surprises," says *Los Angeles Herald-Express*. Don't miss **WARNER BROS.'**

Hear Dick Powell sing his way to stardom!

You'd be jealous, too—if your boy friend had 20 million other sweethearts!

# 20 MILLION SWEETHEARTS

New Song Hits!  
"Out For No Good"  
"I'll String Along With You"  
"Fair and Warmer"

## Stars—Stars—and More Stars!

DICK POWELL GINGER ROGERS  
4 MILLS BROTHERS TED FIORITO AND  
PAT O'BRIEN HIS FAMOUS BAND  
3 RADIO ROGUES THE 3 DEBUTANTES  
MUZZY MARCELLINO ALLEN JENKINS

And songs by the composers of "Gold Diggers" and "42nd Street"

**WARREN & DUBIN**

*A First National Picture*

**STARS!...STARS!...STARS!...IN WARNER BROS.  
FUNNIEST AND FASTEST MUSICAL HIT!**

DICK  
POWELL

GINGER  
ROGERS

4 MILLS  
BROS.

TED  
FIORITO  
AND BAND

PAT  
O'BRIEN

THE 3  
DEBU-  
TANTES

3 RADIO  
ROGUES

MUZZY  
MARCEL-  
LINO

ALLEN  
JENKINS

# 20 Million SWEET- HEARTS



Famous stars of Radio—great favorites of the films—united for the first time by Warner Bros. in this different, dazzling, delirious comedy! See what goes on "behind the mike" when big acts go on the air... Hear delightful Dick Powell sing his way to stardom with 4 new hits

**"SIZZLES WITH ACTION AND SURPRISES!"**

*A First National Picture*

*Los Angeles Herald-Express*

**T H E A T R E**



# The Publicity Boys Grow Up

Regarded more as a necessary evil than anything else through the years, their importance to show business minimized rather than aggrandized, the publicity and advertising man seems to have finally reached his majority as an integral cog in the wheels that make the picture business.

Since the onrush of the hard times that followed on economic adversity the importance of the man behind the ads, publicity and exploitation stunts has grown until recognition is now virtually what it should be. No longer does the advertising-publicity man remain in the rear, doing a job that is thankless and, for many years, has been credited as well.

Formerly ignored by the executives, whose berths in film companies controlled the administrative and departmental policies, within the last few years they looked down upon divisions which vend publicity, write ads and evolve exploitation have stepped up to a commanding position. The depression period has brought out more forcibly perhaps than anything else the value of publicity and advertising.

In that salesmanship in the exhibition of pictures cried for stress and especial push as a result of declining grosses the importance of the pub-ad departments reached realization and is fast gaining the spotlight in the affairs of the industry. From the studios, where it is essential to publicize stars, stories, directors and plans, down to the independent theatres which return a higher revenue when public attention is forcibly drawn to attractions, the necessity of the pluggers and exploiters has become obvious.

It may have been obvious throughout the history of show business that press agents had to be a part of that business but until lately the real credit has not been realized. Too often in the past when business was good it was due to most anything else—good management, good pictures, stars or anything coming to mind. Lastly, if at all, the publicity-advertising end received recognition.

## Depression Emphasis

With the arrival of the depression, the film firms realized pictures would have to be sold more effectively. Where clever advertising and exploitation campaigns stepped in to accomplish that, the results in some cases were astonishing to those heads who in previous years had minimized its importance. The Warner cross-country train stunt on '42 Street' is today recognized as having been importantly instrumental in the distribution and exhibition results achieved for that picture.

That, however, is only one instance where publicity, advertising and exploitation justified itself. Numerous contests, with national hookups, stunts and newspaper space, have been devised for pictures which otherwise might not have gone half as far as they did in gaining public support.

During the past year or so many producers have actually been turning out pictures which are designed to end themselves with exploitation and, in a number of instances, the ad attack has done the trick at the box office. At the same time the choosing of topical subjects which have been in the public prints, and the particular adaptability to further exploitation, has brought out the changing attitude of the producer-distributor as to the value of publicity and advertising.

When percentage playing of pictures was introduced a few years ago, attention was fast turned to the value of ad men and exploiters. The more effectively the picture was sold the greater the return to the distributor. Taking film on percentage against guarantees, it also became apparent to the theatre and its operator that the ultimate should be squeezed out of every attraction. Here again the value of resourceful publicity and advertising figured. Now the major distributors have come to regard their publicity-ad departments with something almost approaching affection rather than distaste. Not infrequently the production and distribution divisions now sound out the publicity and ad men and consider their ideas seriously.

Previously in distribution any suggestions from the ad department were looked upon as foolishly presumptuous. Now advice is sought with advertising and publicity

heads called into virtually all important sales meetings where policies, product, and the like are discussed.

Tear sheets which come into the home offices from all over the country quickly attest to the work being done, either through the efforts of the home office or by the men in the field. Press books once had no place in the theatre, figuratively speaking, except the manager's waste basket. They were long considered a necessary evil and a frightful waste. But they have become a function of distribution and exhibition which can be anything but overlooked. During the past year or so major producers have taken stock on the press book situation and now are getting out sheets which add revenue to both theatre and distributor. As a result they are being used and the exhibitor who formerly threw his press books away has learned that his opposition, which doesn't do that, is making use of something he regarded as useless.

## Chain Development

Much has been contributed to exploitation methods by chain theatre operation. There can be no denial of that. Under the control of large home office departments the managers of chain theatres in big towns, as well as small, were forced to accept advertising and exploitation dictates. If at first reluctant, the reluctant manager eventually bowed to the results, especially if his ad man had run a poor picture into an even break or a profit through a smart campaign.

A large number of publicity and advertising men themselves have managed theatres, and if not they have made a close study of management problems and operating exigencies. Numerous cases are known where circuits have taken publicity-advertising men out of managerial posts because they were regarded as too good to be managers. That may serve as a hint of the importance that commenced to accrue to publicity purveyors and ad experts under severe chain competition. With theatre decentralization the teachings, many such managers received has been worth its weight in something or other.

Also, with decentralization, the average distributor has realized that a continuance of publicity-advertising-exploitation pressure is essential, to the end that their pictures are certain of getting all that's coming to them. Result has been the despatching of exploiters into the field on important pictures. Some of the companies even have men stationed at various points to supervise publicity and advertising campaigns, as pictures come into their territories, in co-operation with exhibitors who are playing the film. The advertising man and the theatre manager each still think they know more about exploitation than the other. But they will probably always feel that way. When a picture does an above average business, the manager wants the credit. When the picture flops, he blames the publicity man.

But in taking credit, or trying to blame the publicity man, the theatre manager now recognizes the value of something he didn't used to pay much attention to—the advertising publicity man. And the same goes for the higher executives in the home office.

## Can. Nixes Cavell Pic

Toronto, April 23.

The film story of Nurse Edith Cavell, who was executed in Belgium during the war for aiding the escape of British and French soldiers, 'Dawn' is banned in Canada because it might revive wartime hatred.

## Start Col. 'Mysteries'

Hollywood, April 23.

Production on the first of Columbia's 'Minute Mysteries' to be made on the Coast, 'Stolen Pearls,' is set to start tomorrow (Wednesday) with Lambert Hillyer directing from Harold Shumate's adaptation of the H. A. Ripley newspaper serial. Irving Briskin will produce the series.

## Caldares Joins Bryan Foy

Hollywood, April 23.

George Caldare has joined the sales end of Bryan Foy Productions. Will handle western territory,

## Lubin's 'All-Timers'

(Continued from page 1)

the playlet was usually based on the mistaken identity theme.

The Cohans were the first act in vaudeville to reach the then unknown salary rating of \$1,000. John J. Murdock paid it to them for a week in 1905 at the Masonic Temple, Chicago. Murdock wanted a \$1,000 act to open a new season at his theatre and he advertised for one. It sent every agent in the country scurrying for a candidate. When Epes W. Sargent, now on the staff of VARIETY, asked Murdock what he thought his chances were of finding such an act Murdock answered, 'I had one booked before I advertised—the Four Cohans.'

After starting in every possible capacity in all the important branches of show business Cohan is now one of the brightest of the radio lights. Some of his other fan mail writers ask, 'What did you do before you went on the air?'

Members of other and since disbanded all-American turns are still around, by themselves or with other partners, and some are still stars. The Pearl of Bard and Pearl is Jack Pearl. Ben Bard was his straight man. Gus Van, of Van and Schenck, is now doing a single. Ponselle Sisters are both opera stars.

In his long career as a manager and booker Mr. Lubin has probably since 1900, since he acted as At Vauvry's request he has selected the acts which, in his opinion, represent the best of the 22 types of vaudeville turns listed.

Comedienne: Jennie Yeamans.

Comedian: Eddie Cantor.

Comedy team (male): Bard and Pearl.

Comedy team (mixed): Joe Hart and Carrie DeMar.

Singing team (male): Van and Schenck.

Singing team (femme): Ponselle Sisters.

Singing single (male): Al Jolson.

Singing single (femme): Nora Bayes.

Quartet: Avon Comedy Four.

Sister team: Courtney Sisters.

Single dancer (male): Bill Robinson.

Single dancer (femme): Eleanor Powell.

Dance team (male): Doyle and Dixon.

Dance team (mixed): The De Marcos.

Dramatic sketch: Eugene Strong.

Comedy sketch: Bert Baker in 'The Prevaricator.'

Acrobatic act: Rice and Prevost.

Juggler: Rastelli.

Wire act: Con Collecano.

Band act: Con Waring's Pennsylvanians.

Flash act: Jesse Laaky's 'Red-heads.'

Best all-around vaudeville act: Four Cohans.

## CHICAGO

(Continued from page 3)

fine. Last week 'Heat Lightning' (WB) managed good \$15,200.

Palace (RKO) (2,900; 35-65-83)—

'Glamorous' (U) and 'Cocktail Hour' unit on stage. It's not the fault of the picture, which is getting good notices and excellent word-of-mouth.

House is to blame for continued flood of grosses, with this particular unit hardly strong enough to vie for public coin in competition with picture shows.

Class money elsewhere. Take slips to \$15,000, said. Last week hardly any better at \$17,200 for 'Crime Doctor' (RKO).

Roosevelt (E&K) (1,500; 25-35-45)—Men in White' (MG). Hold-over from the Chicago and continuing pace to good business at \$5,000.

Last week 'The Girl in the Red' wobbled around at \$5,200 on its hold-over from the Palace.

State-Lake (Jones) (2,700; 25-35-40)—'Spitfire' (RKO) and vaude.

Good picture and therefore vaude gets a break, giving house an immediate lift. Last week was unnecessarily hurt by the weak exchange of picture baby and indie 'Quitter' (Chesterfield) which let house slip from average pace to \$10,500. Currently rides up to the front to excellent profit at \$13,000.

United Artists (E&K-UA) (1,700; 35-45-65)—'Looking for Trouble' (UA). This one misfires. Slapped into for a one-week engagement.

'Rip Tide' and 'Rothschild' it lets the house down to \$3,000, anemic.

'Rothschild' (UA) comes in on Wed. (25).

## Perlberg's Index

Hollywood, April 23.

Bill Perlberg, Columbia's casting director, is getting up an elaborate card-index of all Hollywood and Broadway talent; also authors for stage and screen.

Plans to make it of common use to all Hollywood casters.

WITH APOLOGIES TO

# Walter Winchell On Broadway

(Trade Mark Registered) Copyright, 1934, by Daily Mirror, Inc.

## Things You Never Knew Till Now

THAT Barbara Frietche thought they were letter carriers. (How did she Gettysburg that way?)

THAT those who haven't had the good fortune to hear MR. EDDIE GARR need only go to the CENTRAL PARK CASINO any night save SUNDAY to discover why he is one of America's great entertainers.

THAT one of the world's finest tapestries hangs in a convent in Turin (The Gobelins will get you if you don't watch out).

THAT Eddie Garr's hobby is photography. Eddie is crazy about the focus, the old focus at home. (Lay out my tails, Sebastian).

THAT if you send your HEART a dozen pair of silk stockings... be sure they come up to her expectations. (Doakes now pitching for Detroit)

THAT Eddie Garr will go to Hollywood and be starred i ture. (Well, it's a good idea, anyway)

THAT one-third dry gin, one-third GRAND MARINER, one-sixth lemon juice, one-sixth orange juice, makes what it takes. (Encore, Pierre)

THAT when the big musical hit "HIT THE DECK" hit the road EDDIE GARR played the Charley King role for twenty weeks.

THAT the population of Yuma, Arizona, has been exactly the same for over twenty years. Every time a baby is born a man leaves town. (Calling all cars, calling all cars)

THAT EDDIE GARR is doing an entire new act at THE ALBEE, BROOKLYN, this week.

THAT Philip WYLLIE's new TOME "FINNLEY WREN" is full of whim and whinnin'. The tale of a Canarsie Casanova on a Simmons, the playground of a nation.

THAT last year Mr. Garr was one of the biggest hits Sid Grauman's Chinese Theatre had. (Paging Mr. Long Tack Garr)

THAT the boudoirs of the Hollywood Sigh Wrens are done in PINE... (Knotty but nice)

THAT Eddie Garr studied to be a concert singer (O. K. for sound)

THAT EDDIE GARR is seeking a farce or comedy drama.

THAT this week marks the fourteenth consecutive week for EDDIE GARR at New York's swankiest rendezvous, The CENTRAL PARK CASINO.

THAT a whipping post has been installed in the prison yard at Toronto. (Eddie your own Canuck)

THAT Eddie Garr played in a dramatic sketch with Marie Nordstrom. (Hold it for a still!)

THAT O.O. the very ODD McIntyre nominates Mr. Eddie Garr as "BEST of the male mimics" (End of quotation)

THAT Eddie Garr was featured in "Obey the Law," a Columbia picture, with Leo Carillo. (Print that!)

THAT there is plenty irony in the fact that Jimmy Walker gave away many a KEY TO THE CITY OF NEW YORK. (An orchid to our ACE MAYOR)

THAT Eddie Garr was featured in "Strike Me Pink" with Jimmie Durante, Lupe Velez and Hope Williams. (The impostor)

THAT ED SULLIVAN, Captain of the DAWN PATROL claims "GARR BETTER THAN SOME OF THE ORIGINALS." (We got Sullivan in Winchell's column at last)

THAT Eddie Garr was featured in "Hollywood Premiere by MGM. (More G arr M etro or vice versa)

THAT there is a gal in the Winter Garden so dumb she thinks BRENTANO'S is an Italian restaurant. (Give me a dollar, honey, for the maid in the ladies' room)

THAT once upon a time EDDIE GARR taught dancing in TOMMY NIP's dancing school. (It was nip and tuck with Eddie in those days)

THAT Eddie Garr played in stock with Chas. Ruggles and Leon Errol. (Quiet! they're rolling)

THAT LOU HOLTZ, he of the educated cane, is a protege of Goose Edwards. (Don't lag behind baby)

THAT Mr. Harry Young, Paramount Bldg., New York, is Mr. Garr's personal representative.

THAT while Miss America was winning the all-star title in Atlantic City her sweetie married the homeliest girl in Scranton. (When you know you're not forgotten by the gal you got for mottin)

THAT EDDIE GARR is preparing a new idea for the air and will be on a Coast to Coast network in September. (AUTHORS GET IT DOWN ON PAPER)

THAT they tell me even in Heaven the depression's terrible. They've given St. Peter the gate. (Hollywood gag men please copy)

THAT Phil Olfine of the Simon Agency represents Eddie Garr for RKO.

THAT this mess of persiflage was concocted by Ed Garr and Bill (Gags for Wags) Halligan

(ADVERTISEMENT)

# The Day of Days Arrives!

From the penthouses of Park Avenue to the Purlieus of the Pacific, society has been on the *qui vive*! Delicious debutantes and delirious dowagers, all ha-cha over the screen's best dressed man, have waited impatiently for this great moment when the elfin soul of the divine Schnozzola breaks its bonds and he ups and ats grim tragedy . . . Vesuvius is just a firecracker when he's boinin' up with passion!

Schnozzola is here! Let joy be unrefined!

**LUPE VELEZ** **JIMMY DURANTE**

**STRICTLY DYNAMITE**

The tragic story of a devil wit' Women who was putty in the hands o' a dame!  
Wat Actin! Wat Pathos! Wat Passion!

With  
**NORMAN FOSTER**  
**WILLIAM GARGAN**  
**MARIAN NIXON**  
**MILLS BROTHERS**

Directed by Elliott Nugent

**RKO RADIO  
PICTURE**

Pandro S. Berman  
Executive Producer

## RKO Pic-Theatre Divorce

(Continued from page 5)

atre operation of Major Leslie R. Thompson and Nate Blumberg. The KAO real estate section probably will be segregated if KAO is to be a self-contained unit.

So far there is no mention of the vaude end.

The current dispute between the Meehan people and RKO does not look to speed up the RKO reorganization plans. From the Meehan tack the rub started with the RCA end in RKO affairs and continues that way.

What irks the whole situation is the possibility that the Orpheum people would be left hanging in the event KAO is altogether disassociated from the present setup. However, RKO looks to have the Orpheum thing under control, operating between 29 and 30 of those houses of the old Orph circuit. The KAO theatre group numbers around 57, known to be the best set of theatres under RKO management. Includes the B. F. Keith houses.

The B. F. Keith board held a board meeting Friday (20). Meehan's nominees, Major I. E. Lambert and E. M. Goldberg were elected directors of this KAO subsidiary. Maj. Lambert, from the RCA Victor firm, is an old friend of Mike Meehan. He was recently also named as attorney for KAO. Goldberg, who comes from Goldman-Sachs, was recently named treasurer.

In all these capacities the two men replaced William Mallard and Herman Zohbel. Mallard and Zohbel, attorney and treasurer, respectively for RKO, continue in the latter capacities. They resigned formally from the B. F. Keith directorate at the board meeting.

### Mazur Resigns, But—

Another who resigned is Paul M. Mazur, of Lehman Bros., bankers. Mazur's resignation is entirely personal. Having no direct interest in the B. F. Keith outfit, the banker is known to have felt he would prefer to devote his time to more direct interests than B. F. Keith. Mazur also is a director of RKO and KAO. His resignation from B. F. Keith,

however, was not accepted, but held in abeyance, in the hope that the company could induce him to remain as representative of the bondholders' interests in the Keith corporation.

Among the newer members of the B. F. Keith board outside of those mentioned are Nate Blumberg, RKO theatre operator, and Al Roach. The latter has various duties at RKO, but mostly observes realty situations; personnel, purchasing and maintenance work. That's over and above the regular departmental heads of certain of these divisions. He's an RCA nominee to the posts he holds.

Meehan's investment in KAO, is conservatively put at \$2,000,000 and at one time the RKO-RCA people had the chance to buy that in for less than this figure. RKO owns all the KAO common besides one-third of the KAO preferred.

Meehan's chief representative and direct spokesman for him in KAO is Malcolm Kingsburg, who is also v. p. of the RKO theatre subsidiary. Additionally, recent changes as recommended by the Meehan interests placed Frank Alstock, as assistant to J. R. McDonough in KAO. That gives Meehan a two-way look at everything in KAO, including McDonough's operation.

### Cancel Educ. Series

Hollywood, April 23. Refused a boost in their advance price on the 'Battle of Life' series from Educational, Horace and Stacy Woodard have cancelled their contract with the releasing organization.

Producers of the natural history one-reelers had six more to make on the current series of eight.

### Par Buys Caspary Yarn

Hollywood, April 23. Paramount has bought an original, 'One Night Stand,' from Vera Caspary, who authored 'Par's The Night of June 13.'

Miss Caspary is currently at Columbia writing an original.

## Rosy Orders Bills

(Continued from page 7)

rock bottom,' Rosy said. 'When you consider all the boards to be set up and administrative expenses to be incurred, they probably would have been in the clear if the figure had been set at a million.'

Notices about the new code emblem have been sent by Johnson to the head of every business establishment explaining the right to display the bird in order to inform the public of co-operation with the vast majority in stamping out unfair practices and methods of competition and that you are giving your employees a square deal by paying code wages and adhering to code hours.

Simple application cards must be filled in and sent to State compliance directors. Code observers are entitled to a separate emblem for every branch of their business.

### Official Interpretations

Uncertainty about Code Authority finances was cleared up by a Presidential order and an accompanying administrative pronouncement by the NRA boss definitely providing that persons who refuse to pay their assessments and fail to file protests will be considered in violation of the codes. Such individuals will be barred from enjoying the benefit of its voluntary activities or from displaying NRA emblems, President Roosevelt asserted.

The Johnson order specifies that any member of an industry may protest to the Code Authority or the NRA within 15 days after receiving notice of an assessment. A 30-day period is allowed for payment, but delinquents will be considered in violation for failure to pay up in all cases where protests are overruled.

Order was termed consistent with interpretation on effect of refusal to sign the film code when Rosenblatt pointed out that the previous ruling by Attorney Donald R. Richberg did not concern privileges of the pact, but constitutional rights of individuals.

Richberg interpretation held that non-assenters while losing the right

## Exchanges Have Loop on Spot as 6 New Pic Houses Bid for Product

### Sideline Show Biz

Minneapolis, April 23.

Survey here shows exhibitors in the territory are engaging in sidelines to augment incomes.

There are theatre owners who do barbering, carpentering and plumbing during the day time and look after their show houses at night, according to the survey.

Chicago, April 23.

Battle cry of the exchange managers this year is, 'the loop is ours'. Film. happy season

ahead with more theatres in loop than any time in history. Twelve theatres are bidding for loop rights, an increase of five over the previous year. Added to the loop importance list are the State-Lake, Majestic, Garrick, Apollo Oriental.

Exchange managers see a heavily boosted demand for pictures and a season in which every release will be guaranteed a loop run. has always been the wall of the exchanges and the nabe exhibits that only a fraction of the releases ever received a loop baptism and all the ad plugging that went with it. Nabe exhibits are figured to prove that pictures with no loop showing starved where poorer films which happened to get loop plugs managed to pull biz. But the past years gave, exchanges only six theatres for loop showings of any consequence, the result being that many pictures were passed up by B.&K. and RKO. They could be choosy.

But no choice possible any more. All houses will be fighting for pictures, any and all pictures, to keep their screens alive. Houses like the Oriental and State-Lake, which were formerly run spots, are now weekly stands and so jump their yearly consumption from some 25 pictures to 52. B.&K. now has the Garrick and Apollo and must get product for them. Jones, Linick and Schaefer adds the Majestic to the ace houses of the loop.

### McGOWAN'S 1-BEELERS

Hollywood, April 23.

Robert J. McGowan, who formerly directed the 'Our Gang' comedies for Hal Roach, will meg a series of 13 one-reelers in Technicolor for Paramount.

He will use kids from two to four years in the series.

### STOOGES' COL. SHORT

Hollywood, April 23.

Louis Bresslau will direct 'Symphony in Punches,' two-reel Columbia comedy featuring Ted Healy's ex-stooges, Howard, Fine and Howard.

Jack Chuetz did the yarn.

### FOX SETS KENT TAYLOR

Hollywood, April 23.

Kent Taylor goes to Fox for spot opposite Alice Faye in 'She Learned About Sailors.'

John Stone will produce, George Marshall directing.

# BIG MONEY POSSIBILITIES!

## Exclusive Motion Picture Rights For Sale!

★★★★ THE FIGHT PICTURE THE WORLD IS WAITING TO SEE

# CARNERA vs. BAER

## WORLD'S HEAVYWEIGHT CHAMPIONSHIP

Sealed bids will be received up to noon on Monday, May 7, 1934 for exclusive rights to take motion pictures of the Primo Carnera vs. Max Baer 15-round fight scheduled at Madison Square Garden Bowl Long Island City New York, N. Y. on Thursday evening June 14, 1934 Bidders must be prepared to present certified check for the full amount of bid upon demand.

Madison Square Garden Corporation retains the right to reject any or all bids.

Address all bids to—

## MADISON SQUARE GARDEN CORPORATION

Executive Offices, 307 West 49th Street

New York, N. Y.





*World Premiere*  
RADIO CITY  
MUSIC HALL

JOHN  
*Barrymore*

THE COMEDY SUCCESSOR TO "IT HAPPENED ONE NIGHT"

20<sup>th</sup> CENTURY

with CAROLE LOMBARD

Walter Connolly — Roscoe Karns

A HOWARD HAWKS PRODUCTION

*From the notable New York Stage Success by*

Ben Hecht — Chas. MacArthur — Chas. B. Milholland



*A Columbia Picture*

# Film Reviews

## LIKE IT THAT WAY

(Continued from page 14)

and with Noel Madson, Merna Kennedy coming in for mention. There's rather too much plot for the footage and too much time wasted on unimportant sequences to the detriment of those essential to the story. Time also lost for some nice musical numbers, lavishly staged, with one, a nautical song, contributing a novelty bit. But not enough to this angle to save the story as a whole; not that the story is worth saving. This can be chalked up to experience.

## THE BATTLE (BRITISH MADE)

London, April 8.

Leon Garganoff production released through Gaumont-British. Directed by Nicholas Farkas. In cast: Charles Boyer, John Loder, Marie Osmond, Mimi Mandel, etc. Running time 98 mins. Previewed Prince Edward theatre, London, April 4.

This picture was made in France in two versions. It is a screen adaptation of a novel by Claude Farrere. One of the most remarkable things about it is that the director had never before occupied that post. He was, however, an exceptionally competent cameraman. Overshadowing even the tremendously effective acting is the utilization of photography in original ways.

Story is another variation of the 'East Is East' yarn. Japanese marquis commanding a naval fleet, and obsessed with patriotism, cultivates a visiting British naval officer, from whom he is anxious to learn more effective marine maneuvering. To Briton to pay court to his wife, learns the secrets, wins a victory at sea and, with native stoicism, commits harikari.

Simple enough, but this gives little idea of the magnitude of the production. What looked like thousands of Japanese people in mob scenes would give the impression that portion of the picture was made in Japan. It doesn't seem possible that many Japanese types could be recruited in France—if they were. Of course, some of the staff includes cut-ins from newsreels, but the most thrilling and brilliantly sensational effects were in the shape of a sea battle that nothing hitherto shown upon the screen can compare with.

Charles Boyer, French picture actor, now in Hollywood, in the role of the Japanese marquis, has, with this characterization, placed himself in the foremost rank as a candidate

for English-speaking picture honors.

John Loder, as the leading man, can be a double for Douglas Fairbanks, Jr. Then there is Merle Oberon as the marquis' wife. She confirms the promise she indicated when she had the comparatively small role of Catherine of Aragon in 'Henry VIII'. Look like a certain bet for both sides of the ocean. Jolo.

## IDA REGENYE

('ROMANCE OF IDA')

Budapest, April 3.

Thalia production, made at the Hunnia Studio, Budapest. Adapted by Istvan Maly and Adorjan Stella from a novel by Gusa Gardonyi. Directed by Istvan Szekely; photography, Istvan Elben; music, Szabolcs Fenyvesi; production supervisor, Erno Gal. First presented at Royal Apollo Theatre, Budapest. Cast: Irene Agay, Paul Javor, Gabriel Rajnay, Elsie Paul, Eddy Gesszel, Ida Turay, Julian Goss, Lily Berkay, Alex Pethes, Gero Maly, Eve Fenyvesy.

This popular novel has been dramatized before this and has now been transferred to the screen rather successfully.

Story has a good deal of funny detail and a lot of pep, but is a bit old-fashioned—bearing the marks of the 1920's when the original novel was written, although modernized in details.

Irene Agay, in the lead, is very charming, but she does not photograph well in front view closeups, on account of a slightly stumpy nose. She looks better in profile, though. Director Szekely, her husband, ought to know better than to have full face closeups taken of her all the time.

Javor, in the part of the husband, is pretty good and the entire cast does well.

Little more sense of humor and comedy would have done the picture no harm, but it's an improvement on earlier home-made pictures and will mean good b.o. throughout the country. Joloca.

## FEROCIOUS PAL

Lasser production and Principal release, starring Kazan (dog). Features Ruth Sullivan, Gene Toller, Tom Manning. London. Directed by Spencer Gordon Bennet; screen play, Joe Anthony Roach; Ed Kull, camera. Cast also includes Harry Dunkinson, Henry Roquemore, Nelson McDowell, Ed Cecil, Grace Wood. At the Arena, N. Y., April 21. Running time, 64 mins.

Tough title to pin on an amiable pup, but the children know the dog and the name doesn't matter. Not badly done for its class, with a clear story, good photography, well recorded sound and fair dialog. Latter is fully on par with the mentality of the probable patrons. Should do well where children congregate. At the Eighth avenue spot, where caught, it drew plenty of trouble with these canine cantatas is that the pups insist on wagging their tails. Kazan had his bobbed, which lifts the curse, but the supporting actor waved the brush too hard for realism. Didn't appear to be noticed here.

Picture is located in Oregon, with some nice backgrounds, and the closeups of the dog are worthwhile photographically. Ed Kull, who backed the camera, does not get press book mention, but deserves it. Layout suggests the horse opera theme of the rustler, but it's laid in the sheep country to give the dog a chance to get an unearned reputation as a killer. That's most of the plot, but there's a slight love story woven in that does not interrupt. Robert Manning and Ruth

Sullivan handle this nicely with Gene Toller not bad as the dog's boyfriend. Rest of the acting is nothing to shout about, but it doesn't annoy. Chic.

## LEAVE IT TO SMITH

(BRITISH MADE)

Gaumont-British production and release. Stars Tom Walls. Directed by Walls. Story by Frederickson. At Westminster, N. Y., week April 21. Running time, 70 mins.

Tom Walls is quite a comedian and big b.o. in New York. He's an unfunny guest who grins at cameras. This picture of his was probably okay in the British Empire, in the United States it's a mildly humorous and much too slow comedy in a language that few will understand. Nobody bothers worrying about an English spoken in it, so that, to the average American audience at least half of it will be beyond translation.

Story, by Lonsdale, is a good one. About a thief who helps a lady in distress. Everything turns out well, although the thief almost gets himself into a nasty jam.

Americans might go for it if it were acted by people they knew or could understand. But Walls means nothing over here and the supporting cast is even less likely to. Kauf.

## WOMAN UNAFRAID

Goldsmith production and release. Features Lucile Gleason. Gallaguer, Lona Andre, Warren Hymer, Barbara Weeks. New York. Directed by William C. Sullivan. Story and adaptation by Mary E. McCarthy. Photography, Gilbert Warrenton. At Grand Central Palace, N. Y., week April 18. Running time, 68 mins.

Lucile Gleason, character actress, is the policewoman. The impression she makes is no more impressive than the story itself and the part it carves for her.

Failure to provide more than a faint log story is among the demerits. Skeets Gallagher and Lona Andre are paired for what there is of this element, but create little more than passing notice in a sea of circumstances which unfold in favor of the policewoman's efforts to capture a gangster.

The policewoman is a humanitarian type who brings in her home a bunch of girls with pals who are on parole. Some of the dirty work which makes her path muddy centers around these girls. Photography is below average and the recording frequently unclear. Char.

## CUT-PRICE OPPOSISH CLOSES ORPH, S'TTLE

Seattle, April 23.

Unable to meet the stiff competition of cut-throat admission slashes and handicapped by inability to secure good film product, Oscar Oldknow was forced to close his Orpheum theatre Saturday (21).

Former Fox-West Coast president had been operating the house here for the past 10 months.

## Upping Detroit Admish

Detroit, April 23.

By agreement all first runs are revising scales upward. Eliminating the 25c price from 11 a. m. week days until 1 p. m. with new price 35c from 11-6 p. m.

Eliminating 35c Sunday morning price with new price 40c from opening until 2 p. m.

Other prices remain unchanged at a 55c top.

## No Jitney Mats

Minneapolis, April 23.

Local independent exhibitors, under the guidance of Northern Allied States, have agreed to discontinue nickel matinees and giveaways for children.

This comes on top of action to eliminate dime minimum adult admissions and double featuring in the outlying houses.

# Pass Buck to C A

(Continued from page 7)

a neutral body appointed by the codists and strictly unaffiliated with any trade association.

Morality issue was reported ready to have come up at the CA session Friday. It did not, however. Instead what certain of the codists now regard as a feeler by the majors was presented and quickly squelched by the Authority. Such action is believed by these codists to have caused the majors to reconsider, or at least postpone, the move to extend the Haysian moral banner over the entire business.

Hays organization, codists privately report, endeavored to get the CA to make it the authority over film exchanges as to regulations, etc. Action of the body, however, was to sharply record that any infractions of the code by exchanges will be reported to the NRA and not to Hays.

Code Authority, it is conceded by codists, now will have to act on the moral issue. Excuse of codists for delaying this feature of the code, which stirred up considerable fuss in Washington during the formula's birthday, was that little on it could be attempted until grievance and zoning boards were set up and functioning.

Now that the field police is fully manned and set for 100% operation this week, with several of the boards hearing complaints, straightening out morals is an issue of imminent importance. It is likely to get in the NRA threshing mill when the authority meets next Friday after its present two-week recess.

## A Police Matter

The exhibitor, it is conceded by code lawyer specialists, will have to go to the district attorney in his locality if he has any fault to find with pictures he figures lacking in morals. Grievance boards have no jurisdiction on morality, such spokesmen claim, and such will not be the case until the authority officially recognizes one set of morals for the entire business.

For the time being exhibs who abide by the code can handle the moral problem by exercising their 10% cancellation privilege under the code. If they should not be in good standing then, code specialists hold, they will have to play pictures whether they consider them moral or not.

In the meantime the independent producers, largely on the premise that the NRA specifies no moral code, are admittedly safeguarding themselves for the morals showdown with the government by establishing a morals machine of their own.

This threat has been made in the past when it was regarded by some in their own circles as little more than a gesture to crack a bargain. Compromises within the trade now clearly indicated as out, the indies are regarding the moral football more seriously, especially from legal aspects.

Indie leaders don't think it necessary right now to attempt to define their code except in such general phrases as 'The pictures we will make under our code will all have to be good enough for the family.

Therefore we don't need any catechism.'

## Indies Bitter

The widening of the breach in the Hays direction is indicated by such indie retorts as:

'How can we submit our pictures to an association some of whose leading members have gone on record that we should be out of business? Could the judgment of such men be faulty?'

Just how the indies intend to censor their own work is not detailed. They scoff at estimates in the business that it will cost them around \$100,000 a year to set up such machinery. All they will say when it comes to financing morals is that 'we won't have any \$25,000 a year men'.

Resolution adopted by the Federation of the M. P. Industry anent morals reads:

'Resolved, That members of the Federation shall endeavor at all times—

'1. To produce good clean human interest motion pictures, or pictures of a manly or womanly action type, the tendency of which will be to uplift rather than to lower the morals of pictures.

'2. To cater to films for the family and neighborhood patronage, to the end that patrons shall be glad to bring all members of their family to the motion picture theatre.

'3. To elevate the motion picture in the eyes of the majority, instead of attempting to please only the enlightened few.'

The resolution refers to arbitration any disputes arising over indie pictures with the verdict of a board of three producers, similar to the last court in the Hays codes, deciding whether or not a scene or a still will remain in a picture or advertising copy.

## ULMER SCREAMS U

Hollywood, April 23.

When option time came up, Edgar Ulmer and Universal couldn't agree on salary.

So Ulmer, who directed 'Black Cat' for U, is now free lancing.



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"LOVE THY NEIGHBOR" "SHE REMINDS ME OF YOU" "MAY I" "ONCE IN A BLUE MOON" "GOODNIGHT LOVELY LITTLE LADY"



(Continued on page 29)

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## FOX FILM CORPORATION

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# STAND UP AND CHEER!



FOX  
PICTURE

## CALENDAR OF CURRENT RELEASES

(Continued from page 27)

**Murder in Trinidad.** Mystery story from Vandercook's novel. Niels ruce. Heather Angel. Dir. So. Wurtz. 74 mins. Rel. April 6.

**My Life Betray.** Lillian Harvey's second O. S. release, out the first made. From the play by John Balderson. Lillian Harvey, John Boles, El Brendel. Dir. John Hyams. 70 mins. Rel. Nov. 7.

**Island Nights Out.** Ed Gearty's first feature. Barbara Wiggins, Walter Catlett. Dir. Mal. St. Clair. 70 mins. Rel. Nov. 17. Rev. Jan. 9.

**Orient Express.** Mystery on a railroad train. Heather Angel, Norman Foster. Dir. Paul Martin. Rel. Jan. 12. Rev. March 6.

**Power and the Glory.** The Jesse Lasky's "mystery" story. A man's career in flashback. Spencer Tracy, Colleen Moore. Dir. Wm. K. Howard. 87 mins. Rel. Oct. 6.

**Scandal.** Staged by George White on the lines of his revue. Rudy Vallee, Alice Faye, Ann Dvorak. Dir. Geo. White, Harry Lachman. 80 mins. Rel. March 23. Rev. March 24.

**Jeepers East.** From the novel by Fredrik Nobel. Wynne Gibson, Preston Foster. Dir. Kenneth MacKenna. 69 mins. Rel. Jan. 28.

**Smoky.** From the novel by Will James. Victory Jenson, Bentley, Francis Ford. Dir. Eugene Forde. 56 mins. Rel. Dec. 8. Rev. Jan. 9.

**Springtime for Henry.** From Benn Levy's stage play. Otto Kruger, Nancy Carroll, Nigel Bruce, Heather Angel. Dir. Frank Tuttle. (Lasky production). Rel. May 25.

**Stand Up and Cheer.** Musical. Warner Baxter, Madge Evans, Sylvia Froos. Dir. Hamilton MacFadden. Rel. May 4.

**Too Many Women.** From the story, "Odd Thursday." Warner Baxter, Rosemary Ames, Rochelle Hudson. Dir. Jas. Flood. 73 mins. Rel. May 4.

**Walls of Gold.** From the novel by Morris Lamm. Sally Eilers, Norman Foster. Dir. Kenneth MacKenna. Rel. Oct. 13.

**Wild Gold.** John Boles, Claire Trevor, Harry Green. Dir. Geo. Marshall. Rel. May 11.

**Worst Woman in Paris.** The Lasky production for Fox. Title is explanatory. Emph. Marie, Adele Marlon, Helen Chandler. Dir. Monta Bell. 76 mins. Rel. Oct. 20. Rev. Nov. 23.

## Freuler Associates

c/o R.K.O. Bldg., New York, N.Y.

**Is of Araby.** Original. Sarah story of British army and Riff, with love interest. Maria Alba, Walter Byron, Claire Windsor. Dir. Phil Rosta. Rel. April 21.

**Love Part Three.** A woman's struggle against the lure of youth for the man she loved. Allen Pringle, Theodore von Eltz, Gertrude Messinger, Phyllis Barry. Dir. Ed. Egan. 72 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 Ranges.** Novel. Western. Dir. J. P. McGowan. 60 mins. Rel. Sept. 23. Rev. Dec. 10.

**When a Man Rides Alone.** (Monarch). Tom Tyler does a modern Robin Hood with a gold mine. Dir. J. P. McGowan. 65 mins. Rel. Dec. 27.

## Gaumont-British Office: 228 West 42nd St., New York, N.Y.

**Channel Crossing.** Drama. Missions. Constance Cummings. Dir. M.D. Ross. 88 mins. Rel. Oct. 23.

**Falling for You.** Comedy drama. Jack Hulbert. Dir. Jack Hulbert. 71 mins. Rel. Aug. 4.

**Ghoul, The Thriller.** Boris Karloff. Dir. T. H. Hunter. 73 mins. Rel. Jan. 1. Rev. Jan. 30.

**Riders to Orders.** Comedy of American making film in British army. James Gleason, Charlotte Greenwood. Dir. Walter Forde. 70 mins. Rel. Aug. 18.

## Majestic

Office: RKO Bldg., Radio City, New York City

**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 Octavus Roy Cohen. C. Aubrey Smith, Dorothy Mackall, Paul Cavanagh. Dir. E. Mason Hopper. 72 mins. Rel. Oct. 13.

**Morning After.** Comedy. A merry mix-up of international spy systems. Ben Lyon and Sally Eilers. Dir. Allan Dwan. Rel. Jan. 1.

**In of Nora Morano.** The. Woman in drama to shield the higher-ups. Zita Johann, Alan Dinehart, Paul Cavanagh, John Miljan. Dir. Phil Goldstone. Rel. Jan. 15.

**Unknown Soldier.** From the novel "Callahan." The divorce racket. Edward Arnold, Helen Jerome Eddy. Dir. Hobart Henley. Rel. March.

**You Made Me Love You.** (British made). Farce comedy of the taming of a spitfire. Thelma Todd and Stanley Lupino. Dir. Monty Banks. Rel. Nov. 24.

## Metro

Office: 1640 Broadway, New York, N.Y.

**Bombshell.** Jean Harlow as a harassed picture star with Lee Tracy near publicity man. Victor Fleming. 89 mins. Rel. Oct. 13.

**Cat and the Fiddle.** The. From the successful musical play by Jerome Kern and Otto Harbach. Ramon Novarro, Jeanette MacDonald, Fred Astaire, Charles Butterworth, Jean Harlow, Vivienne Segal. Dir. William K. Howard. Rel. Feb. 16. Rev. Feb. 20.

**Chief.** The. Ed Wynn as a simpson of the gay nineties. Dorothy Mackall, William (Stage) Boyd, Edna Eiler, Henry Gordon. Dir. Charles Riesner. 82 mins. Rel. Nov. 26. Dec. 5.

**Dancing Lady.** James Warner Bellah's Saturday Evening Post story. Joan Crawford, Clark Gable, Franchot Tone, Fred Astaire, Winnie Lightner, Ted Hearl. Dir. Roy Delmar. 80 mins. Rel. Oct. 24. Rev. Oct. 21.

**Day of Reckoning.** Based on Morris Lavin's story, "Hall of Justice." Richard Dix, Madge Evans, Una Merkel, Conway Tearle. Dir. Charles Brabin. 70 mins. Rel. Oct. 27. Rev. Nov. 7.

**Inner at Eight.** From the stage play. All star cast headed by Marie Dressler. John Barrymore. Dir. Geo. Cukor. Roadshow length 110 mins. Rel. Jan. 12. Rev. Aug. 23.

**Ekimiko.** Love and hate in the islands. Native cast. Dir. W. S. Van Dyke. Roadshow length, 120 mins. Rel. Jan. 13. Rev. Nov. 14.

**Live Lovers.** Robert Montgomery and Madge Evans as the lovers in a story most of whose action takes place on a transcontinental bus. Nat Pendleton, C. Henry Gordon, Ruth Selwyn. Dir. H. Boleslavsky. 84 mins. Rel. Jan. 8. Rev. Jan. 16.

**Going Hollywood.** Marlon Davies chases a radio crooner to the studio. Marlon Davies, Bing Crosby. Dir. Raoul Walsh. 75 mins. Rel. Dec. 22. Rev. Dec. 26.

**Her Sweetheart.** Christopher Bean. The Broadway play by Rene Fauchois and Sidney Howard. Marie Dressler, Lionel Barrymore, Helen Mack. Dir. Sam Wood. 80 mins. Rel. Nov. 17. Rev. Nov. 23.

**Hollywood Boy.** All star musical film. Rel. April 13.

**Laughing Boy.** Ramon Novarro in the title role. Based on the Pulitzer Prize winning play by Oliver La Farge. Lupe Velez. Dir. W. S. Van Dyke. Rel. April 20.

**Lazy River.** Story of the shrimp fishery among the Cajuns in the Louisiana bayou country. Ben Fister, Robert Young, C. Henry Gordon. Dir. George Seitz. 77 mins. Rel. March 11. Rev. April 12.

**Meet the Baron.** Jack Pearl brings his radio characterization to the screen. Jimmy Durante, Zasu Pitts, Edna May Oliver, Ted Healy and his stooges. Dir. Roy Delmar. 70 mins. Rel. Oct. 24. Rev. Oct. 21.

**Men in White.** Picturization of the successful Broadway stage play of hospital life. Clark Gable, Myrna Loy, Jean Herscholt. Dir. R. Boleslavsky. No release set.

**Mystery of Mr. X.** Based on the Crime Club novel by Philip MacDonald. Robert Montgomery, Edna Eiler, Helen Stone. Dir. Edgar Selwyn. Rel. Feb. 23. Rev. Feb. 27.

**Light Flight.** Air story of a South American flight from the novel by Saint-Exupery. John Barrymore, Helen Hayes, Clark Gable, Lionel Barrymore, Montgomery. Myrna Loy. Dir. David O. Selznick. 80 mins. Rel. Oct. 6. Rev. Oct. 10.

**Id Hannibal.** May Robson as a Wall Street manipulator. Lewis Stone, Jean Parker. Dir. C. Riesner. Rel. Jan. 28.

**Operator 5.** A comedy-mystery of the late Robert W. Chambers. Marlon Davies, Gary Cooper. Dir. Richard Boleslavsky. No release set.

**Priestfighter and the Lady.** Max Baer, heavyweight contender, and Myrna Loy in the title roles. Primo Carnera, Jack Dempsey, Walter Huston. Dir. W. S. Van Dyke. 80 mins. Rel. Nov. 14. Rev. Nov. 14.

**Queen Christina.** Greta Garbo as the seventeenth century queen who was brought up as a boy. Lewis Stone, Ian Keith, Elizabeth Young. Dir. Rouben Mamoulian. 90 mins. Rel. Feb. 9. Rev. Jan. 2.

**Rip Tide.** (Opposing Forces Within Woman). An American girl marries into English nobility and suffers disappointment and disillusionment. Norma

Shearer, Robert Montgomery, Herbert Marshall, Mrs. Pat Campbell. Dir. Edmund Goulding. Rel. March 23. Rev. April 3.

**Sadie McKee.** Based on the novel by Vina Delmar. Joan Crawford, Franchot Tone, Dickie Brown. No release set.

**Should Ladies Behave.** From the stage play, "The Vinegar Tree." Lionel Barrymore, Alice Brady. Dir. Harry Beaumont. 83 mins. Rel. Dec. 1. Rev. Dec. 19.

**Showoff.** The. Old stage play of a conceited man who makes good. Spencer Tracy, Madge Evans. Dir. Chas. Riesner. 73 mins. Rel. March 9. Rev. March 20.

**Sons of the Desert (Hal Roach).** Laurel and Hardy attend a fraternal convention. Dir. Hal Roach. 82 mins. Rel. Dec. 2. Rev. Jan. 9.

**Tarzan and His Mate.** Further adventures of the characters created by Edgar Rice Burroughs. Johnnie Weissmuller, Maureen O'Sullivan, Neil Hamilton. Dir. Cedric Gibbons. Rel. March 30.

**This Side of Heaven.** Domestic drama from a novel. Lionel Barrymore, Fay Baker, Jack Oakie, Una Merkel, Tom Brown. Dir. Wm. K. Howard. 78 mins. Rel. Feb. 2. Rev. Feb. 13.

**Turn Back the Clock.** Story of a man who relives his past. Lee Tracy, Mae Clark, Peggy Shannon. Dir. Edgar Selwyn. 80 mins. Rel. Aug. 28. Rev. Aug. 29.

**Viva Villa.** Wallace Berry portrays the famous Mexican character, Pancho Villa. Stuart Erwin, Fay Wray, Leo Carrillo. Dir. Jack Conway. 112 mins. Rel. April 7. Rev. April 17.

**Women in His Life.** The. Criminal lawyer, deserted by his wife, sends to the chair the man who stole her. Otto Kruger, Una Merkel, Ben Lyons. Dir. Geo. B. Seitz. 74 mins. Rel. Dec. 3. Rev. Jan. 30.

**You Can't Buy Everything.** Story of a domineering old woman. May Robson, John Wayne, Lewis Stone. Dir. C. H. Reisner. 72 mins. Rel. Jan. 26. Rev. Feb. 6.

Studio: 6048 Sunset Blvd., Hollywood, Cal.

## Monogram

Office: R. K. O. Building, Rockefeller Center, N.Y.C.

**Beggars in Erin.** Lionel Atwell, Betty Furness. Dir. Phil Rosen.

**Broken Dreams.** From Olga Printzlau's story, "Two Little Amers." Martha Sleeper, Randolph Scott, Buster Phelps, Beryl Mercer. Dir. Robert Vignola. 88 mins. Rel. Nov. 24. Rev. Nov. 24.

**He Couldn't Take It.** Story by Doris Scharg. Inside story of process serving racket. Ray Walker, Virginia Cherrill, George E. Stone, Dorothy Granger, Paul Porcasi. Dir. William Nigh. Rel. Dec. 11. Rev. March 27.

**Lucky Town.** The. Western story of a man accused of the murder of his pal. John Wayne. Dir. Paul Malvern. 56 mins. Rel. Jan. 22. Rev. Feb. 13.

**Mystery Loner.** Noah Beery, Astrid Allyn. Dir. William Nigh. 62 mins. Rel. March 15. Rev. April 10.

**Riders of Destiny.** Western story about water rights, with some big flood. Riders. Dir. John Wayne. Dir. R. N. Bradbury. 58 mins. Rel. Oct. 10. Rev. Dec. 12.

**Sagebrush Trail.** The. Lone Star western. John Wayne, Nancy Shubert. Dir. John Wayne. 82 mins. Rel. Dec. 15.

**Sixty Seconds to Live.** Comedy. A sponge diver's romance. Sally O'Neill, Creighton Chaney, Russell Simpson, Maurice Black. Dir. Armand Schaefer. 69 mins. Rel. Jan. 1. Rev. Jan. 22.

**Sweetheart of Sigma.** Musical. College musical. Mary Carlisle, Buster Crabbe. Dir. John Wayne. 80 mins. Rel. Oct. 1. Rev. Nov. 14.

**West of the Divide.** Lone Star western. John Wayne, Virginia Brown Faire. Dir. R. N. Bradbury.

**Woman's Man.** Hollywood inside story. John Halliday, Wallace Ford, Margaret. Dir. Edward Luddy.

Studio: 5851 Marathon St., Hollywood, Cal.

## Paramount

Office: 1501 Broadway, New York, N.Y.

**Alice in Wonderland.** The. Carroll story visualized. Charlotte Henry and most of the Par. stars. Dir. Norman McLeod. 76 mins. Rel. Dec. 22. Rev. Dec. 22.

**All of Me.** From the stage play, "Chrysalis." Fredric March, Miriam Hopkins, Geo. Raft. Dir. Jas. Flood. 70 mins. Rel. Jan. 25. Rev. Feb. 6.

**Boleto.** Story of a gigolo who started in Hoboken. Geo. Raft, Carole Lombard, Sally Rand. Dir. Wesley Ruggles. 83 mins. Rel. Feb. 23. Rev. Feb. 23.

**Come on Marines.** Marine corps rescues a shipwrecked girls' seminary. Richard Arlen, Ida Lupino, Roscoe Karns. Dir. Henry Hathaway. 64 mins. Rel. Jan. 22. Rev. Jan. 22.

**Cradle Song.** Dorothea Wieck's first Hollywood production. Mother love of nun for a founding in a Spanish convent. Evelyn Venable, Sir Guy Standing, Louise Dresser. Dir. Mitchell Leisen. 78 mins. Rel. Nov. 10. Rev. Nov. 10.

**Death Takes a Holiday.** Death takes a holiday to learn of life. From the stage play. Fredric March, Evelyn Venable. Dir. Mitchell Leisen. 79 mins. Rel. March 15. Rev. April 10.

**Design for Living.** Adapted from Noel Coward's play. Fredric March, Gary Cooper, Miriam Hopkins, Ed. E. Horton. Dir. Ernst Lubitsch. 90 mins. Rel. Dec. 27. Rev. Nov. 28.

**Double Door.** Thriller story of a dominant old maid. Mary Morris, Evelyn Venable. Dir. Fredric March. 70 mins. Rel. May 4.

**Duck Soup.** Marx Brothers' nonsensicality. Raquel Torres, Margaret Mont. Dir. Leo McCarey. 69 mins. Rel. Nov. 27. Rev. Nov. 28.

**Eight Girls in a Boat.** Love in a girl's school. Douglas Montgomery, Kay Francis. Dir. Richard Wallace. 85 mins. Rel. Jan. 8. Rev. Jan. 15.

**Four Frightened People.** Mixed quartet in the jungle. Claudette Colbert, Herbert Marshall, Mary Boland, Wm. Gargan. Dir. Cecil de Mille. Rel. Jan. 16. Rev. Jan. 20.

**Girl Without a Gun.** The. Americans in Paris. Chas. Farrell, Chas. Ruggles. Dir. Ralph Murphy. 72 mins. Rel. Dec. 8. Rev. Dec. 12.

**Golden Harvest.** Story of the middlewestern farms and Chicago wheat pit. Dir. Alfred Hitchcock. 72 mins. Rel. Oct. 22. Rev. Nov. 7.

**Good Dame.** Walter Huston on a carnival lot. Sylvia Sydney. Dir. Marlon Gering. 74 mins. Rel. Feb. 16. Rev. March 20.

**Hell and High Water.** Western story with Navy background. Chas. Ruggles, Richard Arlen, Chas. Grawey, Sir Guy Standing. Dir. Grover Jones and Wm. Slavens McNutt. Rel. Oct. 27. Rev. Dec. 19.

**Hie Double Life.** (Dowling). Light comedy. Lillian Gish, Roland Young. Dir. Richard Wallace. 85 mins. Rel. Jan. 8. Rev. Jan. 15.

**I'm No Angel.** Mae West original. Mae West in tight as a lion tamer. Cary Grant, Edw. Arnold, Ralf Harlowe. Dir. Wesley Ruggles. 87 mins. Rel. Oct. 13. Rev. Oct. 17.

**Last Roundup.** The. Western with a Zane Grey title and a new story. Randolph Scott, Monte Blue, Barbara Adams, Fred Kohler. Dir. Henry Hathaway. Rel. Jan. 26.

**Lone Cowboy.** The. Western with Jackie Cooper as the hero. From a Will James story. Dir. Fred C. Brinn. 68 mins. Rel. Dec. 1. Rev. Dec. 6.

**Melody in Spring.** Radio singer at home and abroad. Lanny Ross, Chas. Ruggles, Mary Boland. Dir. Norman McLeod. 75 mins. Rel. April 20. Rev. April 23.

**Miss Fane's Baby Is Stolen.** Farical play. Dorothea Wieck, Alice Brady. Dir. Alfred Hitchcock. 74 mins. Rel. Jan. 13. Rev. Jan. 23.

**Murder at the Vanities.** From the Earl Carroll stage production. Murder backstage. Carl Brisson, Victor McLaglen, Jack Oakie, Kitty Carlisle. Dir. Mitchell Leisen. 80 mins. Rel. March 20.

**No More Mr. Goodbye.** Flag and Quilt as deep sea divers. Edmund Lowe, Victor McLaglen, Sally Blane. Dir. Al Rogell. 73 mins. Rel. Feb. 23. Rev. March 6.

**Search for Beauty.** The. Pseudo-physical training yarn to display winners in beauty competitions. Beauty contest. Buster Crabbe, Ida Lupino, Wing. Jas. Gleason. Dir. Erie Kerton. 77 mins. Rel. Feb. 2. Rev. Feb. 13.

**She Made Him Bad.** Show lot story about a brutal and a woman. Sally Eilers. Robt. Armstrong. Rel. March 9.

**Sitting Pretty.** Backstage story smartened up. Jack Oakie, Jack Haley, Ginger Rogers, Thelma Todd, Gregory Ratoff. Dir. Harry Joe Brown. 80 mins. Rel. Nov. 24. Rev. Dec. 19.

**Six of a Dozen.** The. Humors of a share-expense trip. Chas. Ruggles, Mary Boland, W. C. Fields, Geo. Burns, Gracie Allen, Allison Skipworth. Dir. Leo Carey. 60 mins. Rel. Feb. 9. Rev. March 13.

**Take a Chance.** Roland & Price production of stage musical. Jas. Dunn, Randolph Scott, William H. Chas. Ruggles, Lillian Roth. Dir. Lawrence Schwab. 59 mins. Rel. Oct. 27. Rev. Nov. 23.

**Thirty Days a Princess.** Obscure actress plays at being a princess. Sylvia Sydney, Cary Grant. Dir. Marlon Gering. 74 mins. Rel. Feb. 9. Rev. March 13.

**Thumping Along.** Comedy. A share-expense trip with the usual ingredients. Randolph Scott, Judith Allen, Buster Crabbe, Noah Beery, Ray Hatton. Dir. Henry Hathaway. 67 mins. Rel. Nov. 24.

**Titill and Gus.** Kopper of a Chinese record and her brother, an Alaskan bad man. W. C. Fields and Allison Skipworth handle the comedy with plenty of opportunity. Dir. Francis Martin. 57 mins. Rel. Oct. 13. Rev. Nov. 14.

**Trumpet Blows.** The. George Raft becomes an amateur bull fighter. Geo. Raft, Frances Drake. Dir. Stephen Roberts. 85 mins. Rel. April 13. Rev. April 17.

**Way to Love.** The. Chevalier, innocent, finds romance with a French carnival troupe. Anne Arne. 63 mins. Rel. Oct. 20. Rev. Nov. 14.

Norman Taurog (Continued on page 31)

## Clean Pic Drive

(Continued from page 3)

Revolution, should recognize films as a vital issue, one for which all men and women should feel a keen personal responsibility.

Attack was aimed principally at cycles of undesirable plex with emphasis laid on the "going to have a baby" cycle. Naming names, Hollywood woman said "There is no excuse for such films as 'Eight Girls in a Boat' or 'Lessons in Making Love' and charged that such filth is suited for low lives and people who frequent them."

"We protested against gangster films; that cycle has virtually ended. We are now protesting against the 'going to have a baby' cycle. That can be laughed off the screen. Do you know that laughter at the wrong time cuts a scene or a whole sequence quicker than anything? Audience derision is a keen weapon; exhibitors report such derision to headquarters."

Placing part of blame for low-grade films on the public, Mrs. Russell praised "Little Women" and condemned Mae West but declared that "novelty rather than vulgarity" was responsible for success of latter's features. Improvement of public taste will be shown in record of the West Coast film going to the "Amazing" improvements in the mechanics of production—direction, lighting, acting, photography, settings, synchronization—make a fine film like "Berkeley Square" something to marvel at; Hollywood crusader said.

"We should ethical standards in general fall so far short of the wholesome plane we feel America would prefer? Producers answered our protests with box-office figures, saying executives were giving the public what the public wanted. Were they? No. But we must admit they had reason to believe."

"For a prosperous, amusement-loving people fairly flocked to the movies, nor cared what kind the show because if they did not like it they would leave and go to see something else. In 1929, however, economic conditions emphasized the folly of a haphazard choice of entertainment; by 1931 the picture business was spending. People wanted to shop for film entertainment. By 1933 selectivity was playing an important part in box office figures. Statistics show that the average weekly attendance 1928-1933 in the United States was: 1928, 100,000,000; 1929, 90,000,000; 1930, 85,000,000; 1931, 80,000,000; 1932, 80,000,000; 1933, 80,000,000."

Most exhibitors prefer to show clean films. Block booking forces them to show most of the films they buy; it limits their selection.

"The more thoughtful among us must try to control with intelligence—to impress upon others the importance of selecting our entertainment. We must not be misled or mislead. We must not expect to take a big step in a single day."

"The astonishing indifference of many parents to film selection for their children is being offset by the fine work of teachers and in many states of the P.T.A.'"

## Maryland Clubs Ditto

—Baltimore, April 23.

Along with all their myriad and repetitive pronouncements, this year's convention of the Maryland Federation of Women's Clubs devoted the largest portion of their dues to a signed resolution urging President Roosevelt not to sign the picture code until the "block and blind booking" clause was deleted.

As customary, morals were highly stressed, and the Federation resolved to ask Government supervision over pictures in order to better the industry's moral standards in films.

At the AMFPA's annual "Naked Truth" dinner in New York's Hotel Astor on Saturday night (21) Mrs. August Belmont, chairman of the Motion Picture Research Council, took the clean films' issue into the camp—Strictly an industry trade. Council's drive for clean films.

She urged fewer and better pictures and paraphrased the toast "Clean pictures, clean industry, clean film industry in the future will find 'dignity, greatness and peace.'"

Louis Nizer, film attorney, of Phillips & Nizer, in his address rebutted Mrs. Belmont's anti-industry platform in passing but pointed fiction.



# CREAM OF TODAY'S NEWS!

## 1 -"VIVA VILLA!" HIT!

Broadway greets M-G-M's Giant \$2 Road-show sensation at Criterion, N. Y. with grand press notices and packed houses. (*Okay Wallace Beery!*) And watch it soon at popular prices!

## 2 -"TARZAN AND HIS MATE"

As predicted, the new and greatest Johnny Weissmuller romantic thriller is a box-office wow! Simultaneous engagements all over America, backed by glorious showmanship, bring smiles to happy exhibitors.

## 3 -"MANHATTAN MELO- DRAMA" PREVIEW!

Hollywood Reporter says: "Smash hit! Combination Clark Gable, William Powell, Myrna Loy sure-fire." Coast Variety says "Exceptional; powerful, exciting drama." Get ready for a BIG ONE!

## 4 -"RIPTIDE" EXTENDED TIME!

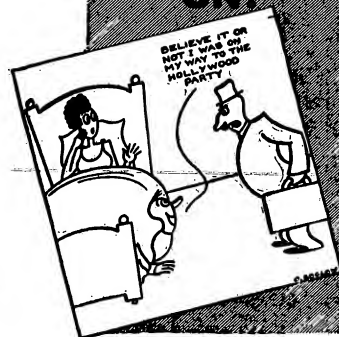
Everywhere theatres are adding extra playing time. Norma Shearer's greatest!

## 5 - M-G-M HAS THE HITS!

One after another Leo's big entertainments are clicking. Watch for "Sadie McKee" (Joan Crawford, Franchot Tone), "Hollywood Party," rousing musical comedy. "Operator 13" (Marion Davies - Gary Cooper) and lots of other good news on the way!



LEO  
MARCHES  
ON!



# CALENDAR OF CURRENT RELEASES

(Continued from page 29)

**We're Not Dressing.** Comedy of shipwrecked royalty. Bing Crosby, Carole Lombard, Burns and Allen, Ethel Merman, Leon Errol. Dir. Norman Taurog. Rel. April 27.

**White Woman.** A beautiful woman with a brutal "alte kung" of an island colony. Chas. Laughton, Carole Lombard, Chas. Bickford. Dir. Stuart Walker. 66 mins. Rel. Nov. 3. Rev. Nov. 21.

**You're Telling Me.** Fields as a small town garage man. W. C. Fields, Loan Marsh, Buster Crabbe, Arlene Ames. Dir. Eric Kenton. 66 mins. Rel. April 6. Rev. April 10.

## Principal

**Jaws of Justice.** Kazan, the dog, in a melodrama of the Northwest Mounted Police, with Richard Terry and Ruth Sтивен. 54 mins. Rel. Dec. 15.

**Ferocious Pal.** Kazan, the dog, in a thrilling mystery-melodrama of the sheep-raising country. Ruth Sullivan and Robert Manning. 50 mins. Rel. Feb. 11.

**Lighting to Live.** Captain, the dog, and Lady, his mate, in a story based on a true incident in their lives. Mary Shilling and Gaylord Penkleton. 50 mins. Rel. May.

## R.K.O. Radio

**Age of Aces.** A pacifist goes to war and becomes a great aviator with a lust for killing. Richard Dix, Elizabeth Allan, Ralph Bellamy. 78 mins. Dir. J. Walter Ruben. Rel. Oct. 20. Rev. Nov. 14.

**After Tonight.** A beautiful Russian spy falls in love with an Austrian spy but their plan country. 72 mins. Rel. Nov. 10. Rev. Nov. 7.

**Appleby.** Maker of Men. A woman reforms two of the men in her life-making them gentlemen of the company and a rowdy of the gentleman. Wynne Gibson, Charles Farrell, William Fargus, Zasu Pitts. Dir. Mark Sandrich. 73 mins. Rel. Nov. 3. Rev. Oct. 24.

**Hen Corn.** Talented young musician realizes that a series of disappointing love affairs that love and a career won't mix and chooses career. Ann Harding, John Boles, Margaret Hamilton, Arnold Korff. Dir. Edward H. Griffith. Rel. May 26.

**Vickers.** From the Sinclair Lewis novel. Irene Dunst, Walter Huston, Conrad Nagel. Dir. John Cromwell. 76 mins. Rel. Oct. 13. Rev. Oct. 3.

**Adventure.** Adventures in London during one foggy night. Robert Armstrong, Helen Mack, Roland Young, Ralph Bellamy. Dir. Ernest B. Schoedsack. Released Aug. 15. Rev. Nov. 10.

**Chance at Heaven.** The rich city girl who dazes the country boy and marries him only to send him back to his small town sweetheart. Joel McCrea, Ginger Rogers, Marion Nixon. Dir. William Seiter. 72 mins. Released Oct. 19. Rev. Dec. 2.

**Crime Doctor.** A famous detective, jealous of his wife who no longer loves him, plans the perfect crime. Otto Kruger, Karen Morley, Nils Asther, Judith Wadsworth. Dir. John Roeg. 72 mins. Rel. Nov. 21.

**Deluge.** The story of the world after a second deluge. Peggy Shannon, Lila Wilson, Sidney Blackmer, Matt Moore. Dir. Felix E. Felst. Rel. Sept. 15. Rev. Oct. 10.

**Fishing School.** A young boarding school girl becomes involved with a young doctor. Frances Dee, Robert Shayne, Frank Conroy. Dir. George Archainbaud. Rel. March 2.

**Hips.** Musical girl show. Bert Wheeler, Robert Woolsey, Ruth Etting, Dorothy Foy, Helma Teasdale, Meeker, Phyllis Barry. Dir. Mark Sandrich. Rel. Feb. 27. Rev. Feb. 27.

**If I Were Free.** A modern romance of two people, disappointed in marriage, who meet and try to find happiness together in their way. Irene Dunst, Helen Brook, E. E. Rieu, Henry Stephenson. Dir. Elliott Nugent. 66 mins. Rel. Dec. 1. Rev. Jan. 8.

**Little Women.** Talker version of the Lonia Alcott story. Katherine Hepburn, Joan Bennett, Paul Lukas, Frances Dee, Jean Parker, Edna Mae Oliver. Dir. George Cukor. 72 mins. Rel. Nov. 21. Rev. Nov. 21.

**Long Lost Father.** Story in a London nite club. John Barrymore, Helen Chandler. Dir. Ernest B. Schoedsack. 62 mins. Rel. Jan. 19. Rev. Feb. 27.

**Lost Patrol.** The detachment of British soldiers lost on the Mesopotamian desert are attacked by unseen Arabs with dramatic results. Boris Karloff, Victor McLaglen, Wallace Ford, Reginald Denny, Alan Hale. Dir. John Ford. Rel. Feb. 16. Rev. Feb. 16.

**Man of Two Worlds.** An Eskimo, his illusions shattered by a glimpse of London civilization, returns to his own people and is brought back to reality by his infant son. Francis Lederer, Elissa Landi, Henry Stephenson, Walter Byron, Stefania Dora, J. Farrell MacDonald, Sarah Fadden. Dir. J. Walter Ruben. Rel. Feb. 3. Rev. Jan. 18.

**Meanest Gal in Town.** Farce comedy love in the beauty parlor. Zasu Pitts, El Brendel, Pert Kelton, James Gleason. Dir. Rich. Schayer. 61 mins. Rel. Jan. 12. Rev. Feb. 20.

**Idishman Jacob.** A comedy story. Bruce Cabot, Frank Albertson, Arthur Lake, Betty Furness. Dir. Christy Cabanne. 70 mins. Rel. Sept. 23. Rev. Nov. 21.

**Of Human Bondage.** A poignant story of a man who faces life as a partial cripple. Ralph Richardson, Robert Donat, Reginald Denham, Reginald Sheffield, Alan Hale. Dir. John Cromwell. Rel. June 1.

**Rafter Romance.** A story of Greenwich Village. Ginger Rogers, Norman Foster, Geo. Sidney, Laura Hope Crews. Rel. Benchley. Dir. Wm. Seiter. 75 mins. Rel. March 16. Rev. March 16.

**Right to Romance.** The famous woman beauty specialist decides to go on a spree and becomes involved in a series of exciting adventures. Ann Harding, Mita Glavin, Sam Levene, Irving Pichel. Dir. Alfred Santell. 67 mins. Rel. Nov. 17. Rev. Dec. 13.

**Ing and Like It.** Gangster backs a Broadway show and makes sure of good reviews by furnishing special "escorts" for each reviewer. Zasu Pitts, Pert Kelton, Frank Reicher, John Walter Ruben. Rel. March 16.

**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 Healy, Frank Reicher, John Walter Ruben. Directed by Ernest B. Schoedsack. 69 mins. Rel. Dec. 22. Rev. Jan. 2.

**Spittles.** A powerful story which deals with a beautiful mountain "witch" whose naivete, temperament and personality combine wickedness and immaturity. Katharine Hepburn, Robert Young, Ralph Bellamy, Martha Sleeper, Sidney Toler, Louis Mason, Sara Haden. Dir. John Cromwell. Rel. March 30. Rev. March 30.

**Stingsman.** Notorious agent of the "Robin Hood" type with a flair for the esthetic things of life. Irene Dunst, Richard Dix, Conway Tearle, Mary Boland. Dir. William Wellman. Rel. May 25.

**Strictly Dynamite.** A poet becomes a gag writer for a famous radio comic. Jimmy Durante, Rudy Valdez, Norman Foster, Marian Nixon. Dir. Elliott Nugent. Rel. May 11.

**Success Story.** The ruthless rise to power and wealth of a boy of the New York torment district. Douglas Fairbanks, Jr., Colleen Moore, Genevieve Tobin, Ralph Bellamy. Dir. J. Walter Ruben. Rel. March 16.

**This Man is Mine.** To preserve her marriage a young wife virtually hurls her husband into the arms of his first love. Irene Dunst, Constance Cummings, Ralph Bellamy, Ray Johnson. Dir. John Cromwell. 70 mins. Rel. April 13. Rev. April 17.

**Two Alone.** An orphan girl and a young boy who escaped from a reformatory fall in love and try to escape the inhuman farmer who keeps them enslaved on his vast estate. Zasu Pitts, Frank Reicher, Robert Byron, Nydia Westman, Beulah Bondi, Willard Robertson, Emerson Tracy. Dir. Elliott Nugent. Rel. Jan. 5, 1934. Rev. April 10.

**Where Sinners Meet.** An eloping couple have a "break-down" in their car and spend the night in an unsavory place. The philosopher shows them the error of their way. Clive Brook, Diana Wynyard, Reginald Owen, Billie Burke, Alan Mowbray, Gilbert Emery. Dir. J. Walter Ruben. Rel. Dec. 15. Rev. Dec. 15.

**Wild Cargo.** Frank Buck's expedition into the Asiatic jungles to capture wild animals. Frank Buck, Dir. Armand Denis. Rel. April 6.

## United Artists

**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. 15. Rev. Dec. 15.

**Good Money.** The half bond racket with a love angle. Geo. Bancroft, Frances Dee. Dir. Rowland Brown. 66 mins. Rel. Nov. 17. Rev. Nov. 21.

**Broadway Through a Keyhole.** Walter Winchell's story of Broadway. Constance Cummings, Russ Columbo, Paul Kelly. Dir. Lowell Sherman. 50 mins. Rel. Oct. 21. Rev. Nov. 7.

**Bulldog Drummond Strikes Back.** Further adventures in crime solution. Ronald Colman, Loretta Young, Warner Oland, Charles Butterworth, Una Merkel. (No date set.)

**Catherine the Great.** The story of Russia's greatest ruler. Douglas Fairbanks, Jr., Elizabeth Bergner, Flora Robson, Griffiths Jones. Dir. Paul Czinner. 93 mins. Rel. April 13. Rev. Feb. 20.

**Firebrand.** The love life of Benvenuto Cellini. Fredric March, Constance Bennett, Charles Bickford, Ray Wray. (No date set.)

**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. 6. Rev. Jan. 23.

**Henry VIII (British made).** Henry and his six wives. Chas. Laughton. 117 mins. Rel. April 13. Rev. Oct. 17.

**House of Rothschild.** The (20th Cent.). Strong drama of the great financial house. George Arliss, Boris Karloff, Loretta Young. Dir. Alfred Werker. 94 mins. Rel. April 6. Rev. March 20.

**Looking for Trouble.** Thrills in the lives of telephone linemen, with a couple of love stories on the side. Spencer Tracy, Jack Oakie, Constance Cummings, Arline Judge. Dir. Wm. Wellman. 77 mins. Rel. March 9. Rev. April 13.

**Moulin Rouge.** A talented wife proves her ability by a clever impersonation ruse. Dir. Sidney Lanfield. Constance Bennett, Franchot Tone, Tullio Carminati. 70 mins. Rel. Jan. 19. Rev. Feb. 13.

**Nana.** Adapted from the novel by Sam Goldwyn's new star, Anna Sten. Phillips 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. Ir. Ben-Jimmie Durante, Stuart Erwin, Lupe Velez. Rel. Jan. 25. Rev. March 6.

**Roman Scandal.** A town-slepton transported in a dream back to the grandeur that was Rome. Dir. Frank Tuttle. Eddie Cantor, Ruth Etting, Gloria Stuart. Rel. March 13. Rev. Dec. 3.

**Sorrell & Son.** An epic of the love between father and son. H. B. Warner, Peter Penrose, Hugh Williams, Winifred Shotter. Dir. Jack Raymond. Rel. April 20.

**Studios Universal City.** 730 Fifth Ave., New York, N.Y.

**Beloved.** Musical. John Boles, Ioria Stuart. Dir. V. Schertzinger. Rel. Jan. 23. Rev. Jan. 30.

**Bombay Mail.** Edmund Lowe Production. Ir. Ed. Marlin. Rel. Feb. 27.

**Black Cat.** The Mystery. Karloff. Dir. David Manners. Ir. Edgar. Rel. April 30.

**By Candlelight.** Sophisticated comedy-drama. Paul Lukas, Elissa Landi, Nils Asther, Esther Ralston. Dir. James Whale. 70 mins. Rel. Dec. 15. Rev. Dec. 15.

**Counsellor at Law.** Drama. John Barrymore, Bebe Daniels. Dir. Wm. Wyler. Rel. Dec. 25. Rev. Dec. 12.

**Countess of Monte Cristo.** Drama. Ray Wray, Paul Lukas, Paul Page, E. E. Rieu, Gloria Stuart. Rel. March 13. Rev. April 3.

**Cross Country Cruise.** Comedy-drama. Lew Ayres, June Knight, Alice White. Dir. Eddie Buzzell. 78 mins. Rel. Jan. 15. Rev. Jan. 23.

**Devil's Payday.** The Drama. Nils Asther, Gloria Stuart. Dir. Max Marcin. Rel. June 4.

**Creasy.** Drama. Wynne Gibson, Onslow Stevens, William Collier. Rel. March 6. Rev. April 3.

**Embarrassing Moments.** Comedy-drama. Chester Morris, Marion Nixon. Dir. Ed. Laemmle. Rel. May 14.

**Glamour.** Comedy-drama. Constance Cummings, Paul Lukas. Rel. April 2.

**Gun Justice.** Western. Ken Maynard. Rel. Dec. 18. Rev. April 3.

**Half a Sinner.** Drama. Joel McCrea, Sally Jane, Buster Churchill. Dir. Kurt Neumann. Rel. May 7.

**Honor of the Range.** Western. Ken Maynard. Dir. Alan James. Rel. April 16. Rev. April 16.

**Her First Love.** Comedy. Summerville-Pitts. Dir. Wm. Wyler. Rel. Aug. 3. Rev. Sept. 6.

**Howe Play.** Comedy. Summerville-Pitts. Dir. Ed Sedgwick. Rel. March 13.

**I Like It That Way.** Musical. Ioria Stuart. Dir. Harry Lach. Rel. Feb. 12.

**I'll Tell the World.** Comedy. Lee Tracy, Gloria Stuart, Roger Pryor. Rel. April 16.

**Invisible Man.** Mystery-drama. Claude Rains, Gloria Stuart, Henry Travers. Rel. April 16. Rev. Nov. 13. Rev. Nov. 13.

**King for a Night.** Comedy-drama. Chester Morris, Alice White, Helen Twelvetrees. Dir. Kurt Neumann. 78 mins. Rel. Oct. 20. Rev. Dec. 12.

**Ladies Must Love.** Musical. Broadway story. June Knight, Neil Hamilton, Phyllis Barry. Rel. March 13. Rev. Dec. 6.

**Let's Be Ritzy.** Comedy-drama. Lew Ayres, Patricia Ellis, Frank McHugh, Isabelle Jewell, Hedda Hopper. Dir. Edward Ludwig. Rel. March 26.

**Little Man, What Now?** Drama. Margaret Sullivan, Douglas Montgomery. Dir. Frank Borzage. Rel. May 21.

**Love Birds.** Comedy. Slim Summerville, Zasu Pitts. Dir. Wm. Seiter. Rel. Dec. 15. Rev. Feb. 13.

**Love, Hone and Oh Baby.** Comedy. Slim Summerville, Zasu Pitts, Lucille Gleason, Verree Teasdale, Donald Meek. Dir. Eddie Buzzell. 63 mins. Rel. Oct. 16. Rev. Oct. 8.

**Madame Spy.** Drama. Ray Wray, Nils Asther. Dir. Karl Freund. 70 mins. Rel. Feb. 13. Rev. Feb. 13.

**Midnight.** Drama. Sidney Fox, Henry Hull, O. P. Heggie. Dir. Chester E. Erskine. Rel. Jan. 22. Rev. March 13.

**Myrt and Marge.** Musical. Myrtle Hall, Donna Dameri, Eddie Foy, Jr., Ted Astor, George E. Stone, J. Farrell MacDonald. Dir. Al Rosenberg. 68 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. 6.

**Saturday's Millions.** Football story. Robt. Young, Lella Hyams, Johnny Mack Brown. Dir. Edw. Sedgwick. 75 mins. Rel. Oct. 9. Rev. Oct. 17.

**Strawberry Roan.** The story of a wild horse and his conquest. Ken Maynard, Helen Healy, E. E. Rieu, J. Farrell MacDonald. Dir. Ken Maynard. Rel. Feb. 26.

**Poor Rich.** The Comedy. Edna May Alver, Edward Everett Horton. Dir. Ed. Sedgwick. Rel. Feb. 26.

**Uncertain Lady.** Comedy-drama. Genevieve Tobin, Edward E. Horton. Dir. Karl Freund. Rel. April 23.

**Wheels of Destiny.** Western. Ken Maynard. Dir. Alan James. Rel. Feb. 19. Rev. April 3.

**Warner Brothers.** Offices: 321 W. 44th St., New York, N.Y.

**As the Earth Turns.** Epic in the romance of American life and a revelation of the character of the New England farmer taken from the story of Gladys Hasty Carroll. Jean Muir, Donald Woods, Dorothy Peterson. Dir. Alfred E. Green. 73 mins. Rel. April 17.

**College Coach.** A football story with a new twist. Dir. Al Dvorak. Rel. Nov. 4. Rev. Nov. 14.

**Disraeli.** Political drama of England. George Arliss, Joan Bennett. Dir. A. D. Green. Rel. Dec. 15. Rev. Dec. 15.

**Easy.** A frothy farce. Adolphe Menjou, Genevieve Tobin, Mary Astor, Guy Kibbee, Edward Everett Horton. Dir. William Keighly. 61 mins. Rel. Jan. 20. Rev. Jan. 16.

**Ever 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.

**Footlight Parade.** Gala musical with backstage locale. James Cagney, Joan D'Arcy, Ruby Keeler, 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. Dir. John H. O'Brian. Rel. Oct. 24. Rev. Dec. 24.

**Gambling Lady.** Based on the drama by Doris Malloy of a gambling lady who is such a sport she is willing to sacrifice her love to save her husband. Dir. John H. O'Brian. Rel. March 31. Rev. April 10.

**Harold Teen.** Hilarious comedy romance which brings to life on the screen the character of Carl Ed's comic star. Hal LeRoy, Rochelle Hudson, Patricia Ellis, Guy Kibbee, Dir. Murray Roth. 66 mins. Rel. April 7.

**Heat Lightning.** Thrilling romance of desert love and hate, based on the Broadway stage hit by Leon Abrams and George Abbott. Aline MacMahon, Ann Ralston, John T. Pratt, Preston Foster. Dir. Mervyn LeRoy. 69 mins. Rel. March 3. Rev. March 13.

**Hi, Nellie.** Comedy-drama of a newspaper "jove" columnist. Paul Muni, Glenda Farrell, Kathryn Bergava. Dir. Mervyn Le Roy. Rel. Jan. 20. Rev. Feb. 13.

**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. 25. Rev. Dec. 5.

# Release Prints On Acad. Forms Starting May 1

Hollywood, April 23. Starting May 1, all release prints processed in both Hollywood and eastern laboratories, will conform with the new standard release form as established following three and a half years' experimenting by the Academy Research Council.

Motor start mark and over cues have not been changed nor their relative positions altered. The revisions embody a reduction in the length of various portions of the leader.

Some of the new spec will follow: Protective leader: Will either be transparent or raw stock not more than six feet or less than four feet. Part title: Will contain frame reduced from the former four feet.

Synchronizing leader: 20 frames ahead of start mark, then 12 feet, including start mark, to picture. Section to start mark reduced 12 frames.

Runout trailer: Will be opaque, three feet in length. Reduced from 12 feet.

End-of-part title: 24 frames in each is plainly printed in black letters on white background; (a) end of part, (b) part number and (c) picture title. This section reduced from four feet to 24 frames.

# Passes Artificial Theatre Stimulator; Unique Nabe Suit

Denver, April 23.

The finishing touches to the court fight between Mrs. Clara Model and Mrs. Frances Micheletti.

The Comet, nabe house, was put on when the supreme court decided Mrs. Micheletti, as an individual and an executrix of her husband's estate, owed Mrs. Model \$4,200 because of alleged fraud and deception practiced by Mrs. Micheletti and her late husband, John B. when they were attempting to sell the theatre.

In 1931 Mrs. Model wanted to buy the Comet, and the Micheletti, according to the court findings, represented the gross at \$450 a week. Mrs. Model thought she could make money on this figure, so bought the theatre, took a five-year lease with privilege of renewal, and took an option on the building and real estate. Price of theatre was \$6,000.

Mrs. Model found out in a hurry that crowds at the Comet had been stimulated by the liberal use of passes during the period negotiations were going on, and the house showed a loss. After a week Mrs. Model went into court and asked damages. In the meantime Mr. Micheletti had been killed in an auto accident, so Mrs. Model sued his widow as an individual and as executrix of the estate.

The lower court found for Mrs. Model and Mrs. Micheletti appealed. In her appeal Mrs. Micheletti claimed Mrs. Model bought only theatre equipment and not good will, nor the theatre as a going concern.

The supreme court said that even though Mrs. Micheletti claimed she sold only theatre equipment and other personal property, Mrs. Model had been the victim of trickery and fraudulent misrepresentations concerning the attendance at the theatre and the receipts of the business.

The court also said: "Mrs. Model bought the property and took the lease for the theatre—purpose of continuing the theatre business then being conducted on the premises, and that the defendants sold the property and gave the lease to Mrs. Model for that very purpose is too clear to admit of argument. And that Mrs. Model suffered a pecuniary damage by reason of the fraud on them by the defendants is equally beyond question."

# CALENDAR OF CURRENT RELEASES

(Continued from page 31)

**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. Feb. 4. Rev. Feb. 15.

**Jimmy the Gent.** Hilarious comedy romance based on the story by Laird Doyle and Ray Nazario, which reveals a new kind of racket, that of digging up lies. James Cagney, Bette Davis, Alan Jenkins. Dir. Michael Curtiz. 67 mins. Rel. March 17. Rev. March 27.

**Kennel Murder Case.** A drama depicting the unusual solution of an unusual murder. William Powell, Mary Astor, Helen Vinson, Ralph Morgan and Eugene Pallette. Dir. Michael Curtiz. 75 mins. Rel. Oct. 23. 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. 5. Rev. Jan. 2.

**Merry Wives of Reno.** Comedy-farce of the Reno divorce mill in action. Margaret Lindsay, George Kibbee, Glenda Farrell, Hugh Herbert and Frank McHugh. Dir. H. Bruce Humberstone. 64 mins. Rel. May 12.

**Modern Hero.** A. Based on the novel by Louis Bromfield, opening with the first romance of a new life and carrying the hero through tremendous financial battles to a captain of industry. Richard Barthelmess, Jean Muir, Marjorie Rameau, Verree Teasdale. Dir. G. W. Pabst. Rel. April 21.

**Smarty.** Comedy of the wife who wanted to commute between husbands. Joan Blondell, Warren William, Edward E. Horton, Frank McHugh and Claire Dodd. Dir. Robert Florey. 64 mins. Rel. May 26.

**Upperworld.** Drama by Ben Hecht dealing with a millionaire's adventures with a chorus girl. William H. Allen, Victor Jory, Ginger Rogers, Dickie Moore. Dir. Roy Del Ruth. Rel. April 26.

## Miscellaneous Releases

**Ariane.** (A. Iue Ribbon.) British made story of a woman who pretends sophistication to win her love. Elizabeth Bergner, Percy Marmont. Dir. Paul Cairner. 80 mins. Rel. April 15.

**Big Race, The.** (Showmen.) Race track story. Boots Mallory, John Darrow. Dir. Fred Newmeyer. 62 mins. Rev. March 6.

**Ival Lady.** (Goldsmith-Hollywood.) Carnival background for a triple love story. Boots Mallory, Vincent Allen. Dir. Howard Higgin. 67 mins. Rev. Dec. 5.

**Inal at Lar.** (Edgar Wallace mystery story. British made. Rel. Dec. 27.

**Dawn to Dawn.** (Rural story in a foreign setting. 35 mins. Rev. Jan. 8.

**Enlighten Thy Daughter.** (Exploitation.) Warning to parents. Remade from a silent. 75 mins. Rel. Jan. 15. Rev. Feb. 20.

**Film Parade, The.** (State rights.) Old clips and new material assembled by F. Stuart Blackman. 52 mins. Rev. Dec. 27.

**Found Alive.** (Jesse Jones.) Barbed Bedford, Maurice Murphy. Dir. Chas. Hutchinson. Rel. Feb. 10. Rev. April 17.

**Guilty Parents.** (Jas. Dee Kay.) Sex education story. Jean Lacy, Glen Boles. Dir. Jack Townley. 53 mins. Rel. April 10.

**Her Forgetful Sister.** (Mystery.) Society girl marries her chauffeur then weds 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. Helene H. Beryl Mercer. Theo. von Elitz. Dir. Ralph Black. 60 mins. Rev. Nov. 14.

**Ired Wife.** (Pinnacle.) Man hires a bride to get a fortune and falls in love with her. Grete Nissen, Weldon Heyburn. Dir. Geo. Melford. 60 mins. Rev. March 10.

**Love Past Thirty.** (Monarch.) Beauty parlor rejuvenation for a faded actress. Aileen Pringle, Theodor von Elitz, Phyllis Barry. Dir. Vin. Moore. 60 mins. Rev. March 13.

**Moth.** (The Showmen.) Sally McNail astray in New Orleans. Dir. Fred Newmeyer. 64 mins. Rel. Jan. 15. Rev. April 17.

**Marriage of 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. 15.

**Neighbors Wives.** (Syndicate.) Domestic murder problem. Dorothy Mackall, Tom Moore. Dir. Francis Natteford. 55 mins. Rev. Oct. 17.

**Secret Stenographer.** Title tells the story. Lona Lane, Wm. Collier, Jr. Dir. Lew. Brown. Rel. Feb. 10.

**Public Sinners.** (Mayfair.) Chorus girls and a song writer. See Carroll. Ich. 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 Woytack, Gertrude Astor. Dir. Lew. Collins. 60 mins. Rev. Nov. 21.

**Trapeze.** (Protex.) Anna Sten's first. 65 mins. Rel. Feb. 10. Rev. Feb. 20.

**What's Your Racket.** (Showmen.) Familiar gangster frameup. Regis Toomey, Noel Francis. Dir. Fred Gulot. 50 mins. Rel. Jan. 1. Rev. March 6.

**White Face.** (Heiber.) British made crime story from an Edgar Wallace book. 11-British cast. 65 mins. Rev. Dec. 5.

**Wine, Women and Song.** (Charles.) Musical picture. Backstage story. Lilian Tashman, Lew Cody. Dir. Leon D'Ussau. 64 mins. Rev. March 27.

## Foreign Language Films

Because of the slow movement of foreign film this list covers one year of releases.

**Bettelstudent.** (Der.) (General.) Opera. Dir. Viktor Janson. 80 mins. Rel. Oct. 15.

**Blonde Christi.** (Der.) (Bavaria.) Musical. Karin Hardt. 75 mins. Rel. Feb. 15.

**Broken Shoes.** (Russia.) (Amkino.) Child reaction to politics. Anti-Hitler. Dir. Margarita Baskaya. 30 mins. Rel. March 15. Rev. April 2.

**Chalutzim.** (Hebrew.) (Acme.) First talker made in Palestine. Dir. Alexander Fark. 70 mins. Rel. March 15.

**Ciudad de Capri.** (Sgt.) (France.) Drama of marital relations. Antonio Moreno, Catalina Bensa. Dir. Louis King. 70 mins. Rel. Feb. 15.

**Crown of Thorns.** (Bavaria.) (Der.) (Dubbed Eng.). Biblical drama. Dir. Robert Wiene. 70 mins. Rel. March 15.

**Cruz Y La Espada.** (La.) (Spain.) (Fox.) Historical romance. Jose Mojica. Dir. Frank Strayer. 75 mins. Rel. Feb. 15.

**Deux Orphelins.** (Les.) (Fr.) (Blue Ribbon.) Costume melodrama. Yvette Guilbert. Dir. Maurice Tourneur. 90 mins. Rel. Feb. 1. Rev. Feb. 15.

**ream of My People.** (The Jewish.) (Palestine.) Silent travels of Palestine with records by Cantor Rosenblatt. Dir. Jos. Fox. 60 mins. Rel. Feb. 15.

**Gewiss Herr Gran.** (Ger.) (Capital.) Spy drama. Hans Albers. Dir. Gerhard Lamprecht. 70 mins. Rel. Feb. 15.

**ine Stadt Steht Kopf.** (Ger.) (Capital.) Farce. Dir. Gustav Gruendgens. 70 mins. Rel. Jan. 15.

**ines Prinzen Jungs.** (Liebe.) (Ger.) (Ufa.) Romantic comedy. Willy Fritsch. Dir. Arthur Robinson. 80 mins. Rel. March 15.

**En Glad Guld.** (Norwegian.) (Scandinavian.) From Bjornson's novel. Dir. John Brunius. 80 mins. Rel. Nov. 15.

**Enemies of Progress.** (Russia.) (Amkino.) Last of the Czarist general. Dir. Bereznyy. 85 mins. Rel. Jan. 15. Rev. Jan. 15.

**Es Wird Schon Wieder Besser.** (Ger.) (Ufa.) Farce. Dolly Haas. Kurt Geron. 65 mins. Rel. Jan. 1.

**Fantomas (Fr.)** (dubbed English.) (DuWorld.) Murder mystery. Dir. Paul Fejos. 80 mins. Rel. March 15.

**Fin du Monde.** See End of World, Harold Auten.

**Frau Lehman's Tochter.** (Ger.) (General.) Melodrama. Dir. Karl Heinz Wolff. 82 mins. Rel. Oct. 15.

**Frau von der Man Spricht.** (German.) (General.) Madly Christiana. Melodrama. Dir. Josef W. S. 75 mins. Rel. April 15. Rev. May 2.

**Fraulein-Falsch Verbunden.** (Ger.) (Capital.) Musical comedy. Trude Berliner. Dir. E. W. Emo. 70 mins. Rel. Jan. 15.

**Frechdachs.** (Der.) (Ufa.) Romantic comedy. Willy Horn. Dir. Carl Boese. 75 mins. Rel. Jan. 1.

**Freischuetz.** (La.) (Fr.) (Fr.) See Les Deux Orphelins.

**Gaiavarellum.** (Die.) (Ger.) (General.) Mystery comedy with music. Max Adalbert. Dir. Friedrich Zeinik. 87 mins. Rel. Dec. 1.

**Gefahren Der Liebe.** (German.) (Madison.) Sex drama. Tony Van Byck. Dir. Eugen Thiele. 65 mins. Rel. May 1. Rev. May 2.

**Girls in Uniform.** (dubbed English.) (Ger.) (Filmchoc.) Dorothea Wieck and Hertha. 70 mins. Rel. March 15. Rev. April 15.

**Glueckszylinder.** (Der.) (Capital.) Boarding house romance. Felix Bressart, Charlotte Anders. Dir. Rudolf Bernauer. 75 mins. Rel. March 1.

**Grosse Attraction.** (Die.) (Bavaria.) (Ger.) Drama in 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.

**Hellscher.** (Der.) (General.) Farce. Max Adalbert. Dir. Eugen Thiele. Rel. Sept. 1.

**Heute Nacht Eventuell.** (Ger.) (General.) Musical comedy. Ir. T. W. Emo. 80 mins. Rel. July 1.

**Hochtourist.** (Der.) (Ger.) (Ufa.) Romantic comedy in Alpa. Otto Wallburg. Dir. Alfred Zeisler. 70 mins. Rel. Jan. 15.

**Hollywood.** (Der.) (General.) (Sp.) (DuWorld.) Romantic comedy. George Crane. 75 mins. Rel. April 15.

**Horizon.** (Russia.) (Amkino.) Jewish search for home. Lev Kuleshov. 35 mins. Rel. May 10. Rev. May 15.

**Ich Glaub Nie Mehr an Eine Frau.** (Bavaria.) (Ufa.) Life of a sailor. Richard Tauber. Dir. E. Reichmann. 80 mins. Rel. Oct. 24.

**Island of Doom.** (Russia.) (Amkino.) Two men and a woman on a desert life. Dir. Timonshenko. 90 mins. Rel. July 15. Rev. July 15.

**July 14.** (Protex.) (French.) Sentiment to music. Annabella. Ir. Rene Clair. 75 mins. Rel. Oct. 15. Rev. Oct. 24.

**Lachende Erben.** (Ger.) (Ufa.) Max Adalbert. Dir. Max Ophuels. 75 mins. Rel. Nov. 15.

**Laubekleone.** (Ger.) (General.) Farce. Dir. Max Obal. 80 mins. Rel. May 15. Rev. June 6.

**Laughter Through Tears.** (Yiddish.) (Worldkino.) From a Sholem Aleichem play. Dir. Leo Mittler. 75 mins. Rel. Nov. 15. Rev. Nov. 21.

**Lockende Ziel.** (Das.) (Bavaria.) Musical. Richard Tauber. Dir. Reichmann. 85 mins. Rel. June 15. Rev. June 20.

**Liebe Was Verstanden Sein.** (Ger.) (Ufa.) Comedy drama with music. Dir. Hans Steinhoff. Rel. March 15.

**Liebling.** (General.) (Ufa.) Stolz musical. Willy Forst. Dir. Geza von Bolvary. 75 mins. Rel. June 1. Rev. June 15.

**Luegen auf Ruegen.** (Ger.) (General.) Farce. Otto Wallburg. Dir. Viktor Jansen. 80 mins. Rel. Dec. 15.

**Lustring Musikanten.** (Die.) (General.) (Ger.) Musical farce. Camilla Spira. Dir. Max Obal. 80 mins. Rel. May 20.

**Meisterdetektiv.** (Der.) (Ger.) (Ufa.) Mystery satire. Weiss Ferdi. Dir. Frank Seitz. 75 mins. Rel. Feb. 1.

**Melo.** See Harold Auten.

**Melodia Prohibida.** (Sp.) (Fox.) Musical fantasy. Jose Mojica. Frank Strayer. 70 mins. Rel. March 15.

**Milady.** (General.) (French.) Sequel to Three Musketeers. Dir. Henri Diamant-Berger. 120 mins. Rel. Sept. 1. Rev. Sept. 12.

**Mirage de Paris.** See Harold Auten.

**Mile, Nitouche.** (French.) (Protex.) Charming love story. Ral. Chas. David. 90 mins. Rel. Nov. 15.

**Moj Wujasek.** (Ameryk.) (Polish.) (Capital.) Musical comedy. Ins. Rel. Oct. 15.

**Morgenrot.** (German.) (Protex.) Submarine warfare's cruelty. Dir. Gustav Uocky. 80 mins. Rel. May 15. Rev. May 23.

**Mutter Der Kompanie.** (Die.) (Ger.) (Bavaria.) Military farce. Weiss-Ferdi. 75 mins. Rel. March 15.

**Noe Listopadova.** (Polish.) (Capital.) Historical romance. Dir. J. Warnecki. 95 mins. Rel. May 1. Rev. May 2.

**Patriote.** (The.) (Russia.) (Amkino.) Dir. B. Barnett. 80 mins. Rel. Sept. 15.

**Pettererson & Bende.** (Swedish.) (Scandinavian.) Comedy-drama with music. Dir. Carl Axel Henner. 80 mins. Rel. Feb. 15.

**Poll de Carotte.** See Harold Auten.

**Quick, Koenig der Clowns.** (Ufa.) (Ger.) Comedy. Lillian Harvey, Hans Albers. Dir. Robert Siodmak. 80 mins. Rel. Dec. 1.

**Roster de Mme. Husson.** See He, First Division.

**Saison in Kalro.** (German.) (Ufa.) Musical comedy. Renate Mueller. Willy Salsan. 75 mins. Rel. Dec. 15. Rev. Dec. 15.

**Sang d'un Poete.** (Fr.) (Rico.) Jean Cocteau's idea of modern films. 60 mins. Rel. Nov. 1. Rev. Nov. 15.

**Schicksal der Renate Langen.** (Ger.) (General.) Domestic drama. Mady Christiana. Dir. Leo Mittler. 75 mins. Rel. Oct. 15.

**Schutzengel.** (Der.) (Bavaria.) Max Adalbert, Greti Thelmer. Ir. Franz Seitz. 90 mins. Rel. April 15. Rev. May 9.

**Simple Tailor.** (Russia.) (Amkino.) Drama of Jewish life. Silent with sound track. Dir. V. Vilner. 70 mins. Rel. Feb. 15.

**Sobre Las Cae.** (Max.) (Latin.) Historical romance. Dir. Ramon Peon. 70 mins. Rel. March 15.

**Serment.** (Le.) (Fr.) (Protex.) Heavy drama of love. Abel Gance. 90 mins. Rel. March 1. Rev. March 20.

**Sohn Der Weissen Berge.** (Capital.) (Ger.) Alpine drama. Luis Trenker. 75 mins. Rel. March 15. Rev. Oct. 15.

**Sombra de Torches.** (Sp.) (Col.) Life of the Mexican bandit chief. Dir. M. C. Torro. 70 mins. Rel. March 1.

**Spy, The.** (Polish.) (Capital.) Drama. 80 mins. Rel. March 1.

**Storch Hat Uns Getraut.** (Der.) (General.) Lil Dagover. Ir. Herman Kosteritz. 80 mins. Rel. Nov. 15.

**Tannenberg.** (Ger.) (European.) Military drama. Hans Stuwe. Dir. Heinz Paul. 85 mins. Rel. March 15.

**Tausend Ihr Eine Nacht.** (Ger.) (Capital.) Trude Berliner. Dir. Max Teuchter. 70 mins. Rel. Feb. 1.

**Teuchter Der Elemente.** (Die.) (Ger.) (General.) Military musical. Anny Ondra. Dir. Karl Lamac. 70 mins. Rel. April 1.

**Tod Uber Shanghai.** (Ger.) (DuWorld.) Mystery play of Americans in Japan. Dir. Leo Mittler. 75 mins. Rel. Dec. 15. Rev. Dec. 15.

**Trenck.** (Ger.) (General.) Military drama. Dorothea Wieck. Dir. Hans Paul and Ernst Neubach. 80 mins. Rel. April 1.

**Traum von Schonbrunn.** (Ger.) (General.) Musical. Martha Eggerth. Ir. Johannes Meyer. 85 mins. Rel. May 15. Rev. June 6.

**Und ein Leuchter.** (Ger.) (General.) Musical romance. Wolf Albach-Retty. Dir. Heinz Hill. 80 mins. Rel. Jan. 15.

**Vi Som Gar Kokavagen.** (Swedish.) (Scandinavian.) Musical. Rel. April 15.

**Volga Volga.** (Fr.) (dubbed English.) (Kinematrade.) Adventure of a Cossack. Robin Hood. 70 mins. Rel. Dec. 15. Rev. Dec. 23.

**Wandering Jew.** (Jewish.) (Yiddish.) Parrot at Hitler regime. Ben W. Sag. 70 mins. Rel. Oct. 15. Rev. Oct. 24.

**Wie Sag Ich Meinen Mann?** (Ger.) (Ufa.) Farce. Renate Mueller. Dir. Reinhold Schunzel. 75 mins. Rel. Nov. 15.

**Wien.** (Die.) (Liebe.) (Ufa.) (Ger.) Comedy with music. Renate Mueller. Dir. Frank Wenzler. 80 mins. Rel. Nov. 1.

**Yidische Tochter.** (Yiddish.) (Quentzly.) Old-fashioned Yiddish drama. Yiddish Art and Vinta Troupes. 75 mins. Rev. May 23.

**Yiskor.** (Yiddish.) (Gloria.) Revamp of silent. Maurice Schwartz. Dir. Sidney Goldin and George Rolland. 80 mins. Rel. May 15. Rev. June 2.

**Zwei Gute Kameraden.** (Ger.) (General.) Military musical. Fritz Kampers. Dir. Max Obal. 75 mins. Rel. Nov. 15.

Acme, 56 East 14 St.  
Amkino, 723 Seventh Ave.  
Bavaria, 630 Ninth Ave.  
Blue Ribbon Picts., 154 W. 55th.  
Capital Film, 630 Ninth Ave.  
DuWorld Films, 723 Seventh Ave.  
Embassy Picts., 723 Seventh Ave.  
European Film, 154 West 55th.  
Filmchoc, 508 Madison Ave.  
Forenco, 630 Broadway.  
Garrison Films, 723 Seventh Ave.

General Foreign Sales, 723 7th Ave.  
Gloria Films, 630 Ninth Ave.  
Jewish American, 630 Ninth Ave.  
Kinematrade, 723 Seventh Ave.  
Madison Picts., 111 West 57th.  
Protex Trading, 42 E. 58th.  
Edward Rial, 65 Fifth Ave.  
Palestine-American Films, 169 2d Ave.  
Quality Picts., 630 Ninth Ave.  
Scandinavian Films, 220 W. 42d.  
Ufa, 229 Seventh Ave.  
Worldkino, 1501 Broadway.

## IATSE Conv. Reps

Los Angeles, April 23.  
Theatrical Stage Employees local 83-and-Projectionists local 150 have elected delegates to the annual IATSE convention in Louisville, Ky., starting June 4.  
Going for stage hands will be John Riley, bus. agt.; Carl Cooper, Ed Neff and Steve Newman, with Henry Hollinger as alternate.  
Projectionists delegates include M. J. Sands, R. L. Haywood, T. W. Armehtrout, M. Nelson and E. W. Apperson.

## Shorts Bill OK B.O.

San Francisco, April 23.  
A monthly week-end show with one feature and nine short subjects is proving a sure money-puller for Phil Freese at his Redwood theatre, Redwood City, about 25 miles down the peninsula from Frisco.  
Freese sells his 160-minute show for 15c, billing it as a big "screen bill" and shows and declares that business on those week-ends is up approximately one-third over usual grosses. It's so good, in fact, he plans to do such a show twice monthly instead of the present once.

## Frisco Orph Held Up, \$2,900 Taken in Series Of Melodrama Events

San Francisco, April 23.  
Staff of Marco's Orpheum is still a little dizzy after last Sunday night's holdup, when two armed bandits made off with the Sabbath receipts of \$2,900.  
Pair stuck up William B. Wagon, owner of the Orph building, as he entered en route to his penthouse with friends. Then they walked into the main office and held up Joe Frazier, treasurer; Charles Wuar, assistant manager, and Tom Cohen, UA rep.

Just then that moment an armed cop arrived to escort theatre treasurer to the day and night bank. Bad men got the law first and took his gun away. The officer's partner, sitting outside the theatre in a radio patrol car, was unaware of any untoward happenings until his own radio ordered him to rush to the Orpheum, where a holdup was in progress.

Next day a mailman found the officer's gun and the money sacks in a downtown mail box.

## Studio Placements

Hollywood, April 23.  
Lionel Belmondo, 'Dragon Murder Case', WB.  
Rafale Harlowe, 'Always Honest', RKO.  
Alice Faye, Nick Foran, 'Learned About Women', Fox.  
Ralph Morgan, 'Afterwards', RKO.  
Lawrence Eyre, 'Naughty Marietta', MG.  
Helen Vinson, Henry Kolker, 'Sour Grapes', RKO.  
George Humbert, 'Vergie Wintners', RKO.  
Reginald Owens, 'Hat', RKO.  
Minnna Gombel, 'Merry Widow', MG.  
Henrietta Crozman, 'She Was a Lady', Fox.  
Rosa Gordon, Gertrude Bennett, William Holmdas, 'Many Happy Returns', Par.  
Alan Mowbray, 'I Married an Actress', Par.  
Billy Dooley, Harry Seymour, Marie Wells, 'Technicolor short', WB.  
Lillian Devine, 'Called Love', Ufa.  
Allne MacMahon, Guy Kibbee, 'Big Hearted Herbert', WB.  
Leo White, Selma Jackson, 'Love, Sailor', WB.  
Mary Carr, 'One Night of Loy', Col.  
Garry Gray, 'Here Comes the Groom', Par.  
Henry Armetta, 'Kiss and Make Up', Par.  
Edna Charters, 'Caravan', Fox.  
Ed Thomas, 'Thank You Stars', Par.  
Helena Phillips, Phillips Smalley, Hazel Hayes, 'Kiss and Make Up', Par.  
Richard Carle, 'Way', Par.  
Edna Furness, 'picture', RKO.  
Jean Parker, 'picture', Fox.  
John Halliday, 'Housewife', WB.  
Belle Gabor, 'Caravan', Fox.  
Ben Grauman, Kohn, scripting 'Millionaire Dollar Ransom', Ufa.  
Al Boasberg, gagging 'Rear Car', MG.  
Neville Clark, Vernon Downing, Matthew Smith, Robert Carlton, Allan Conrad, Peter Hobbes, 'Barrett's of Wimpole Street', MG.  
Clay Clement, Claudette Kay, Creighton Hale, Tommy Jackson, Huey White, Walter Long, Charles Williams, 'The Great Dictator', Ufa.  
Kay Francis, 'A Lost Lady', WB.  
Zelda Sears, Eve Green, adaptation 'My Brother's Wife', MG.  
Arthur Greville, 'The Ex-cavally the Governor', Chadwick.

## Contracts

Louise Hirsch pacted at Metro, with assignment opened up.  
Laird Doyle given a contract by Warners. Had been writing on a weekly basis.

## TITLE CHANGES

Hollywood, April 23.  
Universal has changed the handle of Max Marcin's 'Humburg' to 'Dance to Women'.  
Such Women Are Dangerous now 'Too Many Women', Fox.  
Jesse Lasky's 'Red Heads on Parade' to 'Red Heads'.

## STORY BUYS

Frank Wed and Ferdinand Reyher have sold their yarn 'Lady With a Badge' to Warners as a possibility for Kay Francis.  
Fred West-end, mag yarn by Frederick Hazlitt rennan, Warners.



# RADIO-MUSIC DEAL SNAGS

## CBS Armstrong Platters Rejected By NBC Owned-Operated Stations

Chicago, April 23.  
Another facet of the NBC policy on radio discs was displayed last week when the network stated it would not accept the Jack Armstrong show discs any NBC owned or operated station. Reason for the rejection is that the Armstrong program, which is sponsored by General Foods for Wheaties, is regularly on the Columbia web.

This is the reverse side of a policy which was demonstrated a fortnight ago when NBC kept J. Walter Thompson agency here from spotting the Dr. West Frank Merrill discs on CBS stations because the show was disked direct from the NBC studios.

Rival representative outfits and stations are trying to make hay out of this NBC stand by stating that the NBC policy is likely to cost the radio industry plenty of coin that it should be able to pocket. Claim is that the NBC rejection of shows in certain towns means that the advertiser will swing back to newspapers to secure coverage in those towns and territories.

On its side NBC feels that its rejection of the CBS shows is justified in that only by such means can the network retain its identity and individuality.

## Karzas Chi Ballrooms Renew with WGN as NBC Slices Own Schnozzle

Chicago, April 23.  
Andrew Karzas has renewed his agreement with WGN for the broadcast tie-up with the two ace ballrooms, Trianon and Aragon. Which was a dig for NBC, which offered network privileges on the broadcasts throughout the country with the exception of Chicago. However, NBC took the stand that they wanted their own WGNer line to pick up the broadcasts also, which WGN couldn't see and with Karzas agreeing with WGN.

Possibility of a tie-up going through with CBS to plug into these two ace dance spots of the world for a network ride, but with WGN, the indie Chicago Tribune station, continuing to be the local outlet.

## Asst. to. Asst. Gests NBC Treasurer Job

Henry Kittredge Norton, who came to work for the network about four months ago as assistant to the assistant to the executive v.p., has been appointed treasurer of NBC. Designation was made at last Friday's (20) meeting of the NBC board of directors.

Norton replaces Mark Wood in the post. Wood has been doubling as treasurer and assistant to Richard C. Patterson, Jr., the NBC executive v.p. Norton's connection with NBC is his first in radio. He's an authority on foreign political affairs.

## NBC TESTS PARIS

Paris, April 13.  
Regular broadcast service for America expected to be established before the end of the month by Radio Club France-America, which has been conducting tests with National Broadcasting Company.

Mme. Franke Gordon, head of the club, says a cable announced that tests were successful for lectures, and will be continued to see if music gets over satisfactorily.

## GANS' CHI AUDITION

Chicago, April 23.  
Rudolph Gans directing a selected group of musicians in a symphony concert gave an audition at NBC last week.

Two clients interested.

## Catholic Appeal

Albany, April 23.  
Members of all Catholic parishes in Albany diocese have been requested by their clergy to urge the Federal Radio Commission to allot more air time for religious, educational and cultural programs. This is in response to a pastoral letter from Bishop Edmund F. Gibbons.

Appeal follows quickly the Catholic campaign against sexy films.

## WLW 500,000 WATTS MAY 2

Cincinnati, April 23.  
Croesley's WLW will be dedicated May 2 as the world's most powerful station. Official o.k. for the jump from 50,000 to 500,000 watts was received last week from the Federal Radio Commission.

Authority, which was effective at once, empowered WLW to operate during its full day and night schedule over its cleared channel of 700 kilocycles.

John L. Clark, general manager of Croesley Radio Corp., set formal start for power heave back to allow preparations for appropriate blowout in initial entertainment, and it is expected that national, state and municipal officials will be invited to take part in oratorical feature, with NBC chiming in with a special salute from N. Y.

New 500 kw transmitter was constructed under supervision of Joe Chambers, Croesley's tech chief, at a cost of \$600,000, and it required five years to design and set up. Test broadcasts with the increased juice have been conducted in recent months during the early morning hours with call letters WXKO.

Biggle air churmer likely to be dubbed Croesley's around-the-world station, test programs having been picked up in every English speaking country on the globe.

## LORD & THOMAS GIVE WAX ITS FIRST TUMBLE

Though it rates as among the first agencies to go for radio in a big way, Lord & Thomas is mapping out its initial spurge in the transcription field.

Series, bankrolled by Lavena, is being tested out on WBEM, Chicago. Account has obligated itself for 52 quarter-hour recordings with Hal Kemp's band. Talent bill figures over \$25,000.

Number of stations to take the series will be determined after the results to date on WBEM have been charted.

## Chevy Divvies

Chevrolet will make it a dual web spread as soon as it can get set on a choice half hour spot on CBS.

For a program the motor account will use the same Victor Young combo—it has on—NBC—Sunday nights.

## FROM WAR TO HEARST

San Francisco, April 23.  
From war broadcasting to commercial, spilling in the case of Dean Maddox, added to Hearst's KYA this week as announcer. He just returned from Shanghai, where he was in charge of all radio activities of the Nationalist army.

## MANY TALKS BUT LITTLE PROGRESS

Broadcasters and ASCAP Working Out New Basis for Five-Year Contract—Involves Technical Data

## ASCAP CREDENTIALS

Negotiations between radio and music for a new licensing agreement has struck another snag. Broadcasting's reps at a meeting last week with a coterie from the American Society of Composers, Authors and Publishers took the viewpoint that before the two parties could proceed to work out terms it would first be necessary for the latter to obtain extensions of contract from the ASCAP membership. Contracts between the Society and its members expire Dec. 31, 1935, while the present agreement the performing rights combine has with radio runs out Aug. 31, 1935.

What radio's advocates of a new deal with music ask is that the present contract be torn up and another covenant to run for five years substituted. Under the new contract proposed ASCAP would, in addition to a sustaining fee, collect 5% on the gross time sales not only done by the individual station but by both NBC and Columbia. Under the present system which limits application of the commercial fee to the money taken in directly by the licensed station, the new contract would tap broadcasting's income at its major sources, the national webs. With the individual station getting around 17% of what the network sells the out's time for to an advertiser on a hookup, the Society under the present deal is privileged only to levy the commercial tax percentage on this 17%.

Meeting Stalled  
When the pourparlers between broadcasting and music for a revision of the contract started several months ago the ASCAP board of directors designated the Society's rate committee as its representatives. At last week's get-together music had as its delegation Gene Buck, Nathan Burkan and E. C. Mills. On hand for broadcasting were NBC and CBS's chief counsel and I. D. Levy, treasurer of the National Association of Broadcasters and head of the NAB's copyright committee.

At one of the previous meetings between the air and music interests it was suggested that the negotiations first work out a contract agreeable to both and include in it a clause stipulating that its validity would depend upon the Society obtaining from its members extensions of contract.

Music's licensing agreement with radio as it now stands also restricts it to collecting on the net income of station from time sales. Deduction allowed is for agency and station representative commissions, or a total of 30%.

Under the proposed five-year contract ASCAP would have its revenue from broadcasting increased by at least 60%. Privilege of collecting a tax direct from the millions taken in by CBS and NBC would account for the 60% boost alone.

## Schenck Quits NBC for Chi B-S-H Agency Post

Chicago, April 23.  
Charles Schenck resigns from the local NBC program department to join the Blackett-Sample-Hummert agency here as production man.

Another resignation from the NBC staff last week was Announcer George Watson, replaced by Norman Barry of WBEM. Schenck and Watson were associated on the 'Lights Out' program, NBC Wednesday midnight chiller.

## Cantor Switching to Toothpaste For CBS on Half Hour Programs; Joe Penner to Chase & Sanborn

## Bartender Static

Philadelphia, April 23.  
Dick Shipp, WPEN engineer, solved the mystery of the phantom player heard every day on the noontime broadcast of Meyer Davis' concert trio from the Bellevue-Stratford hostelry.

'Douse that guy with the rhumba shakers,' yelled Shipp over the line to the announcer on the remote.

'There ain't no guy. You're nuts!' came back the word slinger.

But it kept up for several days, and other operators heard the gourds busting in on classic numbers. Shipp, convinced he wasn't hearing things, went into the Bellevue to investigate.

He discovered the mysterious 'musician' was the bartender mixing drinks underneath the balcony where the trio twanged sweet music!

## 80% of Clients On NBC to Stay During Summer

Around 80% of the accounts currently on NBC are under contract to stay through the summer months (June, July, August). Ituation is the best that has prevailed for the network, as viewed from a late April date, is its history.

In the summer of 1933 the total number of accounts that stuck through the summer were less than 40% of those on the web's books for the last week in April, while the warm stretch the year before showed a sponsor tally that was around 50% under the commercial setup for April, 1932.

## France Mortified When King of Siam Can't Penetrate the Static

Paris, April 13.  
King and Queen of Siam, visiting here, bought a radio set after calling on President Lehuin and took it home to play it, giving up an evening at the theatre which they had planned.

Static was so bad the royal couple could get nothing and had to give up and go to bed. Story has reached official channels, and is expected to hasten application of the law requiring use of static silencers on all electric motors in Paris so as to give listeners a break.

## HEDGES HEIR UNNAMED

Pittsburgh, April 23.  
No successor to William Hedges has yet been named at KDKA, and Fran Conrad, assistant manager, is in temporary charge of the station. Rumored to succeed Hedges are Conrad, Jack Gihon, production manager, and Roy Hasenbarg, commercial manager. The latter two were brought to Pittsburgh from Chicago by Hedges.

Hedges, incidentally, is the second Pittsburgh station manager to move up within a month, Jesse L. Kaufman, WCAE, having recently been elevated to an executive post with the Hearst Radio Service.

Eddie Cantor has signed a 26-week contract with Lehn & Fink for a Sunday night half-hour CBS starting this February. Program will carry the Pebecco toothpaste tag and be spotted at 8 p.m. EST, making it opposition to the Chase & Sanborn show. Cantor's contract with the coffee brand has eight weeks to go. These will be played out in the fall of this year.

Deal Cantor closed through the Lehn & Mitchell agency last week stipulates that he do 13 weeks in the spring of 1935 and the balance in the fall of the same year. His contracts give him the first and last word on selection of script material, cast and the band for the program. Cantor will make the first night-time cross-country show supported by Lehn & Fink. Weekly half-hour stanza it has on the air now is limited to a three-way hookup consisting of WOR, Newark; WGN, Chicago, and WLW, Cincinnati.

Although Cantor is not slated to start until February, Lehn & Fink may debut the Pebecco name on CBS several weeks before then, using another name or name combination for the interim. Bankrolling of the Columbia half-hour will not affect the 'Hall of Fame' session which the same drug and cosmetic manufacturers have currently on NBC Sunday nights. Latter program will be used to plug Lysol and Hind's Honey and Almond Cream.

Cantor, who has been on the Chase & Sanborn program for three years, held first place for two consecutive seasons on the Croesley reports. It is Standard Brands' intention to switch Joe Penner to the Chase & Sanborn spot following Cantor's departure.

## PRESS CLAMP N.G. AT WTAM

Cleveland, April 23.

NBC's efficiency methods in Radio City just won't go over here. W. W. Smith, manager of WTAM, tried to get by issuing an edict forbidding radio cricks to talk to actors in studios unless they were accompanied by p.a.

Ukase lasted only one week. Critics kidded rule and manager; also succeeded in getting news without being bothered by p.a., so Smith finally gave in by returning to an open-house policy.

## CHEESE CO. WILL AIR BAER-CARNERA FIGHT

Kraft-Plenix will broadcast the round by round proceedings of the Baer-Carnera fight in Madison Square Garden's Queensboro stadium night of June 14. Understood that the cheese and mayonnaise packer obtained the air rights to the bout for \$15,000.

Account will have the cast of its regular Thursday night program stand by in the studio ready to go on in the event of an early knockout. Sponsor tieup means that the championship set-to will be so timed as to start close to 10 o'clock. Kraft has covered itself on the possibility of the fatcuffs running over its regular 10 to 11 o'clock niche. Arrangements have been made with NBC for the commercial to carry on from the ring to the finish. Kraft's regular hookup of 44 stations may be increased for the event.

## Air Line News

By Nellie Revell

First hard liquor account to go on a network will be Seagram's Distillery, Canadian outfit, starting this Friday on a 22-station hookup with WOR as the New York hub. Program also may mean, as often thought, the eventual framing of a new network with WOR as the local station. Talent will consist of a symphony orchestra, chorus of 16 male voices and four guest stars weekly.

### Century . . . In Radi

Century Play Co. which has limited itself to legit and pictures, is entering radio, but not solely for the sale of scripts. Play agency has organized a radio production department under the direction of Maurice Barrett and auditioned its first show, 'Experience', by George Hobart, yesterday (Monday) with a cast including Pedro de Cordoba, Elisha Cook, Jr. and Elizabeth Rague. Frederick Clayton is handling the selling end.

### Artists Pay For NBC Publicity

NBC is getting a new sales 'promotion' campaign under way. New brochures of artists are being prepared and will be distributed to all agencies, advertisers now on the air and potential advertisers. Plan is under supervision of Mrs. Ethel B. Albert. Acts are charged for the preparation of the brochure.

### Telephone Booth Art

Considerable activity lately in the interior decoration field at NBC. Booths on the second floor have just been equipped with mirrors on the walls, since most everyone going in the booths used pencils to decorate the walls and as result the walls were badly marked up. Also on the second floor one of the waiting rooms is being rebuilt for office space.

### Short Shots

Shortest series on the air will be the Rexall Drug campaign on WOR signed for five days beginning May 1 and ending May 5. . . . Frances Lee Barton of the General Post program is going to be on the Showboat, Jr. program. . . . Compinsky Trio, chamber music ensemble, return to CBS for a new series of recitals starting April 23. . . . Paul Whiteman, who left for Denver to be with his ailing mother last Friday (20), will take his band on a Loew tour for six weeks before opening at the Biltmore early in June. . . . Ford Frick, who was signed as announcer for the Ponselle WABC series but was unable to start on account of a throat infection, has recovered and took over the announcing assignment last night. . . . Maury H. B. Paul, society editor under the pseudonym of Cholly Knickerbocker, starts a new series of weekly broadcasts over WABC beginning April 24. Freddie Martin's orchestra will preside instead of Don Bestor's as originally announced. . . . Mary Courtland has been signed by Ludden's coughdrop manufacturers for an NBC commercial starting this fall. . . . Morrie Neuman, WLW, Cincinnati, baritone, in New York looking around. . . . The Old Gold program with Ted Florigo leaves Columbia after the May 2 broadcast. Sponsor will return this fall.

### Just Talk

Both Mrs. Seth Parker and Seth Parker, working together, auditioned for Montgomery Ward last week at NBC, plan being to have Mrs. Parker give four weekly broadcasts from New York and Parker from his ship by short wave each Friday. . . . Gertrude Nissen opens at the Brooklyn Paramount May 4 and is booked for the New York Paramount week after. . . . Norman Sweetser, NBC production man, will travel around with Babe Ruth for his commercial. A substitute actor will be on hand should the ball player be unable to make it. . . . T. Roy Barnes is in from the coast and is auditioning around. . . . Joe Penner leaves the air for two months July 29. He may make pictures during the summer. . . . NBC now has an elevator especially roped off for clients' use only. . . . Jack Arthur, who recently signed for two NBC commercials, has added two WOR sustaining periods to his schedule on Mondays and Thursdays. . . . Irwin Talbot has obtained a leave of absence from NBC and left for the coast to go with Paramount as musical director. . . . Paul Douglas, CBS announcer, had laryngitis last week. . . . Jimmy Langford, Frances' kid brother, is now with Romm, Meyers, Bestry and Scheuing. . . . Mike Saphier, brother of Jimmy, does all the art work for the CBS concert bureau. . . . Leaders and Melody Girls going off Colgate's NBC commercial, being succeeded by the Songbirds, who made their air debut on the Rudy Vallee show, have been a team less than a year. They used to be in rival acts, Healy and Cross and Rome and Dunn. . . . Frank Singer, NBC announcer, who was for two years the 'Colonel Goodbody' on the A & P program, has auditioned a news commentating program for Ruthrauff and Ryan. . . . Phil Rubinoff, brother of Dave, is traveling ahead of the Rubinoff band to beat up a good reception on the coast. . . . CBS artists' bureau will book the bands into the Steel Pier, Atlantic City, this summer. . . . Howard Phillips, singer, was a ticket broker before radio. . . . Don McLoughlin, of the Columbia artist service, was a landscape gardener and teacher. . . . Jack Turner, NBC Chicago artist, is in town. . . . George Burns and Gracie Allen return from Hollywood May 5. . . . Phillip Morris cigarettes has given Phil Dey his fourth renewal, effective May 27, until September, when the singer will round out a year for this sponsor. . . . Louise Homer Stires auditioned for NBC. . . . Bernice Roth and Ann Brown, latter formerly with NBC, now in the WOR copyright department. . . . Edith Murray starts a new sustaining series at NBC April 29. . . . Walter Tetley has been engaged for the Borrah Minevitch show. . . . Columbia has signed Loretta Lee, George Hall's soloist, for regular sustaining programs in addition to her singing from the Hotel Taft several times weekly.

### Scrambled Notes

Pancho and his orchestra open for the summer at the Westchester Country Club at Rye May 19. . . . Lionel Stander of the Fred Allen company, moves to Connecticut this week for the summer. . . . Beatrice Fairfax of the air is Illian Laury, formerly the Beatrice Fairfax of the Evening Journal. . . . Cross and Dunn, who made their air debut on the Rudy Vallee show, have been a team less than a year. They used to be in rival acts, Healy and Cross and Rome and Dunn. . . . Frank Singer, NBC announcer, who was for two years the 'Colonel Goodbody' on the A & P program, has auditioned a news commentating program for Ruthrauff and Ryan. . . . Phil Rubinoff, brother of Dave, is traveling ahead of the Rubinoff band to beat up a good reception on the coast. . . . CBS artists' bureau will book the bands into the Steel Pier, Atlantic City, this summer. . . . Howard Phillips, singer, was a ticket broker before radio. . . . Don McLoughlin, of the Columbia artist service, was a landscape gardener and teacher. . . . Jack Turner, NBC Chicago artist, is in town. . . . George Burns and Gracie Allen return from Hollywood May 5. . . . Phillip Morris cigarettes has given Phil Dey his fourth renewal, effective May 27, until September, when the singer will round out a year for this sponsor. . . . Louise Homer Stires auditioned for NBC. . . . Bernice Roth and Ann Brown, latter formerly with NBC, now in the WOR copyright department. . . . Edith Murray starts a new sustaining series at NBC April 29. . . . Walter Tetley has been engaged for the Borrah Minevitch show. . . . Columbia has signed Loretta Lee, George Hall's soloist, for regular sustaining programs in addition to her singing from the Hotel Taft several times weekly.

### Stand By

Donald Novis is planning to visit his dad in England this summer. . . . Al Zugsmith of the CBS band department is the owner of a weekly newspaper, Atlantic City World. . . . Louis Reid, WOR program director, is back from his South American vacation, after paying \$150 for a ham sandwich in a hotel in Venezuela. . . . Spanton radio show with Dick Himber, Joey Nash and the Scampans ends April 29, returning in the fall. . . . Leith Stevens' orchestra, a choir, Barbara Maurel, Evan Evans and Mary McCoy are lined up for a new CBS commercial. . . . Rogers International Silver Co. through Benton and Bowles, auditioned a show at CBS, talent including Johnny Green and his orchestra, Fray and Bragotti, Roy Atwell and a dramatic cast including Bill Adams. . . . Pontiac goes on WOR for five weeks shortly, taking five minute announcements. . . . Wednesday last was gift day for the Sal Hepatica trouper, principals receiving samples of all eight Bristol and Meyers products, but the musicians and ensemble only got Ipana and Sal Hepatica. . . . Maudie Tucker, 'Lady Next Door', is having a reunion on April 29 program of all the kids she has introduced to radio, many of them now being off the air.

## Behind the Scenes

Chicago, April 23.

Local station with a beer account has a bit of Mike business in which the cork of the beer bottle is popped and the brew poured into a glass for listener education.

On one show last week station couldn't dig up a bottle of the beer it was plugging and had to use a rival beer for the pouring ritual.

## Script Supervisor in N.Y. NBC Following Click of Chi System

Chicago, April 23.

After one month of a continuity supervision department under Sen Kanev it appears that NBC will stretch the idea to New York, the scheme having worked out so successfully here. It has resulted in a sharp decrease in complaining, yelping letters from angered listeners and has resulted in a better feeling among rival companies and agencies.

All scripts and continuity clear through Kanev's desk where all objectionable matter is blue-pencilled. Not only are off-color gags and situations eliminated, but lines which might offend some race or city. Also eliminated are direct slams at rival products and slurs on competing manufacturers.

## FATHER JOHN SIGNS, BUT NBC CAN SHIFT

Carleton and Hovey Co., mixer of Father John's cough medicine, has signed contract for a return to NBC this October with the 'Gems of Melody' stanza. It will again be quarter hour Sunday nights, starting Oct. 14, and Wednesday nights, effective the 17th.

Hookup calls for 22 stations on the red (WEAF) Sunday and 20 on the blue (WJZ) Wednesday. Network is privileged to shift the selected spots if it gets other customers for them by Aug. 15.

## KNX JOINS WGN AS 50,000-WATT INDIE

Hollywood, April 23. Federal Radio Commission has allowed the KNX petition to step the station's power up to 50,000 watts beginning April 27. It was 25,000.

This makes KNX the fourth station in the west with 50,000 watts. Others are KPO, San Francisco; KFI, Los Angeles, and KSL, Salt Lake City.

KNX and WGN, Chicago, are the only two indie stations with this power rating.

## WBAL Full Time

Baltimore, April 23. WBAL, 10,000-watter, gets full ether time starting April 29. Permission was received from Federal Radio Commission after several years of petitioning. At same time WTRC, Hartford, which has been sharing wave-length and time with WBAL, gets a full-time status.

Baltimore transmitter will continue to operate on 1,060 kilocycles, sharing that wave-length with KTHS, Hot Springs, Ark.

Local broadcaster will be on air from morning to 9 p.m. daily, whence it will synchronize with WJZ out of New York. Till now station had been empowered only on alternatively daylight and evening shifts.

## Hoekstra KMOX P.A.

St. Louis, April 23. Jerry Hoekstra takes over the job as publicity director for KMOX, Columbia station here, replacing Nancy Frazer.

Hoekstra comes in from the performing end of the biz, having formerly been theatre and radio baritone. For some 12 months was on WOR in Newark. Besides his p.a. work he will double to the mike.

## Inside Stuff—Radio

Suburban Los Angeles papers have joined the metropolitan dailies in their banning of mention of KNX programs from the daily logs.

First of the smaller papers to strike back at KNX for its independence on news broadcasting is the Glendale News-Press.

First official announcement made by Philadelphia Westinghouse this week concerning KYW's move from Chicago. Transmitter excavations are already under way, with the likelihood that KYW will be in operation by October. Building designed in Colonial style will be situated in Whitemarsh, Pa., just outside of Philly. Nothing definite to date on position of studios.

Westinghouse engineers have been in Philly locality for past two months, working quietly with no ballyhoo. Understand that property purchased in suburb was a coup, without residents even knowing anything about the transaction.

Rumors around Philadelphia that KYW will be under WCAU control through Leon and I. D. Levy. Persistent reports are that Levys were able to keep KYW out for three years, but suddenly dropped litigation. Story is that a deal was made. Levys deny all rumors.

First managership change at KOA, Denver, since the opening by General Electric in 1924 was made last week when Freeman H. Talbot resigned and was succeeded by A. Nelson, formerly WIBO manager. Niles Trammell, Chicago NBC vice-president, made the change while in Denver the past week. Talbot will go on a three month leave of absence and will then be attached to the Chicago offices of NBC.

New transmitter of 50,000 watts, now receiving machinery, will be ready for use, probably by June 1. The station will have a single tower, nearly 500 feet tall, equal in height, to a 45-story building.

O. Thompson Griffith, George F. Issell and Fred Rogers, associated with Station WGLC, Hudson Falls, were examined by Referee F. Andrew Hall at a proceeding to ascertain whether Ralph Wakeman has grounds for an action arising from difficulties over the sale of commercial time on WGLC.

Witnesses were questioned generally in regard to an alleged contract between the station and R. H. Moss & Co., for the sale of advertising and as to statements made by a representative of WGLC to newspapers in connection with the alleged contract at the time Wakeman was arrested. He later was freed in court.

Rip Lasher, Broadway commentator, made his radio debut for Venice over CBS in a condition of nervous amnesia after having had three scripts submitted by Lasher 100% not because it was libelous but because it was 'dynamite'. Second script was also blue pencilled.

Assurances that the third script was okay were upset 40 minutes before broadcast when Lasher found 12 of his choicest news items killed and what remained considerably toned down.

M. H. Aylesworth was principal speaker last week at the annual meeting of the so-called Advisory Council of NBC. This is composed of important citizens who serve on an honorary basis.

Wall Street columnists last week tied up the 10-point spurt taken by Radio Corp. B stock with a report that a commercial television set would soon be announced by RCA. Sources close to television development discount the chatter as baseless and smacking of stuff emanating from an inside pool operation. These authorities assert that RCA has nothing in the way of a television receiving set ready for introduction on the market in the immediate future.

Even if it had a contraption of commercial value the company, they point out, would first have to work out the problem of program transmission, and this would be a matter of many months, if not years. Last television projector that operated in New York was the one that CBS returned to RCA over a year ago.

At the suggestion of the Music Publishers Protective Association station subscribers to the World Broadcasting System's recorded library are now furnished with a printed form to use in the event any of these stencillings find commercial support. Through the system involving the printed form the outlet will bill the account for the music tax, forward the money collected to World Broadcasting and the latter in turn will make the payoff to the MPPA.

For the series in the WBS library the MPPA is charging a flat fee per master of \$5 for each pop tune and \$10 for a restricted number with the understanding that these rates apply only to the use of the recordings for sustaining purposes. An additional fee of 25c per pop composition and 50c for a restricted tune, according to the arrangement between the MPPA and the WBS, is to be paid the music men whenever a record out of the World library is underwritten by a sponsor.

KSTP (St. Paul-Minneapolis), which has an irksome (to the rags) habit of scooping local newspapers with monotonous regularity, beat all news dispensing agencies in the Twin Cities when Foshay and Henley, millionaire promoters convicted of using the mails to defraud, decided to surrender for their Leavenworth stretch.

Scrubbers were cooling their heels in the U. S. marshal's office waiting for a news break when Foshay phoned the marshal that he'd meet him in front of the Foshay Tower, a 32-story Mpls. office building, modeled after the Washington monument and built by Foshay in his promoting heyday.

KSTP man, in on the secret, scrambled over to the meeting place as the only outsider, then hot-footed it to his studio, where he was on the air five minutes later. Broadcast was first word to the world and a real surprise to the Twin Cities' various city eds. Rags didn't come out with the news till the following a. m.

Ford-Waring Pennsylvanians show eschews the guest stars, becoming a straight all-Waring program again for the balance of the year. Some 10 weeks of guest stars augmenting the Waringites prompted the Ford sales to forget about that idea. The Sunday night session with daylight saving time moves back to 9:30 p. m.

While they were trying to locate Harry Richman, to sign a contract for that commercial, he was off the Florida coast on his boat with George Engels, of NBC. Frantic telegrams telling Richman to come to New York furrowed the Richman brow and had him asking Engels for advice. To which Engels kept replying, 'Don't be a chump. Leave all this to go home and broadcast? You're crazy.'

Engels was back in New York before he found out that the program wanting Richman had NBC intentions.

Columbia Artists' Bureau obtained last week from Supreme Court Justice Levy an order permitting it to serve the operators of the Lone Owl roadhouse, Almond, N. Y., with a complaint that didn't contain the defendants' true names. Network is suing to collect \$185 on a note covering the installation of a wire into the spot.

Operators of the roadhouse, as CBS subsequently learned, are Aston, Paul and Lena Fisher. They let the motion go by default.

# SPONSOR SURVEY SUMMARY

## Program Sponsor Identification

### (FINAL SUMMARY)

COMBINED FIGURES OF INDIVIDUAL CITY SURVEYS MADE IN HARTFORD, PROVIDENCE, PHILADELPHIA, INDIANAPOLIS, DES MOINES, FORT WAYNE, CANTON, BURLINGTON, VERMONT, ALBANY, BIRMINGHAM, CHARLOTTE AND MINNEAPOLIS.

Sponsor Correctly Named	Sponsor Wrongly Named	Sponsor Not Known	Pct.
Amos 'n' Andy	947	162	.840
Eddie Cantor	904	13	.984
Maxwell Show Boat	891	5	.994
Ed Wynn	861	40	.954
Rudy Vallee	787	50	.938
Myrt and Marge	676	370	.645
Wayne King Orchestra	601	511	.543
Boake Carter	378		.501
'Rise of Goldbergs'	470		.463
Jack Benny	462		.432
Burns and Allen	431		.432
Metropolitan Opera	431		.431
Joe Penner	351		.338
Will Rogers	378		.336
'March of Time'	309	479	.331
Jessica Dragonette	372	715	.330
Clara, Lu and Em	336	613	.323
Phil Whiteman	333	729	.297
Paul Baker	248	596	.280
Harry Horlick	229	701	.250
Edgar A.	148	11	.434
Easy Aces	160	36	.493
Casa Loma Orchestra	181	33	.665
Olsen and Johnson	208	50	.801

## VARIETY'S CHECK ON 13 CITIES

Fans Don't Know Backers of Programs Any Too Well—Final Total on Questionnaires

### AD AGENCIES' SLANT

VARIETY's sponsor identification survey is summarized herewith. Grand totals are based on answers received and tabulated by VARIETY from 13 American cities east of Des Moines. Individual city surveys have been published weekly for the past three months.

What does it prove or tend to prove? Conclusively or completely, nothing is proved. At its best the survey is worth submission as provocative illumination on a question that needs increasingly to be looked into.

The question is, in VARIETY's vocabulary, radio showmanship. Some radio men may still prefer to sidestep that word 'showmanship' in which case they may use, if they can so discover, a fitting synonym. VARIETY projected and carried through this survey on the proposition, 'Do fans know sponsors?'

It seems that they don't know them. At least, not very well. Answers to the questionnaire which listed 25 well-known radio programs or headlines reveal that the public can identify only a few sponsors with anything like a consistent average.

Pepsoned leads. More listeners know the bankrollers of Amos 'n' Andy than any other sponsor on the list. Eddie Cantor's home, Chase & Sanborn, is quite familiar, while Ed Wynn, Rudy Vallee, Wayne King and Myrt and Marge are coupled with the products they represent in a reasonably good memory ratio. Yet it is apparent that most of the sponsors are but vaguely known to the people who listen to their programs.

### 50% is Okay

In many advertising agencies anything above 50% on product identification is deemed pretty good. Least flattering from one way of figuring is the showing of Maxwell Show Boat. This question contained its own answer. It was purposely included as an 'easy one.'

Metropolitan Opera rating is remarkable in view of the program's newness, its afternoon niche, and the fact that Lucky Strike kept the commercial copy down to a minimum.

In view of a switch of sponsorship from Canada Dry to Chevrolet (now General Tire) the percentage score of Jack Benny is good.

After five years on the same program, Cities Service, it would seem that the product behind Jessica Dragonette should have copied a better rating. Although not one of the big money headlines, Miss Dragonette has been inundated with publicity.

Possibly bearing out the showmanship thought most vividly is Boake Carter's nifty rating. He is in charge of the commercial end for Philco and artfully incorporates the product into the body of his program.

### Texaco's Tie-Ups

Eddie Cantor has been an on and offer but is correctly tagged most of the time. Ed Wynn has been aided by Texaco's supplementary fill pages in the dailies and national weeklies and the general combination of his personality with the Fire Chief trademark.

Considering the shift of sponsorship and the institutional tact of Remington-Rand the 'March of Time' side-up isn't deemed disappointing. Wayne King has been three years with the same sponsor, Lady Esther, and is deemed to be the passion flower of American womanhood. Harry Horlick has

## Anent Showmanship Ratings

VARIETY has received a volume of mail from stations, networks, advertising agencies, and even a couple of sponsors, as the result of the publication in April 3 issue of the 'Local Showmanship Ratings'. These comments on VARIETY range from highly complimentary to highly otherwise.

There seems to be a tendency to confuse VARIETY's purpose which was to attempt to recognize local aggressiveness, ingenuity, program creation, merchandising and all the factors loosely covered under the word 'showmanship'. It was not a circulation or popularity survey.

While filling away most of the rebuttals for future use, VARIETY feels that WWL, New Orleans, and KSL, Salt Lake City, are entitled to a public hearing on points which they raise. Captain A. C. Pritchard, manager of WWL, New Orleans believes VARIETY unfairly described WWL as 'a Catholic station of local character'. This, Captain Pritchard feels, may give some advertisers the impression that WWL is predominantly religious in its programs and character whereas such is not the case. Only an hour and a half of programs on Sundays are of religious nature.

KSL believes VARIETY's comment on that station tended to inject a possible religious prejudice angle. VARIETY had no such intention. KSL is not exclusively a Mormon Church property but is jointly owned by the Mormon hierarchy, the Salt Lake City Tribune, and a number of business men of various denominations.

## Radio Is Part of Show Biz, Bill Schudt Tells WBT Staff

Charlotte, N. C., April 23.

Everything at WBT is to be measured by the yardstick of showmanship from now on, W. A. Schudt, Jr., manager, has announced to his program department.

Showmanship has been the watchword of the station in the past, but now it's a flag nailed high.

'Radio is a form of show business,' the manager told the station staff on his return from New York this week. He had been there studying radio showmanship for ten days. 'Radio can be made successful and attractive to potential audiences by vesting it with all the showmanship possible. The leading stations will be the stations with the finest showmen in charge, and this station must rank with the best of the other 50,000 watters.'

With these ideas in mind—Mr. Schudt is surrounding himself with a program department made up of persons of proven ability to create and present entertainment—or, as he puts it, persons endowed with the spark of showmanship.

## Ferguson Steps Into WINS With Kaufman Blessing

R. L. Ferguson yesterday (Monday) stepped in as managing director of WINS, the Hearst outlet. He succeeded Bradley Kelly, who has held this post since a year ago January. Kelly returns to Kings Features and affiliated syndicate interests as assistant to Joseph V. Connolly.

Ferguson's appointment was made by J. L. Kaufman, general manager of the American Radio News Corp., Hearst's holding company for all his broadcast interests. Ferguson's contact with Radio goes back to its commercial pioneering days. He sold time for WOR, Newark, when that outlet had only two men in its commercial department. Since then he has been on the sales staff of WLW, Cincinnati, and WBC's Chicago division.

## Holt as KFRU Mgr.

St. Louis, April 23.

Bob Holt leaves KMOX this week to become manager of KFRU of Columbia, Mo.

Holt had been associated with KMOX, the Columbia transmitter here, as announcer.

## KIDDING 'HAP' MYERS

Yankee Network Gets Credit for WBEZ's Stunt

Boston, April 23.

WBEZ's recent studio baseball party has been the cause for a great deal of chuckling and the wagging of several heads. Until the program took the air the NBC local was apparently pulling a fast one on the Yankee web. They had the owners and managers of both clubs, the leading players of the Braves and Red Sox and several political dignitaries in the studio for the broadcast. The Yankee net had broadcast the opening game that day, but had planned no elaborate off-diamond program such as this.

During the broadcast 'Rabbit' Maranville, injured second baseman of the Braves, speaking from his hospital bed in St. Petersburg, Fla., said: 'I wish to thank the Yankee Network for bringing my voice to New England, and I also want to thank Fred Hoey for his broadcast of the game today between the Braves and the Red Sox.'

Yankee web had piped Hoey's account of the game to the 'Rabbit's' bedside.

This was after former Mayor Curley had elaborated at great length on the fact that New England was fortunate to hear their baseball games every afternoon. The ex-mayor also had great praise for the Yankee web's Fred Hoey, saying that he was the best baseball announcer in the country.

Next day during his baseball broadcast Fred Hoey read over the air a telegram received from Walter 'Hap' Myers, general manager of WBEZ. Fred acknowledged the telegram, then added: 'By the way, Hap, that was a swell broadcast you folks put on for the Yankee Network last night.'

## WLIT Foxes WCAU

Philadelphia, April 23.

WCAU is 'burned' at local WLIT after the latter outfit sneaked in a remote wire at the Bellevue hotel. WCAU had pushed WEN out and supposedly had the Meyer Davis music exclusive.

Trouble started when the CBS local refused to pipe Davis' music to the web. Leader made a deal with the Lit station for an NBC channel that was grabbed pronto. Davis band, 15 men, is largest nit clubby unit in town.

## NBC Bucks World's Waxed Library As Next Invasion of Station Field; Web's Right-of-Way Over Discs

As soon as it has the spot time placing and commercial transcription 'make' phases of its enterprises operating smoothly NBC will proceed to invade the recorded library field. This move will bring the network in direct competition with the World Broadcasting System. Like the WBS, the web will build an extensive library of transcription series which the subscribing stations will be free to use either for local sponsorship or as sustaining programs. These series will be sold on a basis similar to World's, so many hours of entertainment at so much a week.

Curious twist to NBC's proposed entry into the recorded library field is the fact that it will place itself in a position of being in competition with itself. Available to affiliate will be both live and stencilled sustaining programs. When the choice of the associated outlet will be become obvious when it is realized that in order to make the recorded variety attractive the network will have to price them at rates lower than those prevailing for wired programs. For live sustaining shows all allied stations are currently billed at the rate of \$50 an hour.

### 'Removable' Cause

Angle about NBC's sales procedure in looking spot time accounts that has the affiliated stations concerned is the network's insistence that all such contracts with clients contain a two-week removable clause. This proviso must be inserted, 'in order to protect network operations'. If the spot is required for a hookup stanza out comes the transcription and another niche is to be assigned it on the station's schedule. If the associated

been kept in the background by A.E.P., as the figures tend to confirm. Joe Penner's audience is adjudged to have become largely among children and would not be reflected here since only adults were quizzed.

Just how a radio program should go about combining the talent and the product so that the radio fans recall the latter as well as the former may well be the essence of the question posed by VARIETY's survey. Obviously the sponsor hires the headliner to attract an audience so that the sponsor can insinuate into that audience's consciousness the name of a product and memorable arguments for purchasing that product. If, after enjoying the headliner of the program, the fan retains but a hazy, confused, or blank impression of the advertiser's message, there is something askew.

station or the client no like the removable clause, it's no deal. Another policy enunciated by NBC with regard to transcription or spot bookings is that all contracts are to be made directly with the network and not between advertiser and individual stations. Credit responsibility is shouldered by NBC. Associated outlets will send the billings direct to NBC and the network in turn will collect from the commercial or its agency rep.

Still another sales rule restrains a client from placing a transcription made through NBC on any station allied with a web competing with NBC. If the advertiser wants service in a town not represented by an NBC release he'll have to ask the network's station relations department what indie outlet in that spot may be given the business. If the spot broadcasting client won't take a live show on WJZ and WEA, both of which remain the lone non-transcription outlets on the circuit, it will be okay to book the discs for New York on an indie station okayed by the outlet. Understood that the choice here will be limited to WOR. In the case of two NBC affiliates being available in the same city the advertiser's preference, coverage requirements and time availability will determine the station to be nominated.

## Dutch Public Donated \$300,000 Last Year to Support Neutral AVRO

The Hague, April 13.

AVRO, Dutch broadcasting association, reveals that in 1933 its membership rose by 33,000 persons and voluntary contributions amounted to \$300,000. This organization has a conservative financial policy and is building up a cash surplus with the hope eventually of having a full time, independent transmitter of its own.

AVRO is strictly neutral, which accounts for its popularity. At present it shares a transmitter and wavelength with propaganda and Communist broadcasters.

Broadcasting in Holland is supported entirely by listeners through contributions. There is no advertising.

## Block and Sully Sponsored

Block and Sully start on the January. Kelly returns to King Pebeo program over three way hookup consisting of WOR, Newark; WLW, Cincy, and WGN, Chicago, May 4 for balance of the summer.



**AROUND THE WORLD**  
With John Leitch, Tom Dawson  
5 Mins.  
**COMMERCIAL**  
**WCAU, Philadelphia**

This, a new nightly series sponsored by RCA-Victor, is aimed to promote the sale of their new globe-trotter receiver for the short-wave spectrum. Program bills Leitch under his title of technical supervisor of WCAU.

Idea is most novel advertising ever done locally, and is being used as a test for a prospective network arrangement. Each show pushes the set by means of talks and short one minute dramas of foreign airings, with pressure on the thought that the listener goes 'around the world in his armchair.' Program reviewed Tuesday (18) centered about Australia broadcasting, using recordings to bring out the notes of the tricky Kookaburra bird, which identifies all 'down under' broadcasting.

Night previous, time was voted to British shows, with the chimes of Big Ben opening and closing the program, and musical explanations of how to identify English catches.

Talk is slightly dramatic and tends to be a tear-jerker rather than to sustain awed interest, which is the only way RCA can hope to get an actual sale out of this series. Program is signed for 13 weeks, and will probably run into a scarcity of material after awhile; and stretching even for five minutes, will spoil the idea. Needs little more sharpness in presentation, and more exciting choices of material. Stuff reads better than it sounds.

John Leitch, WCAU chief engineer, is being ghosted for speech, while he sets up and produces the show. 'Ghost' in question is Tom Dawson, bass of the CBS Four Showman Quartet.

Program is only one airing at WCAU from behind a curtained studio.

**JOSH HIGGI**  
30 Mins.  
**COMMERCIAL**  
WMT, Waterloo, Ia.

Program has much of merit, is well balanced and, except for a seven-minute blurb on product following a radio introduction, is worth a while for real crossroads entertainment, a bit of Seth Parker meeting atmosphere with a not so bad tenor hymn-singer sans music and a good voice doing an a-la-tout job. There is an excuse for the bakery blurb: that the announcer makes a trip with a route driver covering some 60 miles, naming stops and places where product is sold. Evidently different routes

Five characters swing the usual sticks problem, the one caught having to do with driving of spikes in the store railing to keep loafers and whittling hounds home, the village shrew lift cahoots with the mayor and parson being the Moses of the village leading the flock.

Dialog is blocked by a timely, seasonal bit of verse, a banjo interlude, melodion and violin number, soft, sweet and low. This is in the village worship scene and ends in a comedy treat that comes as an abrupt time break.

Little theatre of the air, via guest tickets, furnishes meeting hall atmosphere. Players are fairly good. While a caricature on its own straw chewing, small-town, city square and an expose of the more or less prosaic, staid life cycle in the agricultural section the station covers, this program clicks because of its humanness.

Introduction stresses food values of bread and a takeoff on some of the medicinal and dentifrice blarney on the networks. Skit is on the air every Friday at 7:30 p.m.

**HELEN HUGHES**  
Motion Picture Talk  
Sustaining

In this talk, delivered by Miss Hughes, personnel director of Universal Pictures, as guest on the Women's Radio Review over NBC, she stressed the importance of youth and stars was passed up for a discussion of the more prosaic, but nonetheless important, question of the manner in which the operations personnel of the industry select and select of the opportunities which this field offer. Although her remarks were addressed primarily to the young men, they contained information which young men, particularly those who might contemplate a career in the business of the films, should have found interesting.

Miss Hughes told the aerial audience about her experience during nine years' service as director of personnel for Universal in New York. She emphasized the care with which every application for a position was considered, instancing three cases in which persons possessing what appeared to be the most minor qualifications had subsequently rose to top positions with either Universal or another company. Talk would have been more poignant if Miss Hughes had named

(Continued on page 38)

cause she claims her 81-year-old husband  
band had been too attentive to him  
stenoographer; Mussolini's challengers  
Germany to keep hands off  
Austria's independence  
House, Senate and White House  
filing of a resolution in the Texas  
house to offer \$250,000 reward for  
information on the whereabouts of  
a market analysis, some of the most  
important quotations and foreign  
exchange prices. Only two local  
newspapers on over the dismissal of a  
assault suit against  
Laglen but an agalys  
awarding of a divorce to a daughter  
of Almsie Sempie MacPherson  
the 1930s. The Dallas Herald  
brief spans. All in all the 15-min  
journalistic endeavor is way  
ahead of the official news period  
for interest and for enterprise

# If It's Good They'll See It Whether It Be Pic or Radio, Says J. F. Royal

Hollywood, April 23.

film producers and exhibitors who figure that a film name over the ether is a disastrous competition to theatre business are off on the wrong foot, according to John F. Royal, NBC vice-president in charge of programs, here for a Coast check up.

Radio will not keep audiences out of theatres. Good pictures are showing, he said, but poor pictures will drive cash customers away from houses to stay at home and get something worth while from the air.

imilarly, he points out, poor radio programs drive listeners out of their homes into the theatre. Both media depend on showmanship for appeal, he says. 'All the competition in the world will not keep patrons away from something they want to see in the theatre or draw them from their firesides if a particularly good program is coming over the ether.'

As Royal sums it up, most of the squawks from producers and exhibitors about radio competition is to hide the real reason for box office anemia—poor pictures. 'I don't hear the squawk where a heavy box office picture is playing,' he concluded.

San Francisco, April 23. 'Radio's greatest need is for good writers who will plunge in and pioneer, as did some of the performers before reaching their present heights,' John F. Royal, NBC vice-president in charge of production, stated upon his arrival here for a check up of the western broadcasting situation.

Exec admitted that one of the purposes of his swing around the nation is to build up district personalities in an effort to get away from the all-Broadway-and-42nd atmosphere of the present air shows. He pointed out that the chain is out after more human interest programs, citing a possible broadcast from the Mother Lode country of Nevada as one that would interest thousands. NBC's new mobile transmitters, one of which may be sent here before the year is out, will enable such feature etherizations to be made without spending thousands of dollars on line charges, Royal said.

Returning to the scribes, Royal stated that radio now has the best in music and comedy, but is sadly lacking in good writers with ability, whether they be names or unknowns. 'But they've got to pioneer just like the Cantors, Wynns, Downeys and others have done before they landed at the top of the radio heap,' he declared. 'The sponsors, and the writers, must begin to realize that many changes are due, and many more are already taking place,' Royal said.

Program chief, who was in theatre biz for some 20 years, many of them as a film writer, manager, sees a tendency to build programs to hold listeners for the entire night instead of for an hour or two. There is, he believes, a movement away from the quarter hour and even the half hour shows that have been heavily bought this and last year. Although stating that the present Thursday night lineup with Vallee, Show Boat and others was purely an accident, he pointed to that as a perfect example of the kind of shows needed to secure and hold listener interest for the entire evening.

And speaking of good programs, carefully created, well produced and with competent and popular artists, Royal deplores the present radio practice of doing a good show only to abandon it without a second performance as extremely wasteful.

If a man sees a good picture or a good stage show on Sunday, he tells his neighbors and friends and they see it on Monday if possible,' Royal said. 'But in radio, currently, that is impossible, for the show goes into limbo once it is completed.' What he'd like to do, and in fact, what he is now mulling over, is plan to repeat good radio programs as the operas, plays and other shows that have clicked.

Royal mentioned two San Francisco sustainers sent transcontinental as the best of their type now on the air. They are 'One Man's Family,' Carlton E. Morse domestic

## VISITING HOURS

Pluggers Annoy NBC—See 'Em At Certain Hour Only

Music publishers will have to do their contacting of the music division of the NBC program department or plug information henceforth from 2 to 3 in the afternoon. Network execs decided to restrict the visiting of the publishers' contacters to the single hour a day after the personnel in the music division had complained that the haphazard dropping-in of song placers was interfering with the former's routine.

New calling rule applies to every day in the week but Saturday and Sunday. On the latter two days all publisher calls are out.

## 1,250 FEWER FOR VALLEE AUDIENCES

J. Walter Thompson has won its point about moving the Rudy Vallee-Fleischmann Yeast show into a smaller studio at NBC. Shift takes effect with the May 10 broadcast. New home for the program will be 8G, or what has been tagged the Radio Guild studio. To accommodate the Vallee setup two rows of seats have been taken out here and the stage given more width and depth. Agency has contended from the start that the big studio, 8H, assigned it was too large for the intimate type of show the Vallee presentation offered. Squawk also involved faulty acoustics.

Switch of studio means cutting down the guest capacity from 1,500 to 250. Smaller studio also allows for the use of a glass curtain. Maxwell House Show Boat will take over the studio's main auditorium after Fleischmann moves.

## Old Gold Vacation

Old Gold comes off the air with the May 2 broadcast. Account has been on continuously for a year and a half and its plan now is to devote the entire appropriation to newspaper advertising for the summer and return to Columbia in the fall.

Withdrawal of Old Gold, leaves CBS, however, with two big brands, Chesterfield and Camel, to run for the balance of the spring.

## KOBAK, WITMER TOUR

Revamp Sales Department Titles in Chi Branch

Edgar Kobak, NBC's general sales manager, on a visit to Chicago last week revised the sales setup for that division so as to have it conform with the general organization of the network's selling enterprises as suggested by the report of Tradeways, Inc. Kenneth Carpenter retai the title of sales manager of the central division and I. E. Showerman takes the post of assistant sales manager. Retailing of both hookup facilities and spot broadcasting will come under their supervision. Bill Hay, who has been serving as manager of local sales, will now operate under Carpenter in a general selling capacity.

Roy Witmer, who has been assigned to act as operations head of all NBC sales, made the trip to Chicago with Kobak. Next branch slated to get their sales staff revamping attention is San Francisco.

serial which is sponsored by Wesson Oil in the West but is a sustainer on the cross-country network, and Carefree Carnival, Saturday-night variety period. 'There may be others coming up soon,' the prexy said, 'because we're beginning to realize in New York that Broadway isn't the only important intersection in the nation.'

Royal spent a day here with Don E. Gilman, v. p. and western chief, before the pair left for Hollywood to look over that situation. Former plans a jaunt to the Northwest before returning to New York sometime next month.

## WDRC's 50% Spread

Hartford, April 23.

Extensive alterations have been made in the studio and offices of WDRC, Inc. More than twice the amount of floor space is now occupied with new studio equipments, a second studio installed, offices of advertising departments, station announcers and executive offices. WDRC is now celebrating its twelfth anniversary.

## J. LESLIE FOX JOINS WMCA AS V.P.

Nashville, April 23.

Leslie Fox quits as manager of WSM, 50,000-watter, May 1. He will move to New York to become vice-president of WMCA in charge of sales.

Jack Adams is out of WMCA. Board of directors of the Federal Broadcasting Corp., operating licensee of the outlet, said him off on his three-year contract and relieved him of the post of executive vice-president.

Adams, who was responsible for bringing the group of Wall Street scions into the Federal proposition, took over operation of the station as president in August of last year. Title passed to George B. Storer when he bought an interest in Federal's contract with Donald Flamm two months ago.

Storer last week appointed A. Kracht as WMCA's director of sales. Kracht's previous connections were in the newspaper advertising field.

Another change in the station's personnel was the departure last week of Capt. Robert S. Woods, head of publicity, to join M. Koenigsberg as associate editorial director of the Radio Guide publications. Horace Glover has inherited Woods' WMCA title.

## WHAT'S NEW TRIPS FOR CBS MANAGERS

Managers of CBS-operated stations are being brought into the home office for their seasonal talk-it-over. Last week it was Jack Van Volkenburg of KMOX, St. Louis, and Earl Gamon, of WCCO, Minneapolis, and the week before the visitor was Bill Schudt, of WBT, Charlotte, N. C.

CBS' other directly operated outlets are WPG, Atlantic City, and WBBM, Chicago.

## Phonograph by Another Ghosts for Heifetz

The Hague, April 13.

Yasha Heifetz appeared as a guest of the Concertgebouw orchestra during a program which was broadcast. Heifetz, however, refused to go on the air so his portion of the concert was cut out with a phonograph record played in.

Record, played by Szegedi, was of the same piece Heifetz and the orchestra were playing, making it a perfect patchwork job.

## Boyer, NBC, May 6

Chicago, April 23.

Starting date for the Boyer show on NBC is May 6 at 5:45 to 6, Central time.

Cosmetic company will take a partial network on the red through the southwest and south central. Local outlet will be WMAQ. Show jumps to a network after a start on WFAA on a single shot 26 weeks ago.

## WILL AUBREY SPONSORED

San Francisco, April 23.

Will Aubrey, vet vaudeur who has been sustaining at NBC for past six months, gets a twice weekly sponsored ride on the network for Nestle's Chocolate beginning May 15. He's on Tuesday and Friday p.m. and continues his Greek and other characters on Carefree Carnival.

# Burton, WEEL, Explains Theory That Better Programs, Showmanship, Fans Will Call the Tune in 1935

## Ribbing NBC

Don Bestor answered Harold Kemp's bill for \$500 covering talent NBC supplied at the Maestro's Pennsylvania opening by sending Kemp a statement for the use of the hotel spot as a rehearsal hall. Talent Kemp sent over included Pickens Sisters, James Wallington and East and Dumke.

## CATALINA SWIMMER IN RADIO NO GO

Geor. ril 23. winner of the first Wrigley-

lina swim and twice marathon swim champion of Canada, is defendant with F. A. McLean, mining promoter, in an action in which Radio Advertising Service is suing for \$5,000 damages plus costs before Mr. Justice Kingstone in Supreme Court here. Judgment has been reserved inasmuch as evidence reportedly reveals lack of evidence on both sides.

Contention of plaintiffs is that Pennray Oil Co. entered into a six-months' agreement in April whereby a broadcast over a Central Canada network was to commence May 1 extolling the merits of the oil company. Agreement also included the engagement of an ex-jockey who was to broadcast a turf and racing digest as a feature.

The Young-McLean duo wrote that they could not proceed with the program. Plaintiffs claim they suffered loss as a result. Young and McLean in their defense claim they were merely agents for Pennray Oil and that the agreement was to be carried out when Pennray Oil became incorporated.

The California trust company in which the late William Wrigley placed Young's prize money of \$25,000 until the swimmer became 30 refused to put Young's money into the proposed oil company, McLean testified; whereupon a charter could not be procured and the proposed radio program fell through.

## LEHN & FINK STARS BOOKED BY MILMAN

Hollywood, April 23.

Lehn & Fink, for their 'Hall of Fame' hour on Sunday nights, are relying on Hollywood talent, which is being booked by Mort Milman.

April 25 Myrna Loy appears with Clark Gable in scene from 'Manthattan Melodrama,' with W. S. Van Dyke, director of the picture, also on same program. May 6 Joan Crawford and Franchot Tone will do scene from 'Sadie McKee.' May 27 has Wheeler and Woolsey, and June 10 Zasu Pitts, with possibility of Edward Everett Horton.

## Johns-Manville. Back

Johns-Manville Corp. is returning to NBC May 12 for another alier with Floyd Gibbons. Maker of housing supplies has picked a Saturday night half hour and a cross-country loop containing 48 stations. Account had eight weeks of it earlier in the season. This time Gibbons will have guest speakers to contribute to his flow on the subject of national recovery, and also now is the time to have the old roof shingled.

## Hubbard Names Schabel

Chicago, April 23.

Dudley Schabel comes into town as local news supervisor for the Consolidated Radio News bureau. Stan Hubbard (KSTP) one of the owners of the news company, sent Schabel to the post here.

Replaces Ray Black, who before joining Consolidated handled the local desk for the late Columbia news bureau.

Among the better broadcasting stations, income from sale of time will reach an all-time high in the first half of 1934, in the opinion of Charles W. Burton, manager WEEL, Boston. By 1935, he believes, gross earnings will have dropped to a figure on par with those of 1931, and the descent will be accompanied by improvement in programs in direct ratio to the decline in revenue.

Numerous indications point to a not very gradual return to the high ideals that governed operation of stations prior to the time when radio began to feel the depression, he says. At that time get the dough was the motto of commercial managers and salesmen, and out the window went the policies that had been carefully formulated for the protection of the listeners against treasuries of lengthily placed programs light on entertainment value and sponsors whose products couldn't stand too careful investigation.

Stations pried open their schedules to accommodate one-minute plugs. Soon every available second of the air was taken up, unusual to hear a symphonic number faded out so that an announcer could below the praises of a brand of clam chowder. Announcers quick on the trigger could rattle off 50 or 60 words during the brief space between network programs.

## Burr Syrup Break

Proprietary medicine boys whooped for joy. Time brokers cleaned up. From a revenue standpoint, these plugs comprised the stations' most important feature. Instead of inserting spot announcements where there was an opportunity, things got so bad stations were building their programs around their spot plug schedule.

But, according to WEEL's manager, the end of that era is in sight. Here are some of the indications that encourage him to make that prediction:

1. Recent ruling of chains and many independent stations against payment of secondary commissions to time brokers.

2. Increase in audience mail expressing resentment against chiselers who, at slight expense, cry their wares to huge audiences gathered by advertisers who have spent important money to build programs that will entertain them.

3. Growing objection on the part of the stations outside of New York and Chicago, are capable of producing spot programs that will attract listeners.

4. General upturn business conditions, making it no longer necessary to go to extremes to get revenue.

However, Burton says, stations are handicapped with contracts that cannot be thrown out, so the change for the better will not be sudden. Of course, he adds, there will always be stations that will accept anything and everything that will bring in the bucks. But the better stations, the ones that had high ideals a few years ago, will take immediate steps to clean out the medicine chest and purge their frequencies of all objectionable material. They will concentrate on showmanship and entertainment, and in the end they will be better off, despite any slight loss of K.P. come.

5. Availability of good transcribed programs for local sponsorship at low cost.

6. Realization on the part of agencies and sponsors that some of the stations outside of New York and Chicago, are capable of producing spot programs that will attract listeners.

## Van Heusen Moves Intact From WOR to WEAF

After a year it on WOR, Phillips-Jones Corp., maker of the Van Heusen collar and shirt, shifts May 28 to WEAF. On NBC's red net it will occupy 8 to 8:30 Saturday nights.

Program is being brought over intact. Cast consists of Teddy Berzeman, Betty Queen, Bill Smith and Harold Stern's band.

# Radio Directory

(As a convenience for advertising agencies, sponsors, and other readers, 'Variety' prints below a directory for New York, Los Angeles, San Francisco, and Chicago.)

## New York City

### NBC

(Stations: WJZ-WEAF)  
50 Rockefeller Center  
Circle 1-8300

M. H. Aylesworth, President.  
Richard C. Patterson, Jr., Executive V.-P.  
Edgar Kobak, V.P. on Gen. Sales.  
A. L. Ashby, V.-P. on Artists' Service.  
George Engles, V.-P. on Artists' Service.  
John F. Royal, V.-P. on Programs.  
Roy C. Winner, V.-P. on East Side Sales.  
Frank Mason, V.-P. on Public Relations.  
Mark Wood, Asst. to Exec. V.-P.  
Henry Klutznick, Asst. to Exec. V.-P.  
Lewis MacDonagh, Secretary.  
H. F. McKee, Auditor.  
H. F. Kelly, Asst. Auditor.  
John R. Bell, Music Director.  
J. de la Alamo, Evening Operations.  
G. W. Payne, Operations.  
E. J. Fitchner, Asst. to Treas.

### Department Heads

Donald C. Shaw, Eastern Sales Mgr.  
Alfred H. Morion, Bus. Mgr., Program Dept.  
Frank Mullen, Agricultural Dir.  
Bertha Brainerd, Program Mgr.  
John R. Bell, Music Library.  
W. D. Blochman, Purchasing Agent.  
John R. Carey, Asst. Supervisor.  
O. B. Hanson, Mgr., Plant Operation and Engineering Dept.  
Ruth Koehn, Personnel Supervisor.  
Donald Withycomb, Mgr., Sta. Relations.  
Paul F. Peter, Mgr., Statistical Dept.  
B. W. Johnston, Mgr., Press Relations Dept.  
Harold Kemp, Artists Service Popular Talent.  
D. S. Tutthill, Sales Mgr., Artists' Service.  
Quinn Adams, Service Mgr.  
E. P. H. James, Sales Promotion Mgr.  
H. E. Mason, Merchandising.  
W. C. Rouse, Promotion Asst.  
B. J. Hauser, Presentations.  
Paul Winchell, Marketing.  
Mrs. Frances Rockefeller King, Mgr. private entertainment.

### CBS

(Station WABC)

485 Madison Ave.  
Wickham 2-2000  
William E. Paley, President.  
Edward Klauber, Executive V.-P.  
Sam Rickard, V.-P.  
John Kendall, Sales, V.-P. in Charge of Sales.  
Lawrence W. Lowman, on Operations and Secretary.  
M. R. Runyon, Treasurer.  
William E. Edson, Asst. Sales Mgr.  
Bert McMurtrie, Com. Program Super.  
John Field, Com. Program Dir.  
Julius F. Seebach, Program Operations.  
J. G. Gude, Publicity.  
Edna N. Cohen, Technical Dir.  
Paul White, Special Features.  
Paul W. Weston, Sales Promotion.  
John J. Carroll, Market Research.  
W. M. C. Gittinger, Sales Mgr.  
Charles Stark, Asst. Sales.  
John C. Carille, Production Mgr.  
Frederic P. Lewis, Educational Dir.  
Julius Matfield, Music Library.  
Hugh Cowham, Commercial Engineer.  
Courtney Savage, Asst. to Dir.  
Ralph J. Wonders, Mgr., Artists' Bureau.  
Paul Ross, Mgr. Personal Bookings.

### WOR

Bamberger Broadcasting Service,  
1440 Broadway  
Pennsylvania 4-5888  
Alfred J. McCosker, President.  
A. A. Cormier, Gen. Mgr.  
Theodore C. Bivert, Asst. to Pres.  
Walter J. Neff, Sales Manager.  
Robert J. Wilder, Mgr., Program Dept.  
Lewis Field, Dir., Gen. Programs.  
George Shackley, Musical Director.  
Adolph Oppinger, Studio Manager.  
J. R. Poppo, Chief Engineer.  
David Casem, Publicity.  
James Maher, Publicity.

### WI

American Radio News Corp.  
114 E. 59th St.  
Eldorado 5-0100  
R. L. Ferguson, Station Mgr.  
Philip P. Whitten, Sales Mgr.  
H. B. Sidwell, Production Mgr.  
Vincent Sorey, Musical Dir.  
H. Harrison, Asst. Program Dir.  
George Wieda, Pres.

### WMCA

Licenses, Knickerbocker Broadcasting Corp.  
Donald Flamm, Pres.  
Operated by Federal Broadcasting Corp.  
Broadway at 42nd St.  
Columbus 5-5000  
Geo. B. Storer, Pres.  
Clendenning J. Burr, Jr., V.-P.  
James K. Norris, Treasurer.  
J. Leslie Fox, V.-P. on Sales.  
Frank Hennings, Program Dir.  
C. A. Krasch, Sales Director.  
J. A. Ricker, Production Mgr.  
Robert Hood, Chief Engineer.  
Charles Martin, Dramatic Dir.  
Harry Pascoe, Com. Program Dir.  
Herbert Glover, Dir. Public Relations.  
Frank Marx, Chief Engineer.

### WLWL

Universal Broadcasting Corp.  
415 W. 90th St.  
Columbus 5-7030  
H. F. Riley, Dir.  
J. P. Klerman, Business Mgr.  
R. W. Block, Asst. to Gen. Mgr.  
George O'Brien, Program Dir.  
Rudolph Fort, Musical Dir.  
Joseph Deppa, Chief Engineer.

## Chicago

### NBC

(Stations WENR-WMAQ)

Niles Trammel, V.-P. in charge.  
Sen Kane, Asst. to Gen. Mgr.  
G. E. Parker, Asst. to Gen. Mgr.  
Fred Weber, Station Relations Mgr.  
John Wadsworth, Chief Engineer.  
Roy Schiff, Chief Musical Dir.  
C. L. Mender, Production Dir.  
Sidney Strodt, Asst. to Dir.  
Alex Robb, Asst. Program Mgr.  
Sidney Strodt, Artists Mgr.  
Willie Cooper, Continuity Ed.  
Frank Mullen, Dir. of Agriculture.

## Chicago Ad Agencies

Aubrey, Coe & Wallace,  
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.  
Jackett-Sample-Hummert  
221 N. La Salle St.  
Edward Alshire.  
N. H. Peterson.  
Doremus & Company  
205 S. La Salle St.  
H. Ray Henderson.  
Erwin, Wasey & Co.  
230 N. Michigan Ave.  
William Weddell.  
redcliffe & Mitchell,  
360 N. Michigan Ave.  
Karl Frederick.  
Charles Daniel Frey.  
333 N. Michigan Ave.  
Larry Triggs.  
Gundlach Advertisi  
400 N. Michigan.  
Irving Rosenblum.  
Hays, McFarland  
333 N. Michigan Ave.  
Hays McFarland.  
Henri Hurst & McDonald  
520 N. Michigan Ave.  
N. L. Pumphlin.  
Kaster  
360 N. Michigan Ave.  
Read Withy.  
Kirtland-Engel  
646 N. Michigan Ave.  
R. M. Kirtland.  
Lord & Thomas  
919 N. Michigan Ave.  
Lewis Goodkind.  
Matteson, Fogarty, Jordan  
307 N. Michigan Ave.  
H. L. Weller.  
McCann-Erickson  
910 S. Michigan Ave.  
Raymond Atwood.  
McJunkin  
228 N. La Salle St.  
George Best.  
Needham, Louis & Brorby  
360 N. Michigan Ave.  
Helen Vign.  
Reincke-Ellis-Younggren-Finn  
520 N. Michigan Ave.  
Russ Williams.  
Roche, Williams & Cunyng-  
ham, Inc.  
Strauss Bldg.  
William Roche.  
Rogers & Smith  
20 N. Wacker Drive  
verett Opie.  
Ruthrauff & Ryan  
360 N. Michigan Ave.  
Nate Caldwell.  
Stack-Goble  
8 S. Michigan Ave.  
Ralph Goble.  
J. Walter Thompson  
410 N. Michigan Ave.  
Dick Marvin.  
George Allan.  
U. S. Advertising  
612 N. Michigan Ave.  
George Enginzer.  
Wade Adv. Agency  
208 W. Washington St.  
Walter Wade.

Judith Waller, Educational Dir.  
Kenneth Carpenter, Sales Mgr.  
Bill Hay, Local Sales Mgr.  
L. E. Shoverman, Asst. Sales Mgr.  
Howard Lougans, Chief Engineer.  
H. W. Rife, Chief Field Engineer.  
B. R. Donges, Maintenance Mgr.  
Al Williamson, Publicity Mgr.

CBS  
Wrigley Bldg.  
Whitehall 9000  
(Station WBBM)  
H. Leslie Atlas, Vice-Pres. in Charge.  
J. J. King, Asst. to Vice-Pres.  
Edward Erikson, Western Sales Mgr.  
J. Kelly Smith, WBBM Sales Mgr.  
Rob Stephenson, WBBM Asst. Sales Mgr.  
Richard Supers, Sales Research Dir.  
Walter Preston, Program Director.  
Dolce Owen, Program Operations Mgr.  
Holland Rogers, Program Director.  
Howard Neumiller, Music Dir.  
Henry Klein, Continuity Editor.  
Frank Finkler, Chief Engineer.  
Bob Kaufman, Publicity Mgr.  
Edna Marine Hines, Educational Dir.  
Arthur Williams, Community Concert Mgr.  
McClure Bellows, Columbia Concert Mgr.

KYW  
Strauss Bldg.  
Wabash 4040  
Homer Hogan, Gen. Mgr.  
Harley Whelan, Production Mgr.  
Harold E. Bean, Asst. Production Mgr.  
Rex Maupin, Musical Director.  
H. B. Randall, Chief Engineer.  
Ulmer Turner, Publicity Dir.

### WCFL

Furniture Mart  
Delaware 9000  
John Fitzpatrick, President.  
Edward N. Nockles, Gen. Mgr.  
Franklin Lundquist, Bus. Mgr.  
Maurice Lynch, Asst. Mgr.  
Howard Keegan, Production Dir.  
Eddie Hansen, Musical Dir.  
Howard Keegan, Chief Announcer.  
Maynard Marquardt, Chief Engineer.

### WJJD

Lake and Wells Sta.  
State 5405  
Ralph L. Atlas, Gen. Mgr.  
Arthur M. Linick, Gen. Mgr.  
Herbert Sherman, Sales Mgr.  
Joe Allabough, Program Mgr.

### WLS

1230 W. Washington  
Haymarket 7500  
Burnside Eder, President.  
Glenn Snyder, Gen. Mgr.  
George Bieger, Program Mgr.  
Walter M. Davidson, Adv. Mgr.  
Tom Rowe, Chief Engineer.  
Clemence Legg, Artists Mgr.  
Hal O'Halloran, Chief Announcer.  
Julian Bentley, Publicity Dir.

### WGN

Drinks Hotel  
Superior 0100  
W. E. MacFarlane, Gen. Mgr.  
Quin Ryan, Station Mgr.  
George Isaac, Commercial Mgr.  
Edward Barry, Production Mgr.  
Carl Myers, Chief Engineer.  
Frank Schreiber, Publicity Dir.

### WGES

128 N. Crawford  
Van Buren 8300  
Gens Dyer, Station Mgr.  
Charles Leubner, Production Mgr.  
Joseph Brubaker, Chief Engineer.  
John Van, Musical Dir.  
Don Crooner, Chief Announcer.

### WI

291 North Wells  
State 5405  
Ralph Atlas, President.  
W. A. Richards, Program Director.  
Walter M. Linick, Chief Engineer.  
T. McMurray, Chief Engineer.  
Art Jones, Chief Announcer.

## San Francisco

(Stations KGO-KPO-KYA)

Western Division  
111 Sutter St.  
Sutter 1920  
Don E. Gilman, V.-P. and Western Div. Mgr.  
L. J. McCarthy, Asst. Div. Mgr.  
Low Frost, Prog. Dir.  
Hugh Anderson, Asst. Mgr.  
A. H. Saxton, Mgr. of Plant Operations and Engineering.  
Lloyd E. Yoder, Press Dir.  
H. J. Maxwell, Office Mgr.  
Edward McCullum, Station Mgr.  
Lynn Chalk, Prog. Dir.  
Harry Bechtel, Chief Announcer.

### KYA

988 Market St.  
Prospect 3458  
Edward McCullum, Station Mgr.  
Lynn Chalk, Prog. Dir.  
Harry Bechtel, Chief Announcer.

### KFRC

(Don Lee Columbia outlet)  
1000 Van Ness Ave.  
Prospect 0100  
Fred Eubst, Don Lee Gen. Mgr.  
Marrison Holloway, Station Mgr.  
William Wright, Chief Engineer.  
Arthur Kemp, Sales Mgr.  
Al Comack, Technical Dir.  
Claude Sweeten, Musical Dir.

### KJBS

runton & Sons, owners  
1380 Rush St.  
Ordway 4148  
Ralph Brunton, Prog. Dir.  
Ralph Smith, Prog. Dir.

### KTAB

115 O'Farrell St.  
Garfield 4700  
M. E. Roberts, Mgr.  
Frank X. Calvin, Prog. Dir.

## Los Angeles

### KHJ

(Columbia-Don Lee Broadcasting System)  
1076 7th St.  
Vandyske 7111  
Don Lee, President.  
C. Ellsworth Wylie, Gen. Mgr.  
Raymond Paley, Musical and Program Dir.  
Paul Riekenbacher, Production Mgr.  
Kenneth Niles, Asst. Prod. Mgr.  
Herbert Wilbur, Traffic Mgr.  
Arthur J. Kemp, Asst. Adv. Mgr. (KHJ)  
David Heenan, Asst. Adv. Mgr.  
Thomas Lee Artist Bureau, Ted Braun, mgr.

### KFI and KECA

(NBC outlets)  
Earle C. Anthony, Inc.  
1000 So. Hope Street  
Richmond 6111  
Earle C. Anthony, President.  
Arthur Kaes, V.-P. and Gen.  
Glen Dolberg, Program Dir.

### KFWB

Warner Bros. Theatre Corp.  
Warner Theatre Bldg.  
Hollywood 6815  
Gerald King, Gen. Mgr.  
Chester Mittenford, Commercial Mgr.  
Jack Joy, Program Dir.  
Johnnie Murray, Chief Engineer.  
Kay Van Riper, Charge Dramatic Progs.  
Hewitt, Technical Dir.  
Frank Murphy, Supervising Engineer.  
George Fischer, Publicity.

### KNX

Western Broadcasting Co.  
Otto K. Olson Studios, Hollywood  
Hempstead 4101  
Guy C. Park, Jr., President.  
Naylor Rogers, V.-P. and Gen. Mgr.  
Carl D. Nissen, Commercial Mgr.  
C. Cronin, Technical Supervisor.  
Wilbur Altier, Musical Dir.  
Leo Mawhinney, publicity.

## New York Ad Agencies

(Executives in Charge of Radi  
Advertising Programs)  
N. W. Ayer & Son,  
500 Fifth Ave. N. Y.  
Douglas Coulter.

Batten, Barton, Durstine &  
Osborn, Inc.  
383 Madison Ave., N. Y. C.  
Arthur Pryor, Jr.  
Herbert Sanford  
Benton & Bowles, Inc.  
444 Madison Ave., N. Y. C.  
E. M. Ruffner.

Bow Co., Inc.  
521 Fifth Ave., N. Y. C.  
Milton Blow.  
Jackett-Sample-Hummert, Inc.  
230 Park Ave., N. Y. C.  
Frank Hummert.  
George Torney.

Blackman Co.  
122 E. 42d St., N. Y.  
Carlo De Angelis.

Campbell-Ewald Co.  
Gen. Motors Bldg., N. Y. C.  
C. Halstead Cottaging Co.  
Cecil, Warwick & Cecil, Inc.  
230 Park Ave., N. Y. C.  
H. McKee.

The Paul Cornell Co.  
580 Fifth Ave., N. Y. C.  
S. Caskin.  
Samuel C. root Co.  
28 W. 44th St., N. Y. C.  
Arthur Anderson.

Erwin, Wasey & Co., Inc.  
420 Lexington Ave., N. Y. C.  
Charles Gannon.  
William Esty & Co.,  
100 E. 42d St., N. Y.  
William Esty.  
John Esty.

Edward Byron.  
Federal Adv. Agency  
444 Madison Ave., N. Y.  
Mann Hollner.

Fletcher & Eli  
331 Madison Ave.  
Lawrence Holcomb.  
Gardner Advertising Co.  
330 W. 42d St., N. Y. C.  
R. Martin.

Gotham Co.  
250 Park Ave., N. Y.  
A. A. Kron.

Hanft-Metzger, Inc.  
745 Fifth Ave.  
Louis A. Witten.

Joseph Katz Co.  
247 Park Ave., N. Y.  
Adela Landau.

Lambert & Gaseley,  
400 Madison Ave., N. Y.  
Martin Horrell.  
Lennen & Mitchell, Inc.  
17 E. 45th St., N. Y. C.  
Arthur Bergh.  
Ray Virden.

Robert W. Orr.  
H. E. Leean Advertising Agency  
420 Lexington Ave.  
John S. Martin.

Lord & Thomas  
247 Park Ave., N. Y.  
Montague Hackett.

McCann-Erickson, Inc.  
285 Madison Ave., N. Y. C.  
Dorothy Barstow.

Newell-Emmett, Inc.  
40 E. 45th St., N. Y. C.  
Richard Stredig.

Paris & Peart  
370 Lexington Ave., N. Y. C.  
E. J. Cogan.

Peck Adv. Agency  
271 Madison Ave., N. Y. C.  
Arthur Sinsheimer.

Pedlar & Ryan, Inc.  
250 Park Ave., N. Y. C.  
David F. Crozier.

Edward Longstreth.  
Frank Presbury Co.  
247 Park Ave., N. Y. C.  
Fulton Dent.

Ruthrauff & Ryan, Inc.  
Chrysler Bldg., N. Y.  
Myron F. Kirk.

F. B. Ryan, Jr.  
J. Walter Thompson Co.  
420 Lexington Ave., N. Y. C.  
John U. Reber.

Robert Colwell.  
Young & Rubicam  
285 Madison Ave., N. Y. C.  
Hubbell Robinson.

W. R. Stuhler.

KMPC  
(Beverly Hills)  
MacMillan Petroleum Corp.  
951 Wilshire Blvd.  
Crescent 4101

Hugh Herts, Jr., Gen. Mgr.  
Jerry Trotter, publicity.  
Baron Von Selts, production manager.

KMTR  
K R Radio Corp.  
915 So. Furman, Hollywood  
Hillside 1161.

Reed E. Callister, President.  
Davies Ballou, general manager.  
Salvatore Santolucito, Musical Dir.

KGFJ  
1417 So. Figueroa Street  
Prospect 778

Ben S. McGlashan, owner.  
Duke Hancock, Mgr.

### KRKD

Fireside Broadcasting Co.  
541 South Spring Street  
Madison 1170

Frank Doherty, President.  
Y. G. Young, Asst. Mgr.  
Del Lyon, Sales Mgr.

### KTM

ickwick broadcasting Co.  
214 So. Vermont  
Exposition 1341

Charles Wren, Pres.  
George Martinson, Manager.

### KFAC-KFVD

Los Angeles Broadcasting Co.  
645 Mariposa Ave.  
Itrozy 1231

E. L. Cord, President.  
George Meekov, commercial manager.  
Calvin Smith, studio manager.  
Burton Bennett, program director.  
Laurence Haines, Jr., musical director.  
Tom Gibson, charge dramatics.

## Radio Reports

(Continued from page 36)

this trio—two of them women, now scenario heads.

Miss Hughes did mention Irving Thalberg, Ned Depinet and Jack Cohen as men who advanced to positions of leadership with other concerns after they had Universal training. Here she tossed a bouquet to the boss, Carl Laemmle, as a developer of operating talent. Unintentionally, Miss Hughes may have given the impression that Universal is a feeder of talent to the 'majors.'

Stressing the fact that willingness to work hard and ambition to develop one's talents were the chief requisites for success in the business end, Miss Hughes detailed the outside schooling which many of the 400 in Universal's New York office are taking.

There was nothing flashy about her talk, either the picture drawn or the language used, but it undoubtedly convinced listeners that there is a substantial side to the film business. As such, it was effective propaganda which, other behind-the-scenes chats by women executives are to follow.

Miss Hughes spoke in a conversational tone. Jaco.

## MALCOLM LA PRADE

Travel Talk, NBC's red net work on a 15-minute aerial Cook's Tour. Lew White, organizer, furnishes the background music.

This program is far less pretentious than the one which, if memory serves well, the same sponsor presented several years ago. La Prade's talks are somewhat similar to the copy which writers turn out for travel folders and advertisements. Although smoothly done, they lack the intimate glimpses of foreign lands and the odd bits of personal experience which travel lecturers use to make an audience 'see' the spot described.

La Prade's word pictures sometimes seem to have been drawn by someone else; they do not make the listener feel that he is sketching from first-hand knowledge. His voice is clear and his accent rather cultured.

White's incidental music paints in the background skillfully.

This is hardly an outstanding travel program, but it probably stimulates interest sufficiently to bring letters of inquiry—and that is what the sponsor seeks. Jaco.

## 'HOWDY JUDGE'

With George D. Hay, Zeke Clement, Vagabonds, Fred Russell, Francis Crai

30 Mi

Sustaining

WSM, Nashville  
This new program takes the closing spot on Sunday nights. Disadvantage to this is that everybody is ready to go to bed at 10:30 after spending a hard day's work resting. But the show does not suffer up are many young folks who may get no particular kick out of this bill, however good it is. It just isn't their type. The 'Solomon Old Judge' presides over the show in a mythical village of Slipup, Tenn. There is hick humor of a pretty high grade which is something for Dixie stations to improve on. There were half a dozen or more good belly laughs Sunday night.

Judge sentences members of the cast to do musical features consisting of 'orchestra' numbers. As well as solos as pure solos. The off side remarks of people in the court are especially good, which indicates that the guy who wrote the continuity is clever. Incidentally, George D. Hay, who is the judge, has written a book of country philosophy under the name 'The Skill.'

Those in cast includes Zeke Clement, the Vagabonds, Freddie Russell and Francis Crai Orchestra.



# RADIO CHATTER

## New York

Billy Rose, WGY announcer, once did the vocal under the name of 'Billy Ross', with Herb Gordon's orchestra.

Bradley Kincaid, WGY mountain ballad singer, who does not like to be called a 'hill billy', is using his five-year-old twin daughters in a vocal on Saturday morning broadcasts over NBC.

Statis, formerly with Johnny Johnson's and Paul Tremaine's orchestras, are now doing a three-weekly afternoon commercial over WGY and are also making personal appearances.

Eugene O'Hare, one-time stock actor, and Irma Lehmkne, who teams with him in the 'Mr. & Mrs.' comedies, have begun a new weekly feature, 'Headline Highlights', dramatizing news events. Microphoned at 7:30 on Friday night.

New York Times has adopted a new method for listing radio programs. Instead of placing the broadcasts over each metropolitan station in a box with the transmitter having the lowest kilocycle at the top, the programs are grouped and listed in alphabetical order. The arrangement makes program identification easier for readers.

Encouraged by the success of the State Health Department with the 'Health Hunter' sketches, over WGY, the State Welfare Department has just passed its own, probably via the same outlet, to acquaint the listening public with its activities and its services.

A CWA worker, Ben Bess, who has written on social welfare matters for newspapers and magazines, is now authoring a series of 10 or 12 sketches.

Rudy Vallee was bylined in the Albany Sunday Knickerbocker Press radio column of Mary O'Neill while she and her new hubby, Warren H. Wood, were doing Broadway.

'Laughing at the World', a thrice weekly commercial on WOKO, Albany, has just passed its 300th broadcast. Snedden Weir, studio manager, and Miss Harriet Champagne have carried on for more than two years. Weir authors the continuity.

Arthur Lane warbling as stage feature at Paramount and Royal, Albany, has been named as a radio talent show from WGLC comprising Bill Mayotte's orch., Fred Barnett, and Jimmie H. Monel Havens and Camille Islanders.

Walter Huston set by Curtis & Allen for the 'Hall of Fame' program on June 3.

A series of electrical transcriptions featuring Harold Levy's orchestra and Jay Velle and Marion Starr, vocalists, are now being placed on WGY's turntable one morning weekly. Sponsor is the WGY Independent Food Stores (no connection with station).

Happy Jack Warner from Chicago calling on a couple of commercial prospects.

Ennis Harris back with Erwin Wasey on publicity.

Tom Luckenbach of J. Walter Thompson's radio department, has settled down in New Orleans for a while. Putting on the Guy Lombardo portion of the White Owl show from there.

Sherman Rogers, formerly with Fertig agency, now in business for himself. It's the Rogers-Hattersley Co.

Rod Arkell back from Florida and again doing a series on WOR. This one tagged 'Strikingly Strange'.

Eddie Miller lending his baritone to the El-si-dol show on CBS Sundays.

Cecil, Warwick & Cecil and the Carroll-Clingle agency both questing for a show to go under the Non-Spl banner.

Nick Lucas goes three times a week on CBS starting May 6.

Jack Lavin drove Paul White-mann in new white Cadillac from Detroit.

Freddy Martin's deal on the Elizabeth Arden stanza is for six weeks.

Harry Richman's contract has been extended by Continental Oil to 40 weeks.

Irving Berlin relieves George M. Cohan on Gulf Refining's NBC Sunday night session May 6. It's for a minimum of eight weeks.

Trio billed as the 'Fur Trappers' on WEAF used to call themselves the 'Leaders'.

## New England

Rocky Clark, radio ed of Bridgeport Times-Star, who stopped his daily WICC news-flashing when the press-radio agreement went into effect, back this week as commentator in broadcast for city's community chest introducing National Youth Week beginning next Monday.

Rabe Miller, formerly Barney

Rapp's songstress, holding over into fourth week on WICC, Boston.

Mountain Melodiers, done with 150-broadcast commercial for Crazy Crystals, vacationing before return to WICC, Bridgeport.

WICC, Bridgeport, time switches: Adeline Manzi singing 6:15 p.m., Wednesdays; Edith Josephson, 7 p.m., Fridays; and Eddie Krolkowski's Polish rhythms, 7:30, Fridays.

Al Eldridge of Stamford doing vocal with Elliot Eberhard's Tea Time, Bridgeport.

Senator J. J. Davis of Pennsylvania WICC-ing from New Haven studios for Moose child welfare drive next Saturday.

Arthur Mason Jewish Players put on 'Wheel of Life' at WICC, Bridgeport.

Stations WBZ and WBZA, Boston, announcing gain of over 5% in billings for the first quarter of 1934 as over the same period a year ago.

Frank Weston is operating his own radio studio, Providence, R. I. Specializing in radio advertising.

Reported that WHDH is losing its Federal web affiliation. Mather, owner of the station, had nothing to say on the matter.

While in Boston last week with Yankees, Babe Ruth did his weekly radio show from the WBZ studios.

After his first broadcast the Babe received members of the sports and radio press and guests of the client and NBC.

James Roosevelt, the President's eldest son, returned to the air last week to resume his weekly series over the Yankee web. Had been boating and fishing with his dad. Talked about the trip on his return broadcast.

WEEL, Boston, will feed the NBC red web the speech by Alfred P. Sloan, president of General Motors, before the Boston Chamber of Commerce on Thursday, April 26. Subject will be 'Industry's Problems'.

Frank Black, Jr., former ad manager for Weston, Bridgeport, now with Chambers & Wiswell agency.

'Buster' Lloyd Horton, WEEL's page boy, is doubling as the boy preacher in Paul Green's new play 'Potters Field', which opened Monday at the Plymouth Theatre. Reviewers in all the Boston dailies praised Horton's performance.

Cardinal O'Connell made one of his infrequent mike appearances over the Yankee net on Patriots Day.

Donald Glynn, WCAX, Burlington, Vt., tenor, and his accompanist, Mary Smith, are soon to wed.

Clayton F. Waterbury, was the first Vermont station to ever broadcast a big league baseball game. Station broadcast opening game between Boston Red Sox and Braves.

Clair T. Leonard, professor of music at the University of Vermont, is broadcasting a series of piano recitals over WCAX, Burlington, and WDEV, Waterbury, Vt.

Murray Arnold, WIP announcer, summer at Eastern states, after chattering column of Radio Guide.

WFEN will air the Chicago Opera Company from the Shubert Theatre for next season.

Murray Stachurski, WDAS head, to Havre de Grace with Harold Davis, station's program chief.

Andy Stanton slinging description of the opening ball game between the A's and the Yankees via WIP.

Pearson Lessey doing neat work on the early morning single to bring a build up from WCAX.

Ground broken last week for new WFEN transmitter. Paul Hannon, outfit's head, turned the first spade.

Philadelphia radio so cluttered up with political speeches on the current elections, town's listeners are complaining.

Betty Loeb new theatrical interviewer on WEEA. Raymond Hack, ed., emoting locally, the first guest.

Eyes are turning toward Jerry Stone's way anent one of those sizzling romances, with a local gal. Comedy play getting set for an air go any minute. Three newscries already auditioned, in variety show ideas.

Rumor has Helen Grey going into the comic biz.

Bob Carter manages that early riser's voice, on WHAT.

WHAT dramatic group journeying between stations for script commercials of one sponsor.

Joe Fisher, Pittsburgh boy, joins Bert Lowin's ork as drummer and soloist at Park Central Hotel, N. Y., next month.

Danny Davis remains on WWSV, Pittsburgh, though switching from Blue Moon niter to Klean's Inn Wonder Bar.

Sally Neslon regular soloist now with Will Lamons's orchestra over WWSV, Pittsburgh.

Bob Carter manages that early riser's voice, on WHAT.

## NEW 'HOLLYWOOD'

NBC Coast Sustainer Goes Out On 45-Min. Basis May 6

Hollywood, April 23. 'Hollywood on the Air' goes into a complete new type of program starting May 6. NBC sustainer is switched from Mondays and will be aired for 45 minutes instead of 30.

Now handled by Eddy Eckels, effort will be made to pump more of the Hollywood flavor into the broadcast. New series will be staged, ostensibly at Hollywood, with picture hosts acting as masters of ceremonies for the affairs.

Various film names and entertainers will be picked up by the mike in pretended ad lib style. Program also blossoms out with a new signature number by Max Steiner on the starting of the new series. Jan Rubini's orchestra will back-ground on the parties.

## KSTP's Four Beer Accts.

St. Paul, April 23. Although KSTP (St. Paul-Minneapolis) refuses hard liquor, there's no shortage of beer accounts on this station. Gluek's, Minneapolis Brewing, Yeorg's and Hamm's are all on the air.

Gluek's have a script show, 'Sham and Rock' (dramatized episodes in the lives of a couple of Irish cops) aired Monday, Wednesday and Friday evenings.

Minneapolis Brewing company ballyhoo's its blurb fluid through KSTP's complete daytime and late evening time-signal service.

Hamm's (headed by the same William Hamm, Jr., who was nicked for a hundred grand by the snatch racketeers) have an announcement service.

Yeorg's have daily five-minute spots at 10:30 p.m., using short plugs and aft of a recorded 'Hit of the Day.' Songs are selected from Sam's weekly list of best musical numbers on the air.

All these foam concerns were in biz before prohibition and are operating from the same old stands. Hamm's understood to be 'cutting on printed ads and heading strong toward radio, starting with discs featuring Eddie Dunst's orchestra with variety piano work by Eddie himself.

## CFBO Now CHSJ

St. John, N. B., April 23. CHSJ, are the new call letters of CFBO. Station was acquired recently by the New Brunswick Broadcasting Company, from C. A. Munro, the founder.

New Brunswick Broadcasting Company is allied with the New Brunswick Telephone Company, New Brunswick Power Company and New Brunswick Publishing Company. This station is not coupled with the telephone, street railway, electric light and power, gas, and daily newspaper monopoly of St. John.

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New Brunswick Broadcasting Company is allied with the New Brunswick Telephone Company, New Brunswick Power Company and New Brunswick Publishing Company. This station is not coupled with the telephone, street railway, electric light and power, gas, and daily newspaper monopoly of St. John.

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# Politically Hefty News Bureau Asks France to Stop Air Gossip

## Labor-Saving

With his arm reposing i sling, John U. Reber, radio department head of the J. Walter Thompson agency, last week anticipated the gauntlet of questioners by passing around printed cards which read: 'Infection of the tendon sheath. Thank you for asking.'

## Frisco Community Spot Has 3 Radio Commercials

San Francisco, April 23. Del Monte food products moves Capt. Dobbie and his Del Monte Ship of Joy from NBC studios to the Community Playhouse for tonight's broadcast (23), and henceforth transcontinental commercial will emanate from there. Makes the third radio show for the 644-seat auditorium network's cross-country Carefree Carnival and Standard Oil Symphony also originating there.

Visitors are invitational only for all broadcasts, but have been filling the house at all shows, with many turnaways.

MJB coffee has been ogling the Playhouse, too, for its Monday night Demi Tasse Revue, but currently is confining itself to the Hotel St. Francis dining room, where Gus Arnheim does the show. Since Monday is Arnheim's night off on the dance job, no sub band is required under union rules.

## HERE AND THERE

Dick Morens added to the sales staff of WJJD, Chicago.

Biggie Levin expected back at Chicago talent agency next week after a six weeks' vacash.

Ruthrauff & Ryan Chicago offices back to normalcy after a period of feverish carpentering and expansion.

Frank Schreiber of WGN, Chicago Trib, crashed a rival rag when his dog got photographed for the American.

Allan Rogers, singer at KNX and KJL, warbling in Metro's 'Merry Widow'.

Joe DuMont, production manager of WMT, Waterloo, Iowa, in Chicago, April 16, making transcriptions at the RCA laboratories.

Eleanor Thatcher, formerly of KFI and KOMA, Los Angeles, now working for Dinol over KOMA, Oklahoma City.

KWCR, Cedar Rapids, Iowa, ether outlet of the Des Moines (La.) Register-Tribune. Power doubled and now on 1430 kilocycles and with a radius in excess of 50 miles, making it more than a local outlet, on the air now 17 hours daily.

Tom Baker joins the Chicago CBS artists galaxy.

Fred Weber ducked out of Chicago on another station relations get-together.

Leonard Cox of Hanft-Metzger, Chicago, writing and acting in the Grenadiers show.

A. T. Sears retaining a substantial interest in the Ripley show at the World's Fair.

Hal Raynor writing the 'Willie the Moth' scripts for McJunkin agency, Chicago.

John Ashenhurst so busy with Ed Petry he's neglecting his novel-writing ambitions.

Bert Squires of WGAR in Chicago for an o. o. and mistakenly claiming NBC Blue shows as local showmanship.

Austin Peterson added to staff of Don Lee's KFRC, San Francisco, as continuity writer. He succeeds, in part, Jennison Parker, continuity editor of KFRC, who drops out to remain on the Shell Oil show, which shifts to NBC.

Paris, April 13.

Radio-newspaper war has opened in Paris. Havas agency, biggest and most powerful press service in Europe, has not Ministry of Communications that it would prefer not to develop any further in this country.

Ministry is much bothered and had promised to look into the matter. Because of Havas' power and its close connection with the Government, its kick is likely to take, especially as regards government stations.

Squawk is somewhat of a surprise, because news broadcasts here are so primitive that nobody figured there could be any objection to them. Stations simply pick up specks of news from the evening papers and broadcast them during dinner hour, or else give short news bulletins selected by the agencies themselves from their latest stuff.

Nevertheless, it appears that certain hawk newspapers are cutting down their subscriptions to news services and putting a stenographer in front of a loud speaker to replace them. Thus the services see competition coming.

## Hearst Orders Space of Radio Depts. Increased

San Francisco, April 23. Orders have come direct from San Simeon for radio editors of the two Hearst dailies, Call-Bulletin and Examiner, to expand their radio sections.

Call-Bulletin has been held down to two columns and some days that have been skeletonized to the time schedule, with Bob Hall's column waste-basketed. Oscar Fernbach's column on the Examiner has been held down by slough ads and press yarns from the adjoining drama page.

Hearst owns KYA here, affiliating it with the Examiner, while his Call-Bulletin has a tie-in with NBC's KFO.

## WGN Sells Appleberry

Chicago, April 23. Rube Appleberry show, which has been on WGN for about a year as a sustaining program, takes unto itself a sponsor, the Bon Ton Beverage Company. Starts today for a daily ride on the comedy spots serial on a 13-week initial section.

Account placed through the Heath-Seehoff agency locally.

## JACK HASTY BUSY

San Francisco, April 23. Shifting of authors in Bank of America's serial 'Leaders of Tomorrow' on KFRC and the Don Lee chain has Jack Hasty assuming the scribbling job vice William Robson.

Latter bowed out to return to Los Angeles where he has several other air show writing jobs. Hasty, associated with the MacGregor-Sollie recording labs here, has penned Ed and Zeb, the Kolb and Dill and other radio shows and is working with Lucy Duffy, KFRC drama director, in turning out this one.

## Claude Morris Quits KDKA

Pittsburgh, April 23. Claude Morris, for more than a year program manager at KDKA, has resigned to go to New York where he expects to go into radio drama writing.

Morris has been with KDKA since 1929, first as an announcer, later as an actor and finally as program manager. He organized the KDKA Players, one of the most successful of the local broadcasting theatre groups.

Trent Meredith in S. F.

San Francisco, April 23. Trent Meredith is up from Los Angeles beginning his new connection in the newly created post of orchestra manager for the Thomas Lee artists bureau connected with the Don Lee network.

Meredith will headquarter between KFRC and KJL, handling band bookings. He was formerly with MCA in Los Angeles.

## KFWB 'CLINIC' FOLDS

Hollywood, April 23. 'Laff Clinic,' weekly vaude show on KFWB for the past eight months, commercialized by Economy Gas, is off the station after Thursday (26). Program was formerly broadcast from KJH.

Manager Harold Wheelahan, with the broadcaster since its inception, was the smiling host.

(Continued on page 45)

# RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

## OUTSTANDING STUNTS:

JUNKMAN PROGRAM, STATION WOKO, ALBANY

### Ind. of Sponsor

Junk is on the air! WOKO is just inaugurated what Harold E. Smith, gen. mgr., thinks is perhaps the strangest and most unique program ever broadcast by any station. It is a sketch sponsored by the Albany Waste Dealers' association. Householders are exhorted to save, collect and sell old papers, books, metal, rags and magazines. The junk men also offer to go to a house, clean up the attic and pay cash for the salvaged articles.

Sketches point out how easy it is for housewives to do their Spring cleaning and get rid of unwanted things by summoning any member of the Waste Dealers' association.

### Cracker-Eating Contest

Cracker-eating contests are not new, but the one currently being staged over KOIN by the American Cracker Company is novel. Every afternoon at either 4:40 or 4:45 o'clock an adventure serial or circus drama is being broadcast under the caption 'Captain Cracker and His Crummy Crew.'

Adventures are wild and surprising, with pirates and cannibals in the leading roles—the kind of story dear to the heart of the average boy. Children are being invited to compete in cracker-eating contests at the station's local grocer's during the week ending Saturday, April 21. Winners receive a box of biscuit confections and compete at their local theatre for a pair of roller skates.

Then the theatre winners go to KOIN at 4:30 on Saturday afternoon to compete over the air for a deluxe balloon-tire bicycle worth \$75. The contestants have to eat four crackers and whistle, the first one able to whistle being winner. Eight theatres are co-operating—the Granada, Venetian, Kenton, Walnut Park, Aladdin, Moreland, Bob White and Alberta.

### Tickling Local Pride

Small in itself but effective as stirring up local pride and agitating the Chamber of Commerce into a boosterism frame of mind is the simple trick of reversing the usual procedure and mentioning the city first, the call letters second. Thus 'This is Charlotte—WEP!' the announcement now used by the Columbia station here, has won that station considerable attention.

In actively seeking local goods will this gesture, which costs nothing and is meaningless to the station itself, is capable of creating lots of talk. It is susceptible to adoption in many towns.

### Petry House Organ

Edward Petry has launched a four-page 10x13 house organ devoted, naturally enough, to spot broadcasting and entitled, quite appropriately, 'Spotlight.' It is destined to bob up about once every six weeks, according to H. E. Ringgold of the Manhattan Petry office, who will be editor.

Leading article of issue number one reports the 50,000 interviews of WTMJ, Milwaukee, as a survey which discredits and challenges the Crowsley Reports for that area. Another article optimistically contemplates the summer of 1934. Members of the Petry organization are

briefly under photograph. 'Spotlight' bespeaks on the part of the Petryites a realization of spot broadcasting's ever-present need to consolidate the gains made and to win new good-will. Petry is exclusive representative for 31 leading stations.

### WCKY—reynold town Tie-Up

'Miss Radio of 1934' is the title conferred by WCKY on Christine Fryman, 19, winner of its beauty contest, which was conducted for three nights on the stage of Liberty theatre, Covington, Ky., owned by L. E. Wilson, prez of the station. Fryman, a native of Latonia, Ky., gets transportation for herself and a companion to and from Miami, Fla., with all expenses for the duo for a week at the Miami Biltmore, plus \$100 spending money. She's taking it all along. It was her first big break. She is being mentored by Teddy Dori, head of Cincy Art club; Martin Rettig, artist, and Nicholas Boris, photo, also of this burg.

Event drew field of 50. Initial showing had dames in street dress or gowns. Second flash was in bathing suits. Final, with eight in line, allowed her to dress as she pleased. Christine wore full trappings and triumphed over gal in water attire. Audience applause was also considered by judges.

Stunt was tieup with hotel and Greyhound bus line.

### Day Program

KFAB here is carrying the complete Arbor Day program, sponsored by the American Legion, with Secretary Henry Wallace the speaker. Program is an all-day affair today and part of the Legion's 'Plant a tree for every stump' campaign. The broadcast and celebration originates at the home of J. Sterling Morton, in Nebraska City, overlooking the Missouri river.

### School Bands C. test

Conrad & Company, women's specialty shop of Boston, is repeating a radio program over WNAZ this spring that was highly successful a year ago.

Idea is a competition among high school and junior high school orchestras of metropolitan Boston, with a cup presented by the store as the prize. Two orchestras are heard in each half-hour broadcast, given once a week from the Copley Plaza ballroom. Eighteen orchestras compete, from which two are selected to appear in the finals on the tenth broadcast.

### Dangerous Initiative

Phil Benson, KSTP production manager, fell smack into a nest of news when he breezed over to Minneapolis one day and found a crowd of 5,000 rioters milling around the city hall. Phil, who does KSTP's football announcing in his spare moments and likes his crowds, thought it would be a grand idea to use the KSTP mike which is in Mayor Bainbridge's office and crawl out on the ledge with it to pick up a few crowd noises for a news spot. Thing almost wound up not so funny; when the crowd found that its committee of 23 had been plucked in toto, they swarmed and stormed.

Cops cracked down hard on several heads, tossed tear-jerking bombs until the thing resembled a Nazi picnic. Phil was lucky to escape with a whole skin, scrambling back off the ledge and into his boss's office just as brickbats started to fly.

### Fan Mail on Display

Burlington, Vt. Fan mail received in connection with the Wladimir program on WACK is being used for a window display by the sponsors, Aunt Alimira's Products Co. The sponsor rented a display window in the business section and piled the fan mail into the center.

Remainder of the window was given over to samples of company's products and cards calling attention to the time of the broadcast.

### Crook's Arsenal

Portland, Ore. 'Homicide Squad'—Police-drama-thriller, produced each Friday night for half-hour over KEX—the Oregonian—has built up following in Portland territory. Seems that local gentry go for 'crook rough-stuff' in big way.

Tie-up promoted this week by display of saps, rods, jimmies, rogue's gallery photos, and etc. in local department store display window. Exhibit has been attracting much attention from passerby, which reflects favorably to tie in sponsor's hook-up.

### Indolent Driver

Charlotte, N. C. Stunts formerly common in vaudeville are springing up in radio circles. One of them is exemplified by Zonov, mystic on WSOB here. He drove an automobile through city traffic while blindfolded, with the aid of the customary gimmicks. Attracted quite a lot of attention.

### Fishing Conditions

Portland, Ore. Honeyman Hardware Co., which last year sponsored a regular evening broadcast of fishing news throughout the entire season, are back on the air over KOIN with a similar program. Confined format this year are fishing news, forecasts, giving news of conditions on the better known streams, lakes and districts, and inviting listeners to visit the bulletin board in their sporting goods department for additional and more detailed information.

### College Programs

Waterloo, Iowa. Regular programs by three Iowa colleges are being carried by WMT in Waterloo, Iowa. The schools are Cornell college at Mt. Vernon, Upper Iowa university at Fayette, and Coe college at Cedar Rapids.

Cornell is heard every other Tuesday night; Upper Iowa, the third Thursday night in the month; and Coe, the first Saturday night in each month.

A variety of entertainment is included in these programs. Both students and faculty take part in musical, dramatic and speaking presentations.

### Correct Time Service

Albany. A Troy department store sponsors an hour's commercial daily, except Sunday, over WOKO, Albany, in which the correct time is announced at five-minute intervals at a time when people are breakfasting. It's on from 8 to 9 a. m. and is entitled 'The Musical Clock.' Only the newest recordings are used, with the music interrupted to give the correct time and brief commercial plugs. Lola Sommers is the 'Voice of the Clock.'

### Odd Sponsor Twist

Kron. An innovation in radio programs hereabouts has been started by WADC. Bob Wilson of the station's announcing staff reading the funnies every Sunday noon. Akron Times-Press is co-operating with the station and gets weekly plug for the

# Hardships of Trouping

## Incredible Series of Mishaps Besets NBC Quartet on Tour

### Joe Cook's Series

San Francisco, April 23. An all time record of overcoming obstacles to a scheduled performance was hung up over the weekend by the Crosscutters, colored male quartet doing personal appearances with Laurence Cross, minister, and NBC sustainer.

### 'Cal. Melodies' on Sun.

Los Angeles, April 23. Starting Sunday, 'California Melodies,' KHI sustainer over CBS national network, will go Sundays 4:30 to 5 p. m., PST, instead of Tuesdays.

Advent of daylight saving time in the east causes the change.

### PLUTO PLUG CAMPAIGN

Chicago, April 23. Pluto shortly expands its announcement campaign to some 60-65 stations throughout the nation. It is now taking some tests on announcements on some three-act transmitters through the Kastor agency here.

stunt. Bob peels off the comic section and unfolds a land of make-believe for the city's younger set.

Proving a novelty, and station has recruited thousands of juvenile listeners each Sunday, sponsored by an oil company, and between the funnies the kiddies are convinced that a certain kind of oil is the best on the market and that it would be foolish, indeed, not to talk their parents into buying it.

### Meet the Neighbors

Winston-Salem, N. C. R. J. Reynolds Co. may bring its Camel cast down to Winston-Salem, N. C., May 22, both to broadcast the program and appear at an affair that night at the local country club. With the Casa Loma band slated to play a dance date in a nearby town anyway, it occurred to the tobacco company's execs that they could take advantage of the situation to do a little pointing with pride for the benefit of their fellow townsmen.

Arrangement would necessitate Stoopnagle and Budd and Connie Boswell making the jaunt direct from New York.

### Fashion Tie-Ups

New York. CBS' exploitation department last week sent out a circular to Columbia-operated and affiliated stations suggesting how they can tie up locally with fashion throwaways put out for department stores. Enclosed with the letter was a 'Celebrity Fashions' folder carrying the imprint of the Arnold, Constable, New York, store. Thing runs eight pages with the entire issue devoted to modeling poses by Gertrude Niesen. CBS warbler, now connected with the Rex Lax program.

Letter points out that all business negotiations on the publication of the throwaway itself should be left to the store and the publisher. Through one of these department store tieups, the CBS exploiters suggest, the station might be able to revive a dead account if not pave the way for bringing in a new one.

### FRISCO NBC DROPS 4

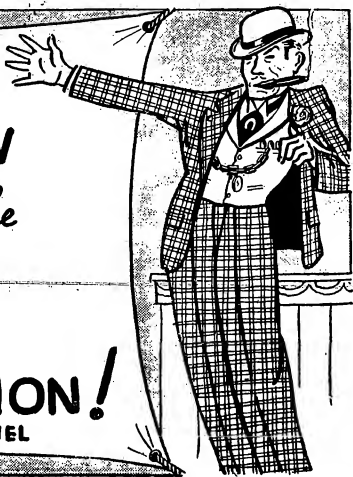
San Francisco, April 23. When daylight saving and a resultant change in schedules goes into effect end of this week (29) NBC will drop a foursome of artists. Clet Dwellers, male singing trio; Agatha Turley, soprano; Euston Kent, tenor; Gypsy, interviewer, will not be on the new schedule.

### SCHNABEL TO CHICAGO

St. Paul, April 23. Dudley C. Schnabel, formerly in charge of the Twin Cities (St. Paul-Minneapolis) bureau of the Radio News Association, has been transferred to Chicago. He is now in charge of the association's Windy City bureau.

2 YEARS OF BANKING  
and 23 YEARS OF SHOW  
BUSINESS DIRECTS the  
STATION'S POLICY of  
AMERICA'S FASTEST  
GROWING RADIO STATION!  
FIVE-THOUSAND WATTS • CLEARED CHANNEL

SOUND  
BUSINESS  
POLICY  
WCKY  
Cincinnati



# We Challenge VARIETY

## To Produce a Sale or Even an Inquiry

### ARIZONA

Chloride  
Clarkdale  
Douglas  
Grand Canyon  
Holbrook  
Inspiration  
Jerome  
Joseph City  
Mesa  
Oatman  
Prescott  
Phoenix  
Scottsdale  
Tucson  
Yuma

### CALIFORNIA

Angela Camp  
Altadena  
Arbuckle  
Alhambra  
Anaheim  
Arcadia  
Atascadero  
Azusa  
Arcata  
Accura  
Alturas  
Bakersfield  
Bishop  
Big Creek  
Burney  
Byron  
Blue Lake  
Balboa Island  
Berkeley  
Bell  
Blythe  
Biggs  
Burbank  
Beltflower  
Baldwin Park  
Brea  
Beverly Hills  
Culver City  
Chatsworth  
Compton  
Covina  
Camarillo  
Castella  
Cocopa  
Chowchilla  
Crescent City  
Corona de Mar  
Colfax  
Carlotia  
Clovis  
Colusa  
Crannell  
Calistoga  
Camino  
Chico  
Coachella  
Carnel  
Ceres  
Delhi  
Denair  
Dinuba  
Dleano  
Downey  
Dorris  
Dos Palos  
El Monte  
El Segundo  
El Verno  
Emigrant Gap  
Etiwanda  
Eureka  
El Centro  
El Cajon  
Fortuna  
Fillmore  
Fort Jones  
Fresno  
Fort Bragg  
Folsom City  
Fullerton  
Gardena  
Georgetown  
Glendale  
Geyserville  
Grass Valley  
Greenview  
Gilroy  
Groveland  
Goleta  
Gustine  
Guadalupe  
Garverville  
Glennville  
Glendora  
Grapewine  
Haleyton  
Hobo Hot Springs  
Highway Hilland  
Husoma  
Hyampom  
Hayward  
Hollister  
Healdsburg  
Hudson  
Horn Brook  
Hanford  
Hayfork  
Huntington Park  
Hermosa Beach  
Hawthorne  
Hondo  
Ingleswood  
Isabella  
Jamestown  
Kelseyville  
Kernville  
Los Angeles  
Lynnwood  
Loomis  
Lindsay  
Las Plumas  
Livingston  
Lomita  
Live Oak  
Linden  
Los Moli

Lancaster  
La Verne  
Long Beach  
Laguna Beach  
La Habra  
La Crescenta  
Lodi  
Montague  
Manhattan Beach  
Maywood  
Monrovia  
Monterey  
Monterose  
Meridian  
Monolith  
Modesto  
Montabell  
Manteca  
McFarland  
Merced  
Mar Vista  
Mid Pines  
Madera

Mecca  
Marydale  
Norden  
Norwalk  
Nevada City  
Napa  
Newport Beach  
Newhall  
Oxnard  
Oakdale  
Ocean Park  
Olive View  
Orange  
Oakland  
Ontario  
Oroville  
Orland  
Onyx  
Olinia  
Ojai  
Pueño  
Palmdale  
Pacifier  
Palm Springs  
Palo Alto  
Porterville  
Pacifica  
Paso Robles  
Port Chicago  
Parkfield  
Pico  
Placerville  
Petaluma  
Pasadena  
Pomona  
Pacific Palisades  
Point Loma  
Pacific Grove  
Pound Mountain  
Quincy  
Richvale  
Roscoe  
Rosemead  
Redondo Beach  
Rivers  
Redley  
Redlands  
Rio Dell  
Redwood City  
Redding  
Riverside  
Reeds  
Richmond  
Scottie  
San Diego  
Seville  
Sta. Barbara  
Stockton  
Sta. Cruz  
Sacramento  
San Francisco  
Sta. Ynez  
Sarna  
Sebastopol  
Shasta  
Sierra Madre  
Sta. Rosa  
Sta. Maria  
San Luis Obispo  
Salinas  
Sta. Paula  
Sutter Creek  
San Bernardi  
Sonora  
Susanville  
Coeur d'Alene  
St. Miguel  
San Rafael  
Sanger  
San Pedro  
Sta. Monica  
Saugus  
San Fernando  
South Gate  
Sta. Ana  
San Gabriel  
Torrance  
Tujunga  
Tustin  
Torna  
Taft  
Turlock  
Tuolumne  
Temple City  
Venice  
Van Nuys  
Volcanoville  
Victoryville  
Vallejo  
Ventura  
Visalia  
Plummer  
Waterford  
Wilmar

*These Variety muggs say advertising in their sheet will produce business from advertisers and/or agencies. We doubt it, but have been pestered so much we are giving them a try. Here is the story.*

**IN LAWS**—It is a continuity sustaining strip—a quarter-hour continuity five night per week. It's new and we put it in the toughest spot of the evening—8 P. M. playing opposite Amos 'n' Andy on NBC and CBS peak audience programs.

**IN LAWS** was on four weeks and we gave it a test. Here is what we said:

"Are you listening? Well, if you are, drop a line if you like **IN LAWS**. We want to sell it to a sponsor, and sponsors want to know who is going to listen to their advertising and where they live."

**IN LAWS**—The mail showered in. Variety review by Stan said the show was okay (not that he knows anything about radio).

**IN LAWS ON KNX WANTS A SPONSOR**, so we are telling you where the mail came from. Not only does **IN LAWS** want a sponsor, but the listeners are waiting for one, and here is where they live as shown by the post marks on their letters.

Willowbrook  
West  
Wilets  
Wood Lake  
Watsonville  
Washington  
Westminster  
Wasco  
Whittier  
Wilmington  
Walnut  
Yarba Li  
Yreka

### COLORADO

Aurora  
Battle Ri  
Clifton  
Craig  
Colorado Springs  
Canon City  
Durango  
Denver  
Delta  
Franta  
Grand Junction  
Kremmling  
Leadville  
Montrose  
Pueblo  
Ridway  
Trinidad

### IDAHO

Amsterdam  
Avery  
American Falls  
Boise  
Buhl  
Bannock  
Blackfoot  
Barber  
Burley  
Coeur d'Alene  
Caldwell  
Cascade  
Council  
Caldess  
Coeur d'Alene  
Clearwater  
Driggs  
Declo  
Ermett  
Fairfield  
Filer  
Gooding  
Grangeville  
Greer  
Huston  
Hansen  
Idaho Falls  
Jerome  
Lewiston  
Lava Hot Springs  
Mountain Home  
Meridian  
Moscow  
Nampa  
Oxford  
Oronofio  
Payette  
Pettie  
Parma  
Pocatello  
Pritchard  
Plummer  
Richfield

Rexburg  
Rupert  
Reubens  
Smith's Ferry  
Shoshone  
Sterling  
Twin Falls  
Wildor  
Weiser  
Wallace

### MINNESOTA

Fergus Falls  
Owatonna  
Stillwater

### MISSOURI

Springfield

### MONTANA

Anaconda  
Arlie  
Butte  
Big Timber  
Broadus  
Billings  
Belt  
Boulder  
Ridway  
Cliff Lake  
Corvallis  
Camaa

### NEBRASKA

Cook  
Scotts Bluff

### NEVADA

Black Forest  
Camp  
Death  
Ely  
Fallon  
Gardner  
Hawthorne  
Las Vegas  
McGill  
Millers  
Mina  
Round Mountain  
Reno  
Silver City  
Searchlight  
Tonopah  
Winnemucca  
Yerington

### NEW MEXICO

Albuquerque  
Deming  
Dulce  
Gallup  
Las Cruces

### OREGON

Astoria  
Ashland  
Albany  
Bonanza  
Bend  
Boardman  
Brookings  
Bandon  
Baker  
Central Point  
Corvallis  
Cottage Grove  
Dufur  
Dallas  
Elk Creek  
Eugene  
Florence  
Freewater  
Fairview  
Goldstone  
Gold Hill  
Goshen  
Garibaldi  
Gold Beach  
Gresham  
Grant's Pass  
Gaston  
Hebo  
Hermiston  
Heppner  
Harrisburg  
Heod River  
Helix  
Halsey  
Huntington  
Irrigon  
Independence  
Junction City  
Keno  
Kerby  
Klamath Falls

### UTAH

American Fork  
Bingham Canyon  
Brighton  
Escalante  
Fruitland  
Goshen  
Hyde Park  
Hyrum  
Leeds  
Logan  
Meadow  
Modena  
Milford  
Morgan  
Orangeville  
Ogden  
Piove  
Price  
Roosevelt  
Salt Lake City

### WASHINGTON

Aberdeen  
Auburn  
Asotin  
Almira  
Bellingham  
Boundary  
Buckley  
Bordeaux  
Beach  
Castle Rock  
Chehalis  
Centralia  
Cosmopolis  
Colville  
Carson  
Clarkston  
Elma  
Enumclaw  
Edmonds  
Everett  
Ellensburg  
Everson  
Fernside  
Ferch Harbor  
Grayland  
Hoodport  
Harwood  
Hooper  
Hoquiam  
Klickitat  
Kennewick  
Kaplan  
Lynden  
Little Rock  
Leavenworth  
Lamont  
Langley  
Longview  
Marcus  
Markham  
Montesano  
Mt. Vernon  
Mary Hill  
Monse  
Moxee City  
Naches  
Nasqually  
Oroville  
Olympia  
Richland  
Roseburg  
Springfield  
Silverton  
Salem  
Scappoose  
Talent  
Tillamook  
Tidewater  
Union  
Williams  
Weston

Stratford  
Snohomish  
Sumas  
Sunnyside  
Tekon  
Tacoma  
Tenino  
Tonasket  
Toppenish  
Vancouver  
Wilbur  
Walla Walla  
Waitsburg  
White Bluffs  
Wenatchee  
Waterville  
Wapato  
Yakima  
Zillah

### WYOMING

Acme  
Carter  
Casper  
Evanston  
Fort Bridger  
Gillette  
Hanna  
Kirby  
Kemmerer  
Laramie  
Lander  
Medicine Bow  
Monarch  
Midwest  
Reliance  
Smoot  
Superior  
Sheridan  
Tarrington

### CANADA

#### ALBERTA

Ankerton  
Acme  
Beshaw  
Calgary  
Coutts  
Diamond City  
Edmonton  
Granada  
Grande  
Hugenden  
Leavenworth  
Macedon  
Pincher Station  
Paradise Valley  
Rimby  
Strome

#### BRITISH COLUMBIA

Cloverdale  
Cranbrook  
Creston  
Grand Forks  
Kamloops  
Kelowna  
Langley Prairie  
Mission City  
Meritt  
Matsqui  
Westminster  
Nelson  
Nanaimo  
Powell River  
Port Alberni  
Prickard  
Pachland  
Qualicum Beach  
Roseland  
Reticallack  
Salmon Arm  
Sinclair Mills  
Trail  
Vancouver  
Victoria  
Vernon  
Whonock

#### S'KATCHEW'N

Coronach  
Delmas  
Hafford  
Hugton  
Quill Lake  
Melville  
Swift Current  
Saskatoon

*Here is the coupon and the dotted line. Don't fill it out unless you really want to be sold*

KNX, the Greatest Mail Pulling Station i  
the West  
Hollywood, California.

Can we buy **IN LAWS**? Yes, we know you have a  
cleared national channel, high power, and have the largest  
listening audience in the west.

Name .....

Address .....

Only Advertisers and Agencies Allowed  
to Enter This Contest



ILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
ILLER IS DEAD  
IS DEAD  
IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
ILLER IS DEAD

**With Pride and Gratification  
Announces the Availability of**

JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
ILLER IS DEAD

## AMERICA'S FOREMOST WRITER OF COMEDY

IS DEAD  
JOE MILLER IS DEAD  
ILLER IS DEAD  
ILLER IS  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
ILLER IS DEAD

### Who Is Now Under His Management

## KILLER IS DEAD

**John Murray, Author for**

[illegible]

on the

## ARMOUR HOUR

## Sole Creator of

## “BAKER, BOTTLE and BEETLE”

**Has Also Written For**

**THEATRE**  
Ziegfeld Folli  
Earl Carroll Vanities  
Casino Varieti

**JACK PEARL  
GEORGE JESSEL  
BERT LAHR  
HARRY RICHMAN  
MILTON BERLE  
RITZ BROS.  
ETHEL MERMAN  
BELLE BAKER  
SHAW and LEE  
SMITH and DALE**

**SCREEN**  
**Paramount**  
**and**  
**Warner Bros.**

[illegible]

IS DEAD  
ILLER IS DEAD  
ILLER IS DEAD  
ILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
IS DEAD

IS DEAD  
ILLER IS DEAD

ILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER I

IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD

# THE KING IS DEAD LONG LIVE THE KING

IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER I  
ILLER IS DEAD  
IS DEAD  
IS DEAD  
IS DEAD

**BEN ROCKE PRODUCTIONS**

## RKO Building

## Radio City

New York

**Telephone Circle 7-7630**

JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
MILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD  
MILLER IS DEAD  
JOE MILLER IS DEAD  
JOE MILLER IS DEAD

[illegible]

# COMMERCIALS

WEEK OF APRIL 23

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 has two or more programs they are listed consecutively. An asterisk before name indicates advertising agency handling

Abbreviations: Su (Sunday); M (Monday); Tu (Tuesday); W (Wednesday); Th (Thursday); F (Friday); S (Saturday).

**ACME LEAD**  
12:30-Su-W-WABC  
Ed McConnell  
\*Henri H-Me

**A. C. SPARK PLUG**  
9-W-WJZ  
Cookbook  
\*Campbell-E  
\*Affiliated Toys (Louis Phillips)

**1-Tu-W-Th-WABC**  
Princess Marie  
\*Blackett

**10:30-W-WABC**  
Harry Horlick  
Frank Parker  
\*Parla & Peart

**ARMOUR**  
9:30-F-WJZ  
Phil Baker  
H. McNaughton  
Mabel Albertson  
Irene Beasley  
Ted Weiss Co.

**\*N. W. Ayer**  
P. T. Babbitt  
1:30-Su-W-WABC  
Wm. Wills

**A. S. BOYLE**  
\*Flier Wax  
1:30-Su-W-WABC  
\*Lacy Dan  
Irene Kaufman  
\*Blackett

**BARABOL**  
8:15-W-F-WABC  
Edwin C. Hill  
Erwin Wasey  
Baker & Black  
(Blue Jay  
Corn Plaster)

**4:15-Tu-F-WJZ**  
Wade Booth  
Mildred Day  
\*Needham, L. & B.

**DAYKE**  
9:30-Su-W-WABC

Frank Munn  
Virginia Rice  
Oman & Arden  
Bert Hirsch  
Hanschen Ore  
\*Blackett

**\*ROBEN**  
10:30-Su-W-WABC  
Everett Marshall  
Jerry Freeman  
\*Blackett

**10:30-Su-W-WABC**  
Mark Warnow  
11:45-W-WABC  
June Ellison  
12:30-Su-W-WABC  
\*Young & Rubicam

**BRILLO**  
12:30-Su-W-WABC  
\*P. Presbury  
\*HRSOT-WEBS  
\*HRSOT-WEBS  
(Sal Petapica)  
(Ipana)

Fred Allen  
Portland Hoffa  
Jack Smart  
Lionel Stander  
Elison Douglas  
Felix Delmore  
Minerva Pious

**Ipana Troubadours**  
Theodore Webb  
Lennie Hayton  
Benton Jay  
\*E. BRUCE CO.

**10:30-Tu-W-WABC**  
Doris Lorraine  
Cade's Quartet  
C. Wheeler Orr  
\*Colgate

**CALIF. PACKING**  
9:30-W-WABC  
H. Harrett Dobbs  
Doris & Knicker  
Quartets

**\*W. L. Wilson**  
\*Thompson  
12-F-WJZ

## THE INTERNATIONAL BUFFON

## AL TRAMER

PILOTING  
The "Fastest Show on the Air"  
The Terraplane  
TRAVELCADE  
SATURDAY, 10 P. M.  
WEAF-NBC  
Dir. CHARLES MORRISON

## HENRY BURBIC

"A Gay Young Blade"  
GILLETTE PROGRAM  
Monday, Wednesday, Friday  
8:45 P. M., WEAF  
Bon Rocke Productions

## JAMES MELTON

HEADLINE  
CAPITOL, NEW YORK This Week, April 20  
Also  
STAR OF THE WARD FAMILY THEATRE  
WABC-CBS NETWORK  
Every Sunday Evening, 6:45-7 P. M.  
And 7:30-7:45 P. M.  
Starting My New Program May 6, 9-9:30 P. M.  
THEATRE DIRECTION-HARRY BESTRY

## nick lucas

WABC NETWORK, WEDNESDAY, APRIL 25, 9:30 P. M.  
COLUMBIA BROADCASTING SYSTEM

**R. B. DAVIS**  
(Baking Powd.)  
9 a.m.-W-F-WJZ  
\*Mystery Chef  
John McPherson  
9:45-Tu-Th-WABC  
John McPherson  
\*Mystery Chef  
9:45-Tu-Th-WABC  
\*Mystery Chef  
10:30-W-WABC  
\*Buck Rogers  
Curtis Arnall  
Adele Ronson  
Gene and Glenn  
\*Ruthrauff & R.  
9:30-W-WABC  
Gee Cohen  
Revelers  
Pickens Sis  
Al Goodman  
\*Cecil Warwick  
\*BEAR PRODS  
(White Cloud)  
12:30-W-WABC  
\*Bar X Ranch  
Carson Robinson  
John Mitchell  
Pearl Pickens  
12:30-W-W-WJZ  
(Peanutman)  
\*Gene Gershwin  
\*Wm. Esty  
\*HICKER H-O  
10:30-Daily-WABC  
\*H-Bar-O Rangers  
Robby Benson  
Neil George Wheeler  
\*Wade

**MOHAWK MILLS**  
10:30-Tu-Th-WABC  
Orch & Singers  
\*J. D. O. O.  
Joey Nash  
\*U. S. Adv. Corp.  
\*Chase & Sanborn  
\*WAVE  
Jimmy Durante  
Rubinoff  
(Baker's)  
12:30-Su-W-WABC  
\*Ozzie Nelson Ore  
\*WAVE  
(Royal Gel)  
Jack Pearl  
Cliff Hall  
Peter Van Steeden  
Kathleen Wells  
Viggo Rasmussen  
(Fleischmann)  
Rudy Valles and  
\*N. L. SUGAR  
9:30-W-WJZ  
Theodore Webb  
Joseph Patterson  
\*Gotham  
\*NORTHWESTERN  
YEAST  
8-M-WJZ  
Jan Gacher Ore  
\*Hays McFarland  
\*OXOL  
WABC  
Dave and G.  
Bunny Coughlin  
Dave Grant  
\*Hudson  
\*B. B. D. & O.  
\*KIDOL  
(Proct. & Gamble)  
12:30-Daily-WABC  
\*Lola Bland  
Virginia Dayne  
Margery Hanson  
\*Hazel  
\*Wm. Forum  
\*Chas. Englestein  
\*Blackett  
\*PACKARD  
10-M-WJZ  
Walter Damrosch  
John B. Kennedy  
\*Cecilia Warner  
\*PACIFIC BORAX  
\*PERODONT  
7-Daily-WJZ  
Amos N. Andy  
\*Chas. Gosselin  
Freeman Gosselin  
(Clute of Gold)  
12:30-Daily-WABC  
Gertrude Berg  
Janet Walcott  
\*Hutchinson  
11-M-W-WABC  
\*Cooking Close Up  
\*Hutchinson  
\*LARRY  
9-Tu-W-WABC  
Ben Bernie Ore  
\*Matt-Fogarty

## THE BIG SHOW

## AL TRAMER

PILOTING  
The "Fastest Show on the Air"  
The Terraplane  
TRAVELCADE  
SATURDAY, 10 P. M.  
WEAF-NBC  
Dir. CHARLES MORRISON

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WABC NETWORK, WEDNESDAY, APRIL 25, 9:30 P. M.  
COLUMBIA BROADCASTING SYSTEM

**GENERAL MILLS**  
10:30-Daily-WABC  
Jack Armstrong  
All American Boy  
\*Newell  
\*Betty & Bob  
Betty Churchill  
Don Jacobson  
Carl Brickett  
Louis Roen  
\*Blackett

**GENERAL MOTOR**  
(Chevrolet)  
10:30-W-WABC  
Victor Young Ore  
\*Campbell-E  
\*Young & Rubicam  
9:15-Tu-Th-WABC  
Ruth Eting  
Johnny Green  
\*B. B. D. & O.  
\*Young & Rubicam

**10:30-W-WABC**  
Jack Benny  
Mary Livingstone  
Frank Parker  
Don Boston  
\*Hays McFarland  
\*GERBER & CO.  
\*Erwin Wasey  
\*Blackett

**10:30-W-WABC**  
(Safety Razor)  
7:15-Daily except  
S-Su-W-WABC  
Gene and Glenn  
\*Ruthrauff & R.  
\*HUL  
9:30-W-WABC  
Gee Cohen  
Revelers  
Pickens Sis  
Al Goodman  
\*Cecil Warwick  
\*BEAR PRODS  
(White Cloud)

**12:30-W-WABC**  
\*Bar X Ranch  
Carson Robinson  
John Mitchell  
Pearl Pickens  
12:30-W-W-WJZ  
(Peanutman)  
\*Gene Gershwin  
\*Wm. Esty  
\*HICKER H-O  
10:30-Daily-WABC  
\*H-Bar-O Rangers  
Robby Benson  
Neil George Wheeler  
\*Wade

**MOHAWK MILLS**  
10:30-Tu-Th-WABC  
Orch & Singers  
\*J. D. O. O.  
Joey Nash  
\*U. S. Adv. Corp.  
\*Chase & Sanborn  
\*WAVE  
Jimmy Durante  
Rubinoff  
(Baker's)  
12:30-Su-W-WABC  
\*Ozzie Nelson Ore  
\*WAVE  
(Royal Gel)  
Jack Pearl  
Cliff Hall  
Peter Van Steeden  
Kathleen Wells  
Viggo Rasmussen  
(Fleischmann)  
Rudy Valles and  
\*N. L. SUGAR  
9:30-W-WJZ  
Theodore Webb  
Joseph Patterson  
\*Gotham  
\*NORTHWESTERN  
YEAST  
8-M-WJZ  
Jan Gacher Ore  
\*Hays McFarland  
\*OXOL  
WABC  
Dave and G.  
Bunny Coughlin  
Dave Grant  
\*Hudson  
\*B. B. D. & O.  
\*KIDOL  
(Proct. & Gamble)  
12:30-Daily-WABC  
\*Lola Bland  
Virginia Dayne  
Margery Hanson  
\*Hazel  
\*Wm. Forum  
\*Chas. Englestein  
\*Blackett  
\*PACKARD  
10-M-WJZ  
Walter Damrosch  
John B. Kennedy  
\*Cecilia Warner  
\*PACIFIC BORAX  
\*PERODONT  
7-Daily-WJZ  
Amos N. Andy  
\*Chas. Gosselin  
Freeman Gosselin  
(Clute of Gold)  
12:30-Daily-WABC  
Gertrude Berg  
Janet Walcott  
\*Hutchinson  
11-M-W-WABC  
\*Cooking Close Up  
\*Hutchinson  
\*LARRY  
9-Tu-W-WABC  
Ben Bernie Ore  
\*Matt-Fogarty

**10:30-W-WABC**  
\*Buck Rogers  
Curtis Arnall  
Adele Ronson  
Gene and Glenn  
\*Ruthrauff & R.  
9:30-W-WABC  
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11-M-W-WABC  
\*Cooking Close Up  
\*Hutchinson  
\*LARRY  
9-Tu-W-WABC  
Ben Bernie Ore  
\*Matt-Fogarty

**10:30-W-WABC**  
\*Buck Rogers  
Curtis Arnall  
Adele Ronson  
Gene and Glenn  
\*Ruthrauff & R.  
9:30-W-WABC  
Gee Cohen  
Revelers  
Pickens Sis  
Al Goodman  
\*Cecil Warwick  
\*BEAR PRODS  
(White Cloud)  
12:30-W-WABC  
\*Bar X Ranch  
Carson Robinson  
John Mitchell  
Pearl Pickens  
12:30-W-W-WJZ  
(Peanutman)  
\*Gene Gershwin  
\*Wm. Esty  
\*HICKER H-O  
10:30-Daily-WABC  
\*H-Bar-O Rangers  
Robby Benson  
Neil George Wheeler  
\*Wade

**MOHAWK MILLS**  
10:30-Tu-Th-WABC  
Orch & Singers  
\*J. D. O. O.  
Joey Nash  
\*U. S. Adv. Corp.  
\*Chase & Sanborn  
\*WAVE  
Jimmy Durante  
Rubinoff  
(Baker's)  
12:30-Su-W-WABC  
\*Ozzie Nelson Ore  
\*WAVE  
(Royal Gel)  
Jack Pearl  
Cliff Hall  
Peter Van Steeden  
Kathleen Wells  
Viggo Rasmussen  
(Fleischmann)  
Rudy Valles and  
\*N. L. SUGAR  
9:30-W-WJZ  
Theodore Webb  
Joseph Patterson  
\*Gotham  
\*NORTHWESTERN  
YEAST  
8-M-WJZ  
Jan Gacher Ore  
\*Hays McFarland  
\*OXOL  
WABC  
Dave and G.  
Bunny Coughlin  
Dave Grant  
\*Hudson  
\*B. B. D. & O.  
\*KIDOL  
(Proct. & Gamble)  
12:30-Daily-WABC  
\*Lola Bland  
Virginia Dayne  
Margery Hanson  
\*Hazel  
\*Wm. Forum  
\*Chas. Englestein  
\*Blackett  
\*PACKARD  
10-M-WJZ  
Walter Damrosch  
John B. Kennedy  
\*Cecilia Warner  
\*PACIFIC BORAX  
\*PERODONT  
7-Daily-WJZ  
Amos N. Andy  
\*Chas. Gosselin  
Freeman Gosselin  
(Clute of Gold)  
12:30-Daily-WABC  
Gertrude Berg  
Janet Walcott  
\*Hutchinson  
11-M-W-WABC  
\*Cooking Close Up  
\*Hutchinson  
\*LARRY  
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Ben Bernie Ore  
\*Matt-Fogarty

WABC NETWORK, WEDNESDAY, APRIL 25, 9:30 P. M.  
COLUMBIA BROADCASTING SYSTEM

**QUAKER OATS**  
8:45-M-W-F-WJZ  
Babe Ruth  
\*Fletcher & E  
\*Blackett

**REAL SILK**  
7:30-W-WJZ  
Chas. F. W. Orch  
Charles Lyons  
Erwin Wasey  
\*Blackett

**11-Tu-Th-WABC**  
Edna Odell  
Babe Ruth  
\*Fletcher & E  
\*Blackett

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Edna Odell  
Babe Ruth  
\*Fletcher & E  
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Edna Odell  
Babe Ruth  
\*Fletcher & E  
\*Blackett

WABC NETWORK, WEDNESDAY, APRIL 25, 9:30 P. M.  
COLUMBIA BROADCASTING SYSTEM

**WRIGLEY**  
7-Daily-WABC  
Myrt & Marie  
Vincent Coleman  
Carl Huel  
Selena Ray  
Ray Hodge

**GUTHRIE BREW AIRS**  
Baltimore, ether,  
via WFER, nightly till Sept. 3 with  
a dinner-hour, 15-minute program  
covering sports events.

Fred Turberville, sports column-  
ist of The News-Post will supply  
the speling on the day's athletic  
highlights, also reading off ball  
scores and race results threaded  
with commentaries.

Carmel yore is on the Don Lee  
coast shell. Show tonight (Mon-  
day) in a musical sketch, 'Let's Fall  
in Love.'

Yacht Club Boys already set to  
return in August for Borden's  
Nonesuch Mince meat from Manhat-  
tan.

Law White extended for 26 weeks  
by Benj. Moore Paint Co.

rthur Boran who has a com-  
mercial will get a sustaining build-  
up by CBS in New York.

Emil Beron on the 'Ex-Lax' pro-  
gram Monday (23) for his 4th guest  
appearance.

George Givot due back in Man-  
hattan in 10 days.

C. ieg, WOWO, Fort Wayne,  
chief, in Washington conferring  
with radio commission.

**CHARLES CARLIE**  
TENOR  
COAST-TO-COAST  
CBS

**JUDY and JANE**  
Closing Third Season on NBC  
IRENE WICKER (JANE)

Says "Au Revoir and Thanks" to  
J. A. Folger (Coffee) Co., and  
Blackett-Sample-Hammert Agency

# Announcing

THE RETURN

OF

EDDIE EAST and

RALPH UMLKE

Creators of "Sisters of the Skillet"

TO THE

NBC NETWORK

EVERY TUESDAY EVENING AT 7:30 P. M.

TASTY YEAST PROGRAM  
CAPITOL, New York  
(This Week, APRIL 20)

## New Business

### ILADELPHIA

Charles Margiotti, five-minute talks, once weekly for 13 weeks. W. S. Hill Agency. WCAU.  
Pontiac Motors, thirty one-minute spot announcements. Campbell-Ewald. WCAU.  
Gardner Nursery Co., five-minute transmissions. Northwest Advertising. WCAU.  
Horn & Hardart, renewal for one year of Children's Hour, Sunday, 11 to 12 a.m. Clements Agency. WCAU.  
J. W. Sechler, political talks of five minutes, eight times. Direct. WCAU.  
Perfection Stove Co., five-minute

discs, once weekly, titled "Perfection Dramas" ending in July. McCann, Erickson. WCAU.  
Philip-Jones Corp., 15-minute transmissions, Tuesday and Thursday at 8:00 p.m., running from May 1 to June 1. Broadcast Advertising. WCAU.  
Roland S. Morris, eight 15-minute programs. Direct. WCAU.  
EC, five-minute talks each two times weekly by John Leitch. Placed direct, until July. WCAU.  
M. A. Bruder Paints, signing weekly wrestling shows, for 52 weeks. Placed direct. WPN.  
Tioga Electric & Radio, 15 minutes daily, with the "Organ Doctor" and additional 15 minutes nightly. Direct. WPN.  
John Davis Co., four broadcasts daily, for 14 weeks. Placed direct. WPN.  
Schneider Campaign Committee, five-minute talk daily, for 25 days. Direct. WPN.  
Albert Lander, five-minute talks daily, for 25 days. Direct. WPN.  
Beauty Guild, Inc., five half-hour talks weekly, until June 29. V. E. Meadows Agency. WIP.  
William Rosoff Clothing, spot announcements three weekly. Signed direct. WIP.  
New York Labor Party, 30-minute weekly programs of music. Signed direct, for 13 weeks. WIP.  
J. N. Simon & Son, five-minute garden talks. Direct. WIP.  
RCA-Victor, five time signals daily, for 13 weeks. Feigenbaum Agency. WJAZ.  
Love's Popcorn, spot announcements, for 13 weeks. Direct. WDAS.  
Bonniwell Committee, 10 15-minute programs. Signed direct. WDAS.  
Worcester Tailoring Co., two spot announcements daily, for 52 weeks. Direct. WRAX.  
Chifford Pinchot, signed for seven hours, divided into five and 10-minute talks. WRAX.  
RCA-Victor, six spot announcements weekly, indefinite period. Feigenbaum Agency. WFI.  
Rose Linder, beauty talks on five-minute discs at 9:55 a.m. thrice weekly. Signed direct. WFI.

Canton Beverages, Inc., baseball scores nightly for 24 weeks, started April 16. Ingalls Advertising, Boston. WNAC, WMAZ, WBEA.  
Couture Shoe Co., renewed sponsorship of Bob White, six days weekly, from April 18 through June 30. Fletcher & Ellis, New York. WNAC.  
Gold Redeeming Corp. of America, baseball scores from April 17 through Sept. 30 (167 broadcasts). David Malkiel, Boston. W.A.A. W.A.A.  
Washburn Candy Co., five-minute program three times weekly from April 17 to June 23. Ingalls Advertising. WNAC.  
Mannell Co., 52 ten-minute programs, started April 15. Through Etherington Service, Boston. WAAB.  
Pontiac Motor Co., 30 daily announcements, started April 19. Campbell-Ewald, Detroit. WNAC.  
Dr. McKnight, Inc., 39 time signals, started April 18. Etherington Service. WAAB.  
Mario's Italian Restaurant, 14 announcements, started April 15. John D. Williams. WAAB.  
William Filene's Son Co., 28 temperature reports, started April 15. Chambers & Wiswell. WNAC.  
Gold Redeeming Corp. of America, daily announcements for 13 weeks, started April 11. David Malkiel. WBZ-WBZA.  
Kellogg Sales Co., 12 half-hour programs, started April 9. WBZ-WBZA.  
Spencer Chain Stores, Inc., four announcements daily for 13 weeks, started April 2. Chambers & Wiswell. WBZ-WBZA.  
Ball Bros. Co., two participations weekly for 13 weeks, to start June 30. Applegate Advertising Agency, Muncie, Ind. WBZ-WBZA.  
Cleveland Steel Products, 365 weather reports, started April 16. WBZ-WBZA.  
Thomas W. Emerson Co., daily weather announcements for eight weeks, started April 15. Broadcast Advertising. WBZ-WBZA.  
Perfection Stove Co., of Cleveland, 13 five-minute programs, started April 18. McCann-Erickson, New York. WBZ-WBZA.  
William Filene's Sons Co., 312 15-minute programs starting April 30. WBEI.  
Henley Kimball Co., sponsoring baseball scores seven nights per week, started April 17. Scott Advertising Agency, Boston. WEEI.  
Packard Motor Car Co., 13 announcements, starting April 23. WEEI.  
Myland Pharmaceutical Co., 312 announcements, starting Oct. 1. Joseph Katz Co., Baltimore. WEEI.  
Pluto Water, 26 announcements, starting April 24. World Broadcasting System. WEEI.

HARTFORD  
Hart Furriers, Hartford, three announcements a week. P. M. Placed direct. WDRG.  
Mutual Station, Hartford, 50 announcements at 12:30 noon, thrice a week. Infinite extension. WDRG.  
Peppi Macaroni Co., Waterbury, re-

## Renewals

Climalese Co., 13 weeks, Thursday mornings, split network on NBC, with Harold Stokes, Frank Hazzard, Gale Page and the King's Jesters. W. S. Hill Co. is the agency.  
Campana Sales, 52 weeks, 1st Nighter, 43 stations. NBC's red (WEAF) link. Makes the fifth year for this script affair. Agency is Aubrey, Moore and Wallace.  
Great Atlantic and Pacific Tea Co., 52 weeks, Monday evening half hour, 43 stations on NBC's red (WEAF) link, with Harry Horlick, Frank Parker. It's the 10th year for this program. Paris and Peart is the agency.

newal, 13 weeks, 15-minute broadcast each Sunday at 12:45 p.m. Placed direct. WDRG.  
Corbin Cabinet Lock Division, American Hardware Corp., six announcements on ad-liner program. Placed direct. WDRG.  
Desco Cleaning Company, Hartford, four week schedule, announcements Monday and Wednesday. Placed direct. WDRG.  
Ratcliffe Brothers, Hartford, shoppers' tour daily announcements. Placed direct. WDRG.  
Montgomery Ward, Hartford branch, 12 daytime announcements. Placed direct. WDRG.  
United Fruit Company, Magic Hour, five 15-minute broadcasts for one week of May 15. Placed by Street and Finney. WDRG.  
Feated Products Laboratory, Placden Products, 10 one-minute evening announcements. Placed by J. Walter Thompson. WDRG.  
Shell Eastern Petroleum Products, two announcements daily for seven days a week for a period of two weeks. J. Walter Thompson Agency. WDRG.  
Spencer Shoes, Inc., indefinite contract on daytime announcements, Monday to Saturday. Placed by Chambers and Wiswell. WDRG.  
F. D. Pitts and Company, tie-up with Grunow Refrigerator, one announcement for every program. Placed by Chambers & Wiswell. WDRG.  
Dodge Brothers Motor Cars, 13 one-minute announcements. Placed by Ruthrauff and Ryan. WDRG.  
Pontiac Motor Car Company, 30 one-minute announcements. Placed by Campbell-Ewald. WDRG.

### ALBANY

Niagara Hudson Power Corp., Albany, 16-minute, B. B. D. & O. WOKO.  
Kane Company (Cystex), Kansas City, Mo., 13 15-minute, Dillon & Kirk. WOKO.  
Gem Products Sales Co. (laundry soap), Canton, 13 15-minute, Paris & Peart. WOKO.  
Rozzy Clothes Shops, New York, 13 15-minute, Peck Advertising Agency. WOKO.  
Johnson Educator Biscuit Co. (crackers), Cambridge, Mass., 36 announcements, Radio Broadcasting Co. WOKO.  
Domino Paper Co., Chicago, toilet tissue, 13 15-minute, Radio Broadcasting. WOKO.  
R. B. Davis, baking powder, 26 15-minute, Ruthrauff & Ryan, Inc. WOKO.  
Chrysler Motors Corp. (Dodge cars), 18 announcements, Ruthrauff & Ryan, Inc. WOKO.  
Carter Medicine Co., New York (Little Liver Pills), 156 announcements. Spot Broadcasting, Inc. WOKO.  
United Drug Co. (Rexall Stores), 5 15-minute. Spot Broadcasting, Inc. WOKO.  
Gillette Safety Razor Co., New York, 5 announcements. World Broadcasting System. WOKO.  
Fels & Co. (Fels-Naptha Soap), Philadelphia, Pa. 78 15-minute. Young & Rubicam, Inc. WOKO.

### PORTLAND

Pay'n Talk Stores, through MacWilliams & Co. Agency, announcement service, three times only. KGW.  
Wherrie Tailoring Company, local account; through William MacWilliams; one month announcement service on Pacific Coast Baseball Broadcasts. KEX.  
Montgomery Ward (Silberman-Becker Corp.) through Nelsner-Meyerhoff, Inc. 17 five-minute programs weekly on Fridays. KEX.

### SEATTLE

Grayson Shops, seven announcements, April 10-13. KOMO.  
Reo Motor Co., 13 announcements, one daily, starting April 9. KOMO.  
Hudson Bay Fur Co., two 30-word announcements weekly for 26 weeks. Started April 8. KOMO.  
McLaughlin, Gormley, King Co., series of six 15-minute discs. Starts May 12. KJR.  
Psychiana, series of 13 five-minute discs. Started April 10. KJR.  
Campbell Cereal Co., contract extension. Starts April 27. Three five-minute periods weekly. KJR.  
C. H. Dahlem Company, daily 50-

word announcement, April 10 to May 1. KJR.  
W. P. Fuller & Co., three time signals each evening, April 15 to May 14, Sept. 1 to Sept. 30. KOL.  
Los Angeles Cigar Co., 50-word spot during broadcast, broadcast each Tuesday evening; started April 10. KOL.

### LINCOLN

Cadwallader Advertising, 300 one-minute transmissions and 250 word announcements on all three Union Holding Co. Stations. KFCB and KFOZ, Lincoln and KOIL, Omaha. This is a year's contract.  
Numismatic, one 15-minute transcription. KFCB.  
Schmoeller & Mueller, six announcements. KFCB.  
United Drug, five 15-minute electrical transmissions, May 1-5. KFCB.  
Gold & Co., 1,000 one-minute spot announcements to run for a year. KFOR.  
Leader Beattie Shoppe, 13 one-minute announcements. KFOR.  
Coburn School of Cosmetology, daily announcements for a year. Starts April 11. KFOR.

### WATERLOO, IOWA

Connolly Orlage Auto Works Waterloo; one five-minute musical program (World Transcriptions) for year; placed locally. WMT.  
Standard Oil Company, one-minute transmissions (World) three times daily for eight days starting April 19; placed by McCann-Erickson, Chicago. WMT.  
Crystal Lake, Waterloo; two five-minute musical programs per week for 13 weeks; placed by Coolidge, Des Moines, Ia. WMT.  
Lincoln Jewelry Co., Waterloo; one five-minute musical program per week for year; placed locally. WMT.  
Mondalay Inn, Cedar Heights; one late evening spots; placed locally. WMT.

### KNOXVILLE, TENN.

Sears Roebuck, 26 one minute announcements. WROL.  
M. F. McCook (four broker), 26 minute announcements. WROL.  
McNutt Floral Shop, 26 minute announcements. WROL.  
Henshaw Furniture, 104 minute announcements. WROL.  
Hotel Patten (Chattanooga), 78 minute announcements. WROL.  
Moskin Stores, Inc., 26 additional minute announcements. WROL.  
Spencer Shoe Co., 36 minute announcements. WROL.  
Mutual Insurance Agency, 156 minute announcements. WROL.  
McClellan Stores, 26 minute announcements. WROL.  
Swift and Co. (ice cream), four announcements daily, four months. WROL.

### NEWARK, N. J.

Detroit White Lead Works, Monday mornings, from April 16 to July 9, as part of Claire Sugden's "Magic Bowl" program. WOR.  
Empire Gold Co., 13 weeks, beginning April 16, 15 minutes, Monday evenings, recording. WOR.  
Gordon Baking Co. (Silver Cup Bread), renewal, 13 weeks, beginning April 19, Thursday nights, "The Lone Ranger" April 19, daily except Sunday, 15-minute recording, afternoons. WOR.  
United Drug Co. (Rexall Products), five broadcasts week of May 1, 15 minutes in evening, "The Magic Hour." WOR.

### FORT WAYNE

Berghoff Brothers, Tuesday and Saturdays, 15-minutes. Songs and chatter. WOWO.  
Frank Dry Goods Company, announcements daily. WOWO.  
Well Brothers, Inc., announcements daily. WGL.  
Standard Oil, three announcements daily. Placed through McCann-Erickson agency. WOWO.  
Pennzoll, two five-minute announcements weekly. Placed through Ruthrauff-Ryan agency. WOWO.  
National Speedation, five minute announcements daily. WOWO.  
Melburn Market, one hour of fast recordings daily. Sponsored by seven different stores and shops here. WOWO.

### PITTSBURGH

Commercial Milling Co., participation in Home Forum three times weekly for seven weeks. Placed by Earl Beck. KDKA.  
Dr. Miles Medical Co., 31 quarter-hour evening periods. Placed by Wade Advertising Agency. KDKA.  
Sawney Vacuum Corp., 13 one-minute discs, placed by J. S. Gillingham, Inc. KDKA.  
Gillette Razor, 18 one-minute announcements. Placed by Ruthrauff-Ryan. KDKA.  
Reid Murdoch Co., participation in Home Forum three times weekly for 13 weeks. Placed by Philip O. Palmer. KDKA.  
John Morrell Packing Co., participation in Home Forum three times weekly for 13 weeks. Placed by Henri, Hurst and McDonald. KDKA.  
Reo Motor Co., 13 one-minute announcements. Placed by Maxon, Inc. KDKA.  
Philadelphia Co., five quarter-hour

periods. Placed by Equitable Sales Co. KDKA.  
Cleveland Cleaner and Paste Co., four participations in Home Forum. Placed direct. KDKA.  
United Drug Co., five 15-minute periods. Placed by Street and Finney. KDKA.  
Crazy Water Crystals Co., 52 15-minute evening programs. Placed by Carpenter-Rogers. KDKA.  
Reliance Life Insurance Co., 10 half hour evening programs. Placed by Ketchum-MacLeod and Groves. KDKA.  
E. F. Goodrich Rubber Co., baseball summaries daily. Placed by Ruthrauff and Ryan. KDKA.  
Pittsburgh Brewing Co., baseball score broadcasts daily. Placed by A. P. Hill Co. WCAE.  
Natural Gas Companies servicing greater Pittsburgh area, 104 one- (Continued on page 45)

## EDDIE PEABODY

The Instrumental Stylist

### PURE OIL PROGRAM

EVERY SATURDAY

WJZ-9: 30 P.M.-NBC

### Featured Nightly

HOLLYWOOD RESTAURANT

NEW YORK

### RUDY VALLEE

Personal Manager

## ROY FOX

AND HIS

BAND

## CAFE de PARIS

LONDON

B.B.C. NETWORK

### M.C.A. Presents

JULE

STYNE

And Orchestra

At Prima Rainbo Gardens

Clark at Lawrence, Chicago

AL BORDE, Personal Rep.

NBC-CHICAGO-NBC

## Jack and Loretta

Clemens

WJZ.

10:45-11 A.M.

Mon., Wed., Fri.

WILBERT'S

FLOOR WAX

Sole Direction

Ben Recke Productions

### LITTLE JACKIE

HELLER

Mon., Tues., Fri., 4:15 P. M.

Wed., 4 to 4:30 P. M., CST

Sat., 4:30 P. M.-NBC

Management NBC, Chicago

Per. Rep.; HERMAN BERNIE

New York City

## Joe Parsons

Radio's Low Voice

SINCLAIR MINSTREL

Every Monday, 8 P. M. N.B.C. CHICAGO

### ARMOUR ★ JESTER

## PHIL BAKER

EVERY FRIDAY EVENING  
WJZ, NBC NETWORK  
COAST-TO-COAST

NEW YORK 9:30-10 P. M.  
E.S.T. Thru Station WJZ.  
CHICAGO 8:30-9 P. M.  
E.S.T. Thru Station WENR

## HARRY McNAUGHTON

ALIAS "BOTTLE"

THE ARMOUR HOUR

Coast-to-Coast

Very Friday Evening

NEW YORK 9:30-10 P. M.  
E.S.T., WJZ  
CHICAGO 8:30-9 P. M.  
E.S.T. Thru Station WENR

Permanent Address, LAMBS' CLUB,  
180 West 44th St., New York City

## HENRY BUSSE

AND HIS MUSIC

NOW

CHEZ PAREE

Chicago

aily CBS

THE GREEK AMBASSADOR

OF GOOD WILL

## GEORGE GIVOT

Sole Direction

HERMAN BERNIE

1619 Broadway New York

## HARRY SALTER

And His Orchestra

WITH HIS CAMPUS CHOIR

CONRAD THIBAUT

LOIS BENNETT

and

MIXED VOCAL ENSEMBLE

HUDSON-ESSEX Program

NBC-WJZ

Tuesday Nights, 8:

## EMERSON GILL

AND ORCHESTRA

CLEVELAND NBC

WTAM

Nightly

Monday

Friday

Saturday 1 P. M.



## Radio Chatter

(Continued from page 89)

return to New York as a church soloist.

Garber has been booked for a Pittsburgh dance date, May 15, at \$1,000 against 50% of gross.

Howard Price, tenor at WCAE, Pittsburgh, and Gene Llewellyn, station's pianist and member of its So-and-So trio, will tell it to a preacher, June 11.

Harry Hibbs, Sr., chief engineer at WCAE, Pittsburgh, has been shifted temporarily to WISN, Hearst station in Milwaukee.

Harold Holland is filling in for him at WCAE.

Stephanie Diamond, staff artist

## THE KING'S JESTERS

Personal Management  
PAUL KAPP

## THE DORING SISTERS

Creators of a New Trio Style  
CBS SWIFT REVUE  
BROOKFIELD DAIRYMILKS  
Fri., 10-10:30 P.M. EST  
WGN, Chicago Tribune Station  
52 Weeks, Beginning Nov.  
Exclusive Dir. PAUL KAPP

## fred allen's

HOURLY OF SMILES  
WITH  
PORTLAND HOFFA  
JACK SMART  
IRWIN DELMORE  
LIONEL STANDER  
MINNIE FLOUS  
EILEEN DOUGLAS  
LENNIE HAYTON'S IPANA  
TROUBADOURS  
Material by Fred Allen and Harry  
Management Walter Batchelor  
Wednesdays, 2-10 P. M., E. & T.  
WEAL

## GRACIE BARRIE

"The Sweetheart of the Blues"  
THIS WEEK, APRIL 20  
RKO CLEVELAND  
Sole Direction  
HERMAN BERNIE  
1619 Broadway, New York

If the Population of the U. S.  
Were Divided Into Tri

## SIZZLERS

Would Still  
HAROLD KEMP, M.C. Artist Bureau  
Personal Direction, CHARLES A. BAYNA

## COLUMBIA BROADCASTING SYSTEM

## LEON BELASCO

MON., FRI., WABO, 12 MIDNITE  
Coast-to-Coast  
St. Moritz Hotel, New York, Nightly  
Sole Direction HERMAN BERNIE  
1619 Broadway, New York

## RAY PERKINS

Palmer House Cushman's Sons  
CHICAGO BAKERIES  
NBC WOR  
Direction REDLEY BROWN

at WCAE, Pittsburgh, back on job after sick leave of several days.

Ed Lowry hit WCAE, Pittsburgh, for a 15-minute stopover during his day's stay for Variety Club show.

Guy Lombardo will play from Pittsburgh when he goes into the Stanley for a week next month.

First air attempt by Continental Directory looks likely for WCAU local show soon.

Auditioning Mickey Albert with Jan Savitt's orchestra, on one unit.

Clarence Fuhner and solists, and Gilbert and Sullivan idea for another two.

That WCAU has compromised with the musicians' union seems logical, since the outlet replaces Paul Mason's current house band with a new musical unit, scheduled for April 30.

But around is that Mason will continue as batonier, but those on the inside look for a conducting change within a few weeks or less.

One hundred comely gals from Beaver College upset the morale of Philly's WCAU last Saturday when a group from the college romped in for free club broadcast.

Some quiet resigned after the girls left, but a few of better lookers remained around to completely demoralize the entire announcer.

Norris West, who announced the show, was the least perturbed of all. Probably believes in the old adage of safety in numbers!

## Iowa

Wife of James C. Hanrahan, director, KSO, home from the hospital and much improved.

Foster M. Brenne, KSO married to Miss Loretta Mayer of Louisville, Ky., non-pro.

The inquiring microphone, KSO, got a shock last week when one of the boys on the street replied to the question, 'do you think a high school graduate should spend a year in a college broadcasting college?' 'That's a damned silly question if you ask me!' No comeback.

Mickey and Oliver, formerly with WOC-WIC, now with KSO.

After a year of heavy build-up on the mystery gossip, KSO is going high-hat on this type of thing. The mysterious is out and the what the boy gossip used is with the new Mythical Ballroom dance program, which includes dance transcriptions from 1 to 1, with a master of ceremonies using widely known local names as entering the ballroom. One of the nicest of nice things.

Inquiring mike used the 'Believe it or Not' museum exhibit as an advertising tie-up with the show.

KSO is the building the Darktown Strutters, including Al Davoport with his big bull fiddle, Three J's, Denver Darling and his band, and Eddie the dancer at the piano. They give a good show and helped Brooks and Pierson and Charlie Flagler put on a guest show at KWGR in Cedar Rapids, in celebration of that station going from local to regional rating.

KSO having no difficulty in selling its Sat. morning matinee to Robin Hood and children's departments of stores, etc.

## North Carolina

With Dick Hartman's Crazy Tennessee Ramblers going good on a daily 15-minute period over WPT for the North Carolina distributors of Crazy Crystals, the sponsors sent out a call for other hill-billy bands and hired, like a dozen. Operating on the theory of making a good thing better by providing more of it, Crazy Crystals now presents a full hour show each Saturday night, something on the barn dance plan. The show is a mad riot of adding, ballad singing, hog calling and clanging cowbells—but the sponsors are listening like it.

WSOC announcers to World Broadcasting System service, effective this month.

WSOC, Charlotte, N. C., is broadcasting 15-minute news reviews a week, with John Frazee, former Chicago Tribune reporter, handling the details. Three of the 12 spots are sponsored by Carolina Auto Supply Company, distributor of Crosley radios and Crosley Sheldahl refrigerators.

Commercial Manager W. C. Irvin, WSOC, Charlotte, N. C., announces the addition of Dewey Drum to the station's commercial staff. Drum has been advertising manager for Charlotte department clothing store for the past 12 years.

C. Vanderhoeven, president of the Asheville, N. C., Civic Music Association, directs the organization's recent membership drive to the air over WWNC of that city.

Schlitz beer show over WBT, Charlotte, N. C., started April 13.

Marjorie answering questions on love, marriage, investments, travel and personal problems, is appearing for five 15-minute periods a week over WWNC Asheville, N. C.

Modern Melody Maids, personable trio on WBT, Charlotte, N. C., have been given their own spot for each Thursday afternoon. They made

several appearances on other WBT programs and immediate success brought the girls a show of their own. They work a la Boswell Sisters.

B. M. Arthur, who came to WSOC, Charlotte, N. C., from KGWX, averaged high in fan mail with his guitar-singing act.

Dramatic society of the Southern Workshop, Asheville, N. C., has inaugurated a series of six weekly broadcasts over WWNC of that city, including plays and miscellaneous programs. The periods are directed by Laura and Lillian Plank and Wilbur Morgan.

Sterchl Brothers, furniture, are presenting 'Funfest' as a weekly program over WWMC, Asheville, N. C., under a long-term contract recently signed.

## Pacific Northwest

When a quarter-hour general topic program, sponsored by coast-to-coast radio, began, the show laxity in listeners' response, Carey Jennings, KGW-KEX sales manager, offered to take over the spot, announcing the program himself. And the punch develops in that during the first week mail and telephone response indicate that a sales manager can sell as well as a house seller.

Fred M. Brenne, KGW-KEX continuity, and publicity writer for about one year, has joined Frederick H. Schmalz Radio Advertising Agency.

Abnormal warm weather has brought out the white flannels and sun-back dresses at the KGW-KEX offices and studios. Flora Bartness, half-pint bookkeeper, has inaugurated semi-nude camp on room tower of Oregonian building. Here, during noons, she absorbs the invigorating rays of the April sun.

Chet Blomness, KGW-KEX salesman, was handling the mike at a remote wrestling match the other night, when he received a surprise—in fact, a 200-pound, wriggling, squirming surprise. One of the fancy-footed lads had heaved his opponent high into the air, with a calculating eye, esped little Chet, five-foot-three-in-his-socks-without holes, and sw-1-lah! Down came the upheld wrestler, right into Blomness' lap.

Fishing is the topic of conversation with the studio folk at KOIN—The Journalist and the Radio. The hosts as C. W. Myers, C. Roy Hunt, Charles Couche, Joseph Samplero, Jimmie Riddell, Owen 'Red' Dunne, Frank Trevor, Ron Myron, Gene Baker and others plan and plot the capture of the finny beauties. And, what's more, they are unusually successful.

Spice and variety are being displayed by KOIN feminine contingent. Ruth Bjork, Aileen McCann, Ruth Messmer, Margaret Slater, Mitzi Maffei, Edna Owings, Dorothy Robinson, Mary Gibbon, Geraldine Frances and Florence Ball of KALE.

Johnny Walker, KOIN production manager, recently returned from a trip to California, reports business conditions to be on the upgrade and a decided upward trend in broadcast.

Walter spent considerable time at KPBC in San Francisco and KHJ in Los Angeles.

Fortune Gallo, Impresario bringing Sals and Grand Opera company to Seattle, spoke for 7-cop, streamer headline for his 400-mile trip in 24 hours to appear for 15 minutes on KOI Seattle interview, with Raymond D. Holmes of P. I. staff, asking the questions on the air.

Surprise shower held last week by KOMO-KJR staff members for the newly-wedded Don Vraig, announcer. Gift-opening ceremonies extemporaneously put before KOMO mike, with the studio orchestra keeping things jolly while the flustered Czar unwrapped and unwrapped.

## Texas

Frank Colby, Houston advertising man, engineered the city's first annual radio announcers' contest as a stunt for one of his clients. Three local stations, KPBC, KTRH and KXYZ, joined in the audition, each with three staff announcers competing. The winner, Sylvester Gross, deep-voice announcer of KPBC.

KTRH, Houston, is on the way to make this a recognized radio town. The station, recently purchased by The Chronicle, broadcast the announcement program with a salute from the Columbia network and an address from Washington by Jesse H. Jones, chairman of RFC and publisher of The Chronicle. New equipment is being installed, and the station is going after an increase in power.

'Chronicle Highlights', the notes on the news broadcast, daily on KTRH, Houston, has inaugurated the policy of bringing visiting celebrities to the mike for brief interview. First was Kate Smith, interviewed by Theatre Critic Leta Rider.

Local fans couldn't understand why Amos 'n' Andy, broadcasting from the Metropolitan theatre in New York, where they were playing.

(Continued on page 46)

## New Business

(Continued from page 44)

minute announcements. Placed by Ketchum-MacLeod and Grove.

KLXK.

Acme Beauty Salon, two announcements daily 26 times. Placed direct. WCAE.

Maybelline, seven evening announcements daily 13 times. Placed by Scott Howe, Bowen, WCAE.

Electrolux Sales, six announcements weekly 26 times. Placed by Saiton, Barton, Dursins and Osborne, WCAE.

Knox Co., once weekly, transcription, 26 weeks. Placed by Dillon-Kirk, WCAE.

Ford Motor Co. of Pch, seven announcements weekly, 26 times. Placed direct. WCAE.

Socony-Vacuum Corp., five evening transcriptions weekly, 13 times. Placed by J. Stirling Getchell, WCAE.

W. W. Lawrence Co., 52 announcements. Placed by A. P. Hill Co., WCAE.

Independent Wallpaper Co., 13 announcements. Placed direct. WCAE.

May Stern Co., six five-minute afternoon talks weekly, 72 times. Placed direct. WCAE.

Bhanahan Bros. Storage Co., three announcements. Placed direct. WCAE.

U. S. Gutta Percha Paint Co., six evening transcriptions weekly, 30 times. Placed by J. Walter Thompson, WCAE.

Farmale Cab Co., half-hour program weekly for 13 weeks. Placed by W. Earl Bothwell, WCAE.

Summit Hotel, 52 announcements. Placed by W. Earl Bothwell, WCAE.

Baker Baking Co., two announcements daily, 52 times. Placed by Fletcher and Ellis, WCAE.

Ford Motor Co., 13 announcements. Placed direct. WCAE.

Knox Gelatin Co., one announcement every evening 26 times. Placed by Federal Adv. Agency, WCAE.

Socony Vacuum Co., transcription five evenings weekly, 13 times. Placed by J. Stirling Getchell, WCAE.

Halter program, once daily 75 times. Placed direct. WCAE.

Improved Cosmetics Co., one announcement daily 13 times. Placed direct. WCAE.

Vick Chemical Co., one evening announcement 54 times. Placed by Morse International, WCAE.

Fph, Froevion and Packing Co., one announcement daily 13 times. Placed direct. WCAE.

Studebaker Co., four announcements daily 52 times. Placed by Roche, Williams and Cunningham, WCAE.

Dodge Motor Co., one announcement daily 22 times. Placed by Rutland and Ryan, WCAE.

Spear and Co., short talk once daily 72 times. Placed direct. WCAE.

Carter Medicine Co., 3 announcements weekly 26 times. Placed by Street and Finney, WCAE.

Bay State Fish Co., transcription twice weekly 13 weeks. Placed by Street and Finney, WCAE.

Acam Bros., six announcements weekly 52 times. Placed by Stewart Jordan, WCAE.

Pittsburgh Coal Co., five announcements weekly 15 times. Placed by Walker and Downing, WCAE.

Kellogg Sales Co., three announcements daily for indefinite period. Placed direct. WWSW.

Wagner-Traynor Co., four five-minute periods weekly for 52 weeks. Placed by Walker and Downing, WWSW.

Carol Dress Shop, 13 five-minute broadcasts. Placed direct. WWSW.

Spear and Co., 30 announcements. Placed by Walker and Downing, WWSW.

LOS ANGELES

Quaker Oats Co., Babe Ruth discs, 8:15 to 9:30 P.M., Wednesday, Fletcher & Mills, KNX.

John C. Michael Co., Advertising 'Micky' quilt patches, 10:45 to 10:50

## JOHNNY GREEN

Guest Conductor

New York Paramount

(Week Friday, April 27)

Also

OLDSMOBILE PROGRAM

COAST-TO-COAST

Columbia Broadcasting System

Tuesday and Friday at 9:15 P.M. E.S.T.

BRUNSWICK RECORDS

a.m., Wednesday, Broughton Advertising Service, KNX.

Chrysler Motors, scattered one-minute disc, night hours, Ruth-ruff and Ryan, KNX.

Gardner Nursery Co., 50-minute discs, six nights a week, Northwest Radio Advertising Co., KNX.

SEATTLE

Standard Furniture Co., 12 announcements, week of April KOL.

Seattle Packard

announcements, week of KOL.

Evergreen Amusement Co., daily announcements, April 20 to May 10, KOMO.

Pontiac, series of 30 announcements, April 20 to May 24, KOMO.

United Drug Co., daily quarter-hour discs, May 1-5, KOMO.

Hills Bros., 13 five-minute discs, April 18 to May 4, KJR.

ORIGINAL

## CALIFORNIA COLLEGIANS

Late Features of

"Fifty Million Frenchmen"

"Three's a Crowd"

NOW

## "ROBERTA"

NEW AMSTERDAM

NEW YORK

## FRANK PARKER

Featured Soloist

A. & P. GYPSIES

GENERAL TIRES

First Tenor with

THE REVELLERS

Initial Stage Appearance

PARAMOUNT, NEW YORK

This Week (April 13)

## ABE LYMAN

AND HIS

CALIFORNIA ORCHESTRA

COAST-TO-COAST

WABC

SUNDAY, 2:50 p. m.-3 p. m.

WEAF

10:30 p. m. WABC

8:30 p. m. WABC

9 p. m.

## Isham Jones Orchestra

COMMODORE HOTEL

NEW YORK

Tuesdays, Thursdays and Fridays, 11:30-12 P.M.

Saturdays, 11:15-12 P.M., coast to coast, WABC

Direction Columbia Broadcasting System

## HOTEL PIERRE JACK DENNY

AND HIS ORCHESTRA

Conoco Oil Richard Hudson

Wed., 10:30 P.M. WABC Fri., 9:30 P.M.

WJZ Sat., 12 Midnight WABC

Mon., 11:30 P.M. Tues., 12:30 A.M.



# NAME PLUG 'ROYALTY' OUT

## Most Disastrous Nitery Season Nears End in Once Gay Paree

Paris, April 14. — which is drawing to an end was the most disastrous for local nite spots within recollection. Only places which lasted through with good business are Chez Florence, run by Victor on the Rue Blanche, and Casanova. In the lower price register Tabarin and the Grand Eclair are the bright spots. Flock of flashing openings characterized the fall, soon followed by flock of less flashy closings. Lavishly decorated, Dubarry was one of the first to go to the wall, followed by Charlie Gordon's 1830 Club. Fashionable Montmartre also went at about this time.

In the Champs Elysees section the massacre was terrific. The Panache (former Embassy) and the Berri went out fairly early, and the Lido, the old standby of the avenue, went dark January 14 as a protest against excessive rent. Mon Paris, Stavisky's hangout, followed, to make the shutdown virtually 100% in the best Paris quarter.

Now hanging on by the teeth but ready to go dark soon are Bagdad, big establishment which has had tough pulling all year; Cote d'Azur, pretentious enterprise in the Moulin Rouge building, which hasn't paid any dividends. Chantilly, recent opening with race track decorations that did well enough for a while, and Lys Gauty's new Folies on the Rue Victor Masse. That only makes a few months of life for the Gauty place.

In the face of all this, the Ambassadeurs Restaurant is about to open April 17, to catch the spring American trade with an elaborate floor show including 18 Gertrude Hoffman Girls, Three Sailors, Dorothy Crocker, Cornell and Graft and three bands. It's called optimism here.

## SONGSMITHS ASK ASCAP FOR \$1,200 MINIMUM

Faction among the writer members of the American Society of Composers, Authors and Publishers has launched a movement to revise the method of splitting up royalties so that each writer above 'X' classification will get a minimum of \$25 a week. Argument this group advances is that out of the \$3,000,000 a year that the Society garners they are entitled to at least \$1,200 as their annual share.

'Class X' represents the lowest level and contains either new members, or writers who haven't done much beyond the few songs that made them eligible to ASCAP entry. Coterie favoring the \$1,200 minimum is circulating a petition to that effect among the writer members.

## Bud Morris to Respot Witmark, Remick Overseas

Buddy Morris, general manager of Witmark and Remick, will go over to London this September to signature contracts for the British and continental rights to these two catalogs.

Current rights to these libraries in the European area are held by Bert Feldman. Agreements with him expire at the end of 1934.

## Casa Loma's Tour

Casa Loma band pulls out of the Essex House April 28. Before opening its second season at the Glen Island Casino, New Rochelle, N. Y., May 24, the combo will do a tour of 18 one-nighters through New England and Pennsylvania. Barnstorming will include college proms and private parties.

Terms the unit is asking for ballroom stands is a guarantee of \$1,000 against 60% of the gate.

## Most Played on Air

To familiarize the rest of the country with the tunes most on the air around New York, the following is the compilation for last week.

Plugs are figured on a Saturday-through-Friday week, regularly.

Only the chain stations are listed as indicative of the general plug popularity.

Data obtained from Radio Log compiled by Accurate Reporting Service.

Title	WEAF	WJZ	WABC
'1,000 Good Nights'.....	31		
'Riptide'.....	20		
'Somebody Cares'.....	19		
'House Is Haunted'.....	19		
'Broken Dreams'.....	17		
'Love Thy Neighbor'.....	17		
'Ought to Be Pictures'.....	17		
'Smoke in Eyes'.....	16		
'Old Watermill'.....	15		
'True'.....	15		
'Waitin' for Katy'.....	15		
'Love Go Wrong'.....	14		
'Why Dream Those'.....	14		
'Cocktails for Two'.....	13		
'Dancing Moonlight'.....	13		
'Knew You When'.....	13		
'Caricosa'.....	12		
'Goodnite Lovely Lady'.....	12		
'How Do I Know Sunday'.....	12		
'Ela's Shoulder'.....	12		
'Easy Come, Easy Go'.....	11		
'Love Me'.....	11		
'Neighbors'.....	11		
'Without Certain Thi'.....	11		

## Col. Phono. Knocked Down to Sacro for \$70,500 in Chi Sale

Chicago, April 23. — Control of Columbia Phonograph company last week passed from the bankrupt Grisby-Grunow company to an eastern organization known as the Sacro Enterprises. Bid by Sacro at the bankruptcy sale was \$70,500 for 79,076 shares of Columbia Phonograph stock out of \$2,523 outstanding.

Remainder of the Grisby-Grunow assets was kept intact, with the sale adjourned until a future date, many bids for Grisby property being rejected.

## CHI-TRIANON WILL ROTATE FOUR BANDS

Chicago, April 23. — Four bands will alternate at Andrew Karzas' southside Trianon ballroom this summer: Orchestras for the post are Ace Brigade, Frankie Masters, Richard Cole and Bernie Cummings.

Wayne King will hold down the fort at the north side Aragon.

## \$20,000 AWARD STANDS

Theatre-Radio Organized on R.R.'s Appeal

Albany, April 23. — Betty Lee Taylor, theatre organist, formerly on WGY, has won her long fight to get \$20,000 for injuries suffered in an auto accident. The Court of Appeals upheld the verdict awarded her against the City of Albany and the N. Y. Central Railroad.

Miss Taylor's car crashed against an iron pillar on a viaduct supporting the railroad tracks. She alleged her auto skidded on ice and snow a few years ago, causing injuries which prevented her from pursuing her occupation. The original verdict for \$20,000 was given by an Albany Supreme Court jury.

## ALLEY UNITES AGAINST EVIL

Professional Managers Combine to Make Another Attempt to Halt Pernicious Custom — Much Denounced, but Widely Practiced

### TOO COSTLY

Professional managers and the variety act, radio and band contact men of tinpan alley hope to achieve something which their employers—the music publishers—have been unable to do for many years, in the eradication of the free special arrangement, evil, subsidization of plugs, cut-ins, etc. A committee of six comprising Rocco Vocco (De-Silva), Larry Spier (T. B. Harms), Abe Frankl (Famous), Harry Link (Donaldson), George Plantadosi (Witmark), Johnny White (Felsel) and George Joy (Berlin's) has been appointed to further this end, following an unofficial meeting at the Essex House last week.

All music pubs were represented at this conclave with the exception of Robbins, Joe Morris, Joe Davis; also certain other pubs who are suspected of being gravely guilty of breaking the business ethics of the Music Publishers' Protective Association and the NRA provisos under the music code.

Professional managers of every music publisher are instructing their staffs to treat with the plugs on an equitable basis of landing either performances, etc., but not to promise any cut-ins, special arrangements, etc.

It's a vast tinpan alley move such as hasn't been undertaken before, having as its foundation the principles of common weal and fraternalization. The men who do the actual work of making the nation's songs point out that they're doing it for self preservation, not, there's no telling but that next year or two a publisher may be able to send an orchestration and a \$50 check down to some prominent radio orchestra leader by a Western Union messenger boy, and where would the professional act-men be? They'd have no business.

What's more they know that it would be no great problem to make any of the name acts and bands see the light and, in the spirit of co-operation and decency of business ethics, make them voluntarily forget about the idea of chiseling or cutting in.

### Double-Crossed Before

What's more, the songwriters are now united in the idea of not giving up part of their royalties to any name plugs, and with the feeling of unionization and co-ordination of all forces, the popular music business hopes for once to achieve what the music publishers themselves have been unable to do. The pubs sign contracts and provisos not to engage in any chiseling, subsidization, cut-ins, etc., and, it is charged, they go right out and devise means of getting around the spirit and letter of the covenants that they sign.

### Double-Crossed Before

The act-ladders also want to cut down on free orchestrations promiscuously to little known bandmen. They also contend that they give away more to the radio talent users than radio yields to them.

## CLEVELAND'S PENTHOUSE NITERY

Cleveland, April 23. — Anticipating the summer heat, Fred Joyce closed his downstairs supper club last week and moved it up to the roof of his Lake Shore Hotel, making it the first penthouse nitery in Cleveland.

Joe Canullo's string orchestra is opening it Thursday (26).

## Fischer to Sue Copyright Registrar On Last-Minute Renewal Turndown

### Prez's Favorites

Toronto, April 23.

President Roosevelt's pretty broad in his musical tastes, and, as relaxation, prefers such songs as 'Home on the Range' and 'My Wild Irish Rose,' according to Lieut. Charles Benter, conductor of the United States Navy Band, now attending the annual convention here of the American Bandmasters' Association.

Lieut. Benter and a 22-piece orchestra will be aboard the presidential yacht on the Honolulu holiday next June.

## Court Again Rules To Mills' Advantage In Jack Hylton Suit

Irving Mills scored again in his defense against the \$30,000 damage suit brought by Jack Hylton, British bandman, when Justice McCook in the New York Supreme Court last week ordered that the major part of the Hylton complaint be struck out as superfluous, unnecessary and immaterial. Permission, however, was extended Hylton's counsel, Julien Abeles, to serve an amended complaint.

Litigation developed from Cab Calloway's recent tour of Britain, with Hylton claiming that Mills, as head of the Mills Artists Bureau, violated a booking contract he had with the English maestro by arranging to have Harry Foster handle Calloway's overseas dates. Just before Calloway sailed Abeles sought to get an injunction against the band's leaving for England, but this petition was denied by Supreme Court Justice Shientag.

Abeles' subsequent motion for a re-argument of the injunction quest met a similar end.

## CANADA GETS MPPA'S 5-CENT REBATE FOLIO

Music Publishers Protective Association has extended the distribution of its 5c lyric folio to Canada. Issue contains a coupon entitling the holder to a nickel rebate on the purchase of a sheet of music.

Dealers in Canada have been asked to honor these coupons, with the understanding that the 5c will be rebated them by the American publishers of the song sheet.

For the United States, the MPPA has issued a second lyric folio edition, this one running to 600,000 copies.

## Philly Music Battle

Philadelphia, April 23. — Unusual idea being worked by the Anchorage, supper club spot on the River Drive in Philly. Willard Alexander's band brought up from the South to do a Battle of Music with Milt Kellern's crew.

Nitery is taking two half-hour shows on WCAU and WIP to promote the thing, along with heavy billing all over town. Kellern's band replaced Alexander, when the Philly Union ordered the latter to leave, few months ago. Difficulty had arisen after the leader had picked up a "full unit" in "Buffalo" and brought them to town. Union's claim then was that Alexander as a local leader could not wield the stick in front of a traveling band.

Alexander's crew has been on the road since the trouble, and comes back in town in good standing. His popularity here will most likely flip the spot for the musical battle. Plan call for each to flip a coin before the night's attractions for honors on the show. Audience to pick the winner.

Litigation against the Registrar of Copyrights in Washington looms as the result of his rejection for renewal of copyright of A. J. Fischer & Bros. publication. Registrar has declared that the composition, score for the organ, is now in the public domain because the application for renewal failed to reach his office at closing time of the last day. Fischer, through the Music Publishers' Protective Association, is preparing to obtain from the Federal courts a writ of mandamus ordering the copyright official to approve the renewal application.

Because of difficulty in reaching the composer, the publisher couldn't send on the application until the day before the date of copyright expiration, April 6. Application, mailed special delivery, was received in the Washington post office late afternoon of April 6 but for some reason the letter was not delivered until the next morning.

Registrar ruled that because the application had not been received at his office by office closing time, which is 4:20 p.m., on the day of the expiration, the composition no longer came under the protection of the law.

In the suit it proposes to file, the Fischer firm will contend that the registrar has no right to designate office closing time as the end of registration date, and, anyway, the deposit in the post office of mail properly addressed to another government bureau must be deemed as a delivery. Since the application was in the hands of the government before midnight of April, the registrar, the Fischer brief will argue, has no alternative but to issue the requested renewal of copyright.

## CONTEMPLATE OPEN HEARING ON CODE

Date for an open airing of the music publishers' code will be fixed the latter part of this week, by which time the Washington administrators of the publishing division expect to get the document back from the NRA legal department. When the code comes up for hearing it will contain labor clauses and other legal provisions making the music publishers' covenant conform with the language of other trade codes, also giving it the status of a criminal statute.

## Vallee's Vacash Before Pavillon Royal Opening

Rudy Vallee leaves the Hollywood restaurant, N. Y., for a month, and a half vacation May 20, closing then and not re-engaging professionally until June 30 when he opens at the Pavillon Royal on Merrick road, Long Island, for the summer.

Pavillon and Hollywood are kindred enterprises. Same terms at both of \$3,500 guarantee and \$50 over a certain sum. At the Hollywood the break is a \$17,500 gross, including all income from restaurant, bar, etc., and under which terms Vallee has been getting over \$6,000 for his end.

Alice Faye will rejoin Vallee's organization during the summer. She has one picture to make for Fox meanwhile.

Vallee will do no one-nighters, but may essay the itinerant dance dates after Labor Day when he closes at the roadhouse. He's not due to reopen at Joe Moss and Jacob Amron's Hollywood until Sept. 30.

### TWO AT A TIME

Two Waring's Pennsylvania bandmen became fathers on the same day, April 14, Fred Campbell a son, C. S. Buss' Serda's daughter. Wives are non-pros.

Campbell is a piccolo player. Serda is personnel manager of the band.



## NEW ACTS

GLORIA SWANSON  
With Walter Grezza; Thurston Hall  
Skit  
10 Mins.

Paramount, N. Y.  
Gloria Swanson was still a bit jittery on the third performance of her opening day at the Paramount. Happens that it was also her opening day in that branch of show business to which she is completely a stranger. Never before has the film star faced an audience. However, she got through the third performance ordeal very graciously and probably gained needed self-confidence thereby.

Legit producing team of Potter and Haight outfitted Miss Swanson for her fling in the valettes. George Haight authored an astute framework for introducing the star, keeping her under the spotlight for a sufficient number of moments and lines, and leading naturally into a chorus of Love. Your Magic Spell is Everywhere, from one of her former pictures, for which she goes down into one to sing solo before the drapes. She sang it well, having an agreeable voice of fair volume and firmness.

Walter Grezza and Thurston Hall as judge and prosecuting attorney support Miss Swanson. She is accused of refusing to fulfill her booking at the Paramount theatre. 'Page Gloria Swanson,' says the judge. 'Page Gloria Swanson,' echoes the attorney; ditto, says an onstage voice. And presto, the entrance nearly built up the lady of the hour, and chinchillas float in. She is dressed in creamy white, a stunning figure.

Half-moon witness stand forms a nice anchorage from which she testifies. Her reason for refusing to appear at the Paramount is the stereotyped speech prepared for her which she flatly refuses to read. But she does read it. Its the usual Hollywood visitor's blah-blah. Dialog provides a few light giggles and presents the star in an ingratiating pose. *Land.*

## Vaude in Dayton

Cincinnati, April 23.  
Vaude addition to ptx at RKO Grand, started two weeks ago, has helped B.o., and a similar policy will be started at the RKO Colonial, Dayton, May 4.

Five-act bills will move there from Grand.

**UNIT SHOWS**  
The West Is Calling for  
**NAME UNITS**  
SPOKANE - TACOMA  
PORTLAND  
SEATTLE  
VANCOUVER  
VICTORIA - YAKIMA - ETC.  
All Class A Theatres  
Big Seating Capacity  
Operated by Showmen  
WRITE OR WIRE  
**AL W. GILLIS**  
PANTAGES BLDG. SEATTLE, WN.

Now  
State  
Dave Tannen  
Next Week  
Tenn  
Kansas City  
**Panto Comedy**  
Dir.: SEYMOUR SHAPIRO

**ADA BROWN**  
RKO PALACE, New York  
This Week (April 20)  
Direction  
**MARTY FORKINS**

**FRANCIS X. BUSHMAN**  
This Week (April 20) B. & K. ORIENTAL, CHICAGO  
BROADCASTING DAILY 10 A. M. CST., WGN, CHICAGO  
Direction: LEO SALKIN

## ROBERT HALLIDAY (3)

Singing  
10 Mins.;  
Orpheum,

Leading man in a number of Broadway musicals and operettas, Robert Halliday comes to vaudeville with a brace of blonde pianists and a mike. Why he needs the latter only he himself knows. At his house the p. a. system hurt him more than it helped, cutting deeply into the quality of his voice. Natural power of his baritone makes amplification unnecessary.

Halliday delivers four songs, hugging the mike. This also is incongruous for a singer of his stage experience. Three of the numbers are ballads, while his opener is 'The Riff Song.' The femme ivory-ticklers intersperse with a medley of pops on the baby grunda.

Singer has all the necessary appearance and was out here in a tux. The blondes are outfitted in white, or cream-colored evening gowns. Deuced before a sparse audience to fair applause.

## RADIO ACES (4)

Songs  
10 Mi.  
Academy,

Not unlike other acts of the same sort. They sing and make curious noises with mouths and noses for effect, like other air acts. That's part of a radio act's curriculum these days. But whether this quartet is from the air is open. The flies don't show any radio; after all it's just a word. Sing pop tunes and one Russian number with muggery and noise effects. Also impersonate but that's the least effective part of the act. Okay for a wilding time that's left, although under handling they should do a fair job in unit work. Brown liana and chills shoes. Spo. for everything, opening white and then going to crimson. Only three of the lads sing, one keeps strumming a guitar. The muggery is lost completely because the boys apparently overlook the fact that there's a visible audience. It's the mike which hides their stuff from view. That mike thing is getting to be awful with some turns. *Shan.*

GOMEZ and WINONA  
With Paul Tisen Orch. (12)  
Dancing, Music  
17 Mins.; Full (Special)  
Albee, Broadway

Smart dance team of Gomez and Winona, known in finer night club circles perhaps better than around vaude or the picture theatre, both of which they've also played, are breaking in a new combination over here, with the Paul Tisen string orchestra behind them. A 17-minute act and not too long, here is a class turn.

Its big punch is derived from the ultra routines of Gomez and Winona, but in Tisen's gypsy orchestra there's background and support of a more than adequate character. Tisen's outfit shines best in playing 'The Bolero,' to which Gomez and Winona have set their closing dance, a creation that is both ingenious and compelling.

Team does it in appropriate costume, working their first number in evening dress instead, a flirtatious type of waltz that's executed as smoothly as they come. Team has a way of almost making their dances talk.

Tisen orchestra includes nine women and a man, all in gypsy costume. A slater team is planted with the musicians and does a pop while seated during the opening number. Later on the twin sheds the nomadic raiment and steps downstage to blither into 'Uptown Low-down.' They sell this well.

Though opening cold over here Friday, the combination topped the show on applause and could have done an encore. *Char.*

## JOHNNY LEE and THREE

Comedy  
13 Mins.; Two  
Orpheum, N. Y.

Knockabout comedy quartette, comprising this turn have apparently lifted bits at will, but with all this the only ones they made any impression on were the kids attending this Sat. matinee. The best of laugh material falls flat when a non-comedian delivers it, and it is in the non-comedian class that these lads fall.

Best of the four is the kinky, wire-haired male in stooge get-up. He stands out because of the kids executed Eugene stepping at the finish, but his piano bits mean little.

Remaining three Lees are in orthodox hooper-outfits—dark suits and beard-grey hats and spats. Do very little straight dancing, though, and show extremely little finesse in the mayhem stuff.

Next-to-closed here when they should have been no further up than the deuce spot.

## DON LEE and TRUDINA (4)

Dances  
9 Mins.; Three and Full (Special)  
Academy, N. Y.

Don Lee, as he is remembered as a nee-appearing dancer. This time he has the girl, Trudina, with him. She is a lithe, graceful young woman, brunette. The two make a fine team, but they mix their stuff with such things as a special pit lead in white linen and nautical cap for special trumpet solos, when the two are not on the stage and a lad in tux does eccentric work, solo. Open against a drop in 'three,' depicting a ship's trail, chatter and then a nice tag in 'Part. After the solo tapper performs in 'one' simple, Lee and Trudina are out again in 'Le Serpent' in 'full. Okay anywhere but they ought to get unit time special.

The pit bird announces in bad accent that 'Le Serpent' was introduced in the pit by drawing the union scale as an electrician. He gets there in his car.

Everett Marshall last week made an out-of-court settlement with the Curtis & Allen agency, which had sued him for breach of contract. Claim was that Marshall defaulted on a two-year agreement that had a year to go.

Singer is currently in 'The Folies' and under Matty Rosen's management.

George Jessel isn't set with Paramount at \$3,000 a week for the Broadway house. He was slated for that figure in Chl. to double with Cheq Paree, but is asking \$4,000 a week for the Broadway Par.

Holland and June Sail  
Jack Holland and June, dancers, doubling from the Casino de Paree into the Paramount, N. Y., closed Thursday at the Par and sailed Friday (20) for the Savoy hotel, London. Slated for six weeks via the William Morris office.

Gomez and Winona probably succeed Holland and June into the Casino.

VAUDELESS MEMPHIS  
Orpheum, Memphis, dropped vaudeville this week for a straight picture policy.

Dixie Dunbar, 'Screw' Douglas, wild tenor; Ranger Milton and Ray Bard are among the support.

The musical headliners is Rogers' tuneless 'courtin' of pretty June Rae, done with a melody of popular songs. More high spots feature Ranger Milton singing 'Wagon Wheels'; Ray Bard's wizardry with two saxophones; Dixie Dunbar's rendering of 'Oh, You Nasty Man,' and whiz of an impersonation of Ted Lewis by a band member. *Mack.*

Hollywood Premiere  
(ORPHEUM, LINCOLN)  
Lincoln, April 19.  
Here's the biggest single hunk of easy exploitation that's floated into this territory in a long while. It's a 50-50 show, half on the street free and the other half in the theatre at 49c. And the neighbors are eating it up.

Credit for manipulating the stage show goes to Gene Morgan, who sends it along at a frothy pace with rapid fire gags and business.

Show is made up of what are termed the original doubles for several screen stars, and they do resemble their prototypes in a marked degree. It's easy to see how so much mimicry and imitations, overdone in vaude today anyhow, might get tiresome in the show's 50 minutes, but Morgan sees that most of them do nothing—but make up a background.

Standouts in the talent include John Gustin, former John Gilbert double, who's introduced as the man (Continued on page 56)

## Inside Stuff-Vaude

There'll be a funny twist to the beefsteak dinner which the Loew agents will host in honor of Johnny Hyde on May 2. The boys are giving the party to show Hyde their appreciation of his efforts in reorganizing the Loew agents' association as a benevolent society and, in cooperation with the RKO agents, as a defensive medium against the proposed New York city licensing.

In inspiring the Loew agents to organize for themselves, Hyde was chiefly responsible for the finish. the NATAR, from which the Loew agents withdrew to go out on their own. NATAR was the brainchild of the Lyons & Lyons office.

Twist on the beefsteak is that Sam Lyons has been invited to serve as toastmaster at this testimonial to Hyde—and Sam has accepted.

Rialto, Louisville, full week stand for units booked out of New York by Ferdie Simon, raffles off a new Chevrolet every Monday night, and exacts half of the \$500 cost of the car from the show's percentage share of the week's gross.

House plays all units on percentage. The Monday night raffle always brings a sellout and the Monday gross runs from \$1,600 to \$2,000. It is the management's contention that as long as the raffle is sure-fire for a sellout, and since the show shares in the receipts, the show should share in the cost.

Anent reports of a resignation by Marvin Schenck from the Loew vaude booking office in order to enter the picture field, the rumor may be prophetic, but at the present time it is not a fact.

One unpublished report gave Schenck as transferring to United Artists or 20th Century films. The understanding in and out of Loew's is that should Schenck ever switch to pictures or theatres, it will be with his own organization, Loey-Metro.

It has never been the policy of an actor to publicly announce the failure of a theatrical venture from the stage, but George Jessel did the unexpected Thursday night (19) when he predicted the flims of the Casino's straight vaude policy to the audience.

In his 'memory lane' recitation Jessel stated the Casino was the only real vaudeville (big time) house in the country, adding, 'And it won't last long.'

Out on the Coast the LaMont family, vet wire act, has a very nice home in Beverly Hills. But the father of the brood, formerly an active member of the turn, chafes at the inactivity.

You can find Daddy LaMont at the Ray studios where he keeps his finger in the pie by drawing the union scale as an electrician. He gets there in his car.

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## Vaude Out, Organs In

Vaude goes out of the Palace, Cleveland, May 4, but the Jesse Crawford, man and wife organists, go in instead. Crawford are set for four weeks, with week-to-week options after that period.

## TED COOK

5TH WEEK  
B. & K. ORIENTAL THEATRE  
CHICAGO

Marcus Loew  
BOOKING AGENCY

General Executive Offices  
**LOEW BUILDING**  
**ANNEX**  
160 WEST 46TH ST.  
BRyant 9-7800 NEW YORK CITY

## J. H. LUBIN

GENERAL MANAGER

## MARVIN H. SCHENCK

BOOKING MANAGER

# CAFES MAY USE 500 ACTS

## Par Considers Producing Own Units Next Season; 'Name' Shows in 4 Towns

A unit production department is again being brooded to Paramount with the circuit reported discussing the matter, but still undecided either way.

Plan, which has been suggested as feasible for next season, calls for practically the same set-up Par had up until dropping its production department close to three years ago, i.e., salaried managers, costume and scenic departments, etc., necessary for the production and routing of presentation units.

Just previous to going out of the stage-producing biz, Par was routing its own shows in its own theatres for at one time as much as 23 weeks. Now Par has six weeks of stage time and is assisting in the booking of the Oriental and Chicago, Balaban & Katz theatres in Chicago.

### Cutting Down

Plan for a production department as broached now calls for 'name' shows in New York, Brooklyn, Boston and perhaps Detroit, after which they are to be cut down in cost to meet the budgets in the less-populated spots. Previously they went out as they were in New York and the majority of the houses they played could not stand the heavy nut.

Par dropped its production department originally not only because of the losses, but also because of the trend away from the presentation style of shows that all the circuits were following at the time, also the general drop in stage time, as for instance RKO's drop from 60 weeks of vaude time to about 20 in less than a year.

At the height of its production days, Par had about six stagings on its staff, including Jack Partington as Harry Gourfain, now with Fanchon & Marco, Boris Moros, still with Par; Louis McDermott, Boris Petroff and Bob Altan.

Revival of the production department idea now is based mainly on the success of some of the units that were produced independently this season, a few of which Par played in its out-of-town spots. Also the requirement of the theatre manager, especially those in the south whose houses are now in straight pictures, for stageshows on the unit order.

## Ethel Merman Set with Jessel for N. Y. Par

George Jessel and Ethel Merman have been set to headline the show at the New York Par Friday (27). A Paramount film star is figured on for the following week, but who it will be is still indefinite.

## Midwest M.C. Revival?

Chicago, April 23. Maybe the m.c.'s are coming back. Paul Ash connected at the State-Lake for a six-week stay and after a short layoff returns to B.K. on May 4, opening at the Southtown.

On the same date Ed Lowry reopens at his old stamping grounds at the Ambassador in St. Louis.

## Jewish Guild's Drive

Jewish Theatrical Guild is making a membership drive. A series of luncheons will be staged to formulate plans for enlistment of new members.

## NOT RENOFF

Last week's story in VARIETY on Alex Ruloff's trial and conviction placed him, as formerly of the team of Ruloff and Renova. When appearing in vaude the former dancer was half of Ruloff and Elton.

Renoff and Renova comprise an entirely different team and act and have no connection with Ruloff.

## F-WC PICKS BERT LEVEY FOR CIRCUIT BOOKER

Los Angeles, April. Bert Levey Agency has been designated by Fox-West Coast to book attractions for the circuit's houses, in what is one of the first steps towards opening up the East West for vaude. Levey, who has been booking the Orpheum here (F-WC affiliate), recently took over the bookings for the Warfield, Frisco, Orpheum, Oakland, and Paramount, Seattle.

Setup provides for the agency to submit acts for all F-WC houses, with Loew's State here a prospective customer for name attractions. Levey expects to be in a position shortly to offer eastern acts from 10 to 15 weeks of consecutive time on the Coast.

## REPRISAL FEAR STOPS CODE SQUAWKS

American Federation of Actors' intended campaign against spy bookers, especially those paying under the code, has struck the union snag—unwillingness of the actor to make a specific complaint. Code Authority will not accept anonymous squawks, nor take steps to prosecute unless the complainant carries through.

Ralph Whitehead of A.F.A. announced shortly after the union received the old White Rats charter, that immediate steps would be taken to curtail practices of some indie bookers under the code. While he has received many verbal complaints, none of the A.F.A. members has given concrete evidence. It's the old fear of reprisals.

Some of the indie bookers are doing everything but reading aught-of-hand books in the Public Library in order to find new dodges and slants on how to avoid paying the code minimums of \$7.50 a day or \$40 a week. One booking office in particular is mentioned as the violator in at least half of the verbal complaints registered thus far. It features everything from phony contracts to no contracts at all.

One booker doubles as paymaster at the theatre, handing the acts the under-code money himself after the last show. Manager doesn't want to take the rap for code violations, and figures this arrangement relieves him of responsibility—but it doesn't.

Another gag is the I.O.U. which the act must sign before receiving a contract. I.O.U. is made out to the booker and usually is for the difference between code money and what the act actually is paid. A.F.A.'s benefit show will be held next Sunday night (29) at the New Amsterdam, New York.

## Megley with Forkins

Macklin Megley joins Marty Forkins in August as a unit-producer combine for next season.

Forkins, who produced three units in the past eight months, and Megley, who staged a like amount, plan to release a dozen of the minnie-revues. Forkins will stage the colored shows, while Megley will concentrate on the ofay units.

## Showboat Again

Bobby Sanford's Showboat (Bucabber) will again start sailing the Hudson River stage June 1.

Last year's policy, vaude acts and a line with embellishment at \$1.50 for the works will repeat.

## ROUTE WILL RUN COAST-TO-COAST

Variety Talent Comeback in Cabaret-Music Halls Expected by Fall—Chicago, Cleveland Start Soon—Casino de Parree Influence

### FIGURE 50 SPOTS

Variety entertainment may soon get its long awaited comeback chance, but in pop-priced cabaret-music halls instead of theatres.

This shift in entertainment trends is not expected to be really felt until next fall, but by that time it is expected that at least 500 acts will be rotating among 50 cabarets scattered over the entire country, along with 1,000 chorus girls, a similar number of musicians and singing waiters.

Success of the Casino de Parree in New York in the past five months started the movement, with the Wonder Bar following in Union City, N. J., with the same policy of big-time show, meals and drinks at a \$2 minimum check. A review of this cabaret appears on page 46 of this issue. Renovations are also under way in the Auditorium, Chicago, former opera and legit house, and the Terminal, Cleveland, which played burlesque. The seats are being ripped out of these theatres, with tables to be substituted, as was done on the old Gallo, N. Y., before it was converted into the Casino de Parree.

### Casino's \$35,000 Gross

Like the Casino, these converted theatres will be geared to handle from 700 to 1,000 patron. Casino, with its \$2 minimum, has been consistently grossing \$30,000 to \$35,000 weekly.

But the real swing toward a popular-priced U. S. cabaret chain is expected to come after the opening of the Manhattan Music Hall in the former Hammerstein theatre on Broadway, May 1. Billy Rose, who is also at the Casino, is promoting this spot. Manhattan will feature 30 acts, 100 singing waiters, a 50c luncheon and a \$1 dinner.

Cafes along these lines have not existed in this country since the pre-prohibition beer gardens, which were geared on a much less elaborate scale. In those days whole families attended the gardens, as they do today in the picture theatre.

(Continued on page 52)

## Moss Holds Up License Move Pending Decision of the Corporation Counsel

## SLIPPING ROCHESTER GROSSES K.O.'ING VAUDE

Rochester, April 23.

Vaude at the RKO Palace is running on a week-to-week basis, with likelihood of the theatre going straight films early in May unless business picks up.

National Flower Show at Edgerton Park last week drew close to 150,000 at four its a head and proved a headache for all theatres. Loew's Rochester, which has been running occasional stage shows, has booked in Joe Penner, but otherwise it looks as though this house will also soon be straight pix.

## NO MORE SLUFF STAGE SHOWS AT CAPITOL

Louis K. Sidney, Loew exec over deluxe presentations, has decided on a new policy for the Capitol, New York, of bolstering strong film fare with above-average stage shows.

This is in line with a theory to educate the public away from the idea that only poor pictures are strengthened with good stage presentations. It is hoped to react well for all types of film attractions in the future.

Sidney tried this idea out with Shearer's 'Ripside'. Instead of a cheap show, the Loew execs engaged the Paul Whiteman orchestra at \$8,000 weekly for two weeks guaranteed minimum. Both the picture and Whiteman remained three weeks.

Same idea is effective for the May 11 or 18 'Saddle McKee' booking into the Cap. Waring's Pennsylvanians will then be the stage headliner. Also two weeks guaranteed.

John O'Conner, Waring's manager, insisted on a good picture. Waring is receiving \$10,000 a week net for the Cap's two-week stay, a record high for a band, with prorata for extra shows over four-a-day.

License Commissioner Paul Moss, in a conference with Attorneys Maurice Goodman and Harold Goldblatt, last week, agreed to consider the agents' viewpoint on its merits, rather than go ahead with his proposed licensing of all New York artist representatives regardless of opposition. The lawyers represented the RKO and Loew agents' associations, respectively.

While maintaining that in his opinion the present New York city employment agency laws apply to agents as well as bookers, Commissioner Moss declared he would give the agents' counsel an opportunity to submit briefs for study by the city's corporation counsel. The brief, outlining the agents' contention that they are personal managers giving personal attention and managerial service to the acts they represent, and therefore not classifying as disinterested intermediaries between employers and employees, or, in other words, as employment agencies, was submitted to the corporation counsel Thursday (19). An answer is expected early this week.

Commissioner Moss agreed to abide by the corporation counsel's opinion. If the city attorney upholds the license department's decision, the Commissioner will proceed to enforce the license laws on all agents. In that event it is expected, according to discussion at last week's meeting, that one agent will be selected to serve as defendant in a test case to simplify matters.

### Moss Burning

At the outset of the session with Goodman and Goldblatt, Commissioner Moss intimated he was considerably peeved at the sudden opposition from the Loew and RKO agency groups, because most of these agents, as members of the N.A.T.A.R., had advised him that they were agreeable to the licensing and bonding of agents for the good of the business.

The 30 members of the newly formed indie agents' association are being represented by the Loew and RKO attorneys also, and are contributing their share of the costs.

## Buck-Bubbles Unit Finales Interstate Circuit for Summer

Buck and Bubbles' 'Harlem on Parade,' all-colored unit, which starts June 1, winds up the Interstate stage show season for the summer. Southern time, which Charlie Freeman books from New York, will resume in the fall.

Units booked between now and the closer are Charlie Withers' 'Hicksville Follies,' the Herman Timberg show and Chic Sale.

Sale will do a sort of recital, a la Ruth Draper, with seven people in support and the whole performance running around 60 minutes.

## Herk, Exec Sec

A Code Authority of nine, with membership divided between the manager and actor groups, will be appointed within the next week or so to execute the Burlesque Code.

Probable that I. H. Herk will be mutually chosen as executive secretary and active chairman of the Code Authority.

## Rand's S. A. Offer

Detroit, April 23. Sally Rand has received a proposition from South America at \$3,000 a week for eight weeks. Price includes round-trip transportation.

Offer is made by same group that has Ramon Navarro on tour there now.

Chicago Expo will probably prevent acceptance this summer, but may go through for the fall.

## Casino Str. Vaude Costs Backers \$20,000 in 3 Weeks; Goes Vaudfilm

New York, went dark Sunday night, but reopens Friday (27) with a full week grind policy of six acts and whatever first run pictures it can get. The 'three weeks' two-a-day straight vaudeville try cost the backers \$20,000.

With a combination policy the Casino will buck the Roxy across the street with a similar scale of prices at 55c top. Stage show budget has been set at \$4,000. Arthur Fisher continues as the booker.

Last week, its third, the Casino again grossed \$13,000, or another \$8,000—loss. First week's \$21,000 was only \$1,000 short of a break, but from then on business slipped badly. Scale was reduced about 30% at all performances, but business failed to pick up.

Haring & Blumenthal, Jack Shapiro and Harry Shifman as the Casino's operating group, remain intact despite the change in policy. They have discarded the downstairs restaurant idea, although may take it up again for the fall.

## Myers Breaks Gam in Fall at Indoor Circus

St. Louis, April 23.

Dale Myers, aerialist, was injured in a fall from a 25-foot perch at the Police indoor circus last week.

Broke an ankle and is in the City Hospital for a month, at least.

## PATERSON PADLOCKS

Regent, Paterson, N. J., booked by RKO and operated by Warners, goes dark Thursday (26) until next September. House has been playing five acts on a split-week basis.

Lack of picture product on top of minor union difficulties decided the summer padlock policy.

## KALCHEIM'S ASS'T

Harry Levine is in the Paramount booking office as assistant to Harry Kalcheim. Levine is a former indie agent.





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No. 6



## 15 YEARS AGO

(From VARIETY and Clipper)

Sol Lesser flirting with the idea of bringing the Sennett bathing beauties east to disport in the Hippodrome tank. They came east, but not for the Hipp. Backed up a film, 'Yankee Doodle in Berlin.' The girls were swell.

Announced that New York exhibitors would refuse bookings to all salacious pictures. Also off sexy titles. To please old state censors.

Ralph Ince thumbed an offer of \$35,000 a year to produce. So Select boosted it to \$100,000 for 10 pix. Figured there were only seven good directors, and 50 all told.

Europe, except England, crazy for westerns. Britons slightly off the horse stuff.

David Belasco gave Ina Claire picture rights to 'Polly With a Past' as a bonus for signing for next season.

Keith Booking Office went to play or pay contracts.

Jean Bedini, bringing his burlesque show into the Columbia for a summer run, had a salary list of \$2,500. Just one show.

Sentiment in Canada so strongly against what is considered American exploitation a comedian in the 'Follies' was compelled to change 'American' to 'Canadian' in a soldier song.

Darrell Frohman, peeved at non-appearances, suggested a law to penalize those who promised to show at benefits and failed to appear. Some stars failed him at a Fund benefit.

VARIETY reported 10 houses to be built in Brooklyn during the summer. Three of them were. About average.

Small musical show cut down to a unit and went into the Jefferson. Getting full weeks, playing the first act the first half and finishing up on the second half.

## 50 YEARS AGO

(From Clipper)

All America divided into two classes. One contended sacred white elephants were whitewashed. Other school held them to have been sanded. Barnum and Forepaugh each had one.

What was reported to be the longest glove fight on record came off in Philadelphia April 10. Two professionals fought privately for \$250 a side. Fight lasted five hours (75 rounds) to a no decision.

Chicago dime museum had a dramatic and musical stock. Each gave only one show daily. Drama in the afternoon; opera at night.

Campanini, the operatic tenor, was planning to bring over the ballet from La Scala, Milan, for a big spectacle.

J. H. Haverly, who was taking a minstrel troupe to London, announced he would carry 68 men, including Billy Emerson, Wills Sweatnam, Carroll Johnson and other stars.

Henry E. Abbey took a benefit at the Metropolitan. At the auction of seats a box was bought by his brother managers for \$2,100, turned (Continued on page 58)

## Inside Stuff—Pictures

Latest film statistics hark back to 1928, when the weekly admissions were estimated to represent 120,000,000 ticket sales.

Those sales were not to as many people as they were to people who went to picture shows three and four times a week. Now that the repeaters have been cut down, statisticians estimate the strictly fan audience has dwindled to 40,000,000 weekly, with but one-third of this buying in twice and more weekly. An additional 20,000,000 admissions is classified as casual.

But, it is emphasized, there are at least 50,000,000 people who didn't go to pictures in 1928 who should be going today, because of the progress of the public relations' work of the industry in the past six years.

A little different use of the ether waves for exploitation by pictures was figured out by Warners on '20 Million Sweethearts.' Company made arrangements to screen the picture Sunday night (22) in the studios of WCAU, Philadelphia, before invited radio stars who went on the air following the showing to broadcast their reactions and sing songs from the talker. Broadcast was heard in England through short wave pickup. 'Sweethearts' world premieres at Stanley, Philly, today (24) and opens at the Strand, N. Y., tomorrow (25).

Alvin Asher, former p.a., spent years trying to sell originals to the studios in Hollywood without success. Finally story heads had seen his name on so much unusable stuff, they n.g'd his manuscripts without looking at them.

Asher then wrote a play, but knowing his name might be a handicap, he changed it to Alden Nash. The play, 'Let He Who Will Be Clever', was produced by a little theatre, and then bought by RKO, where Nash, nee Asher, is now adapting it.

Sam Kaplan and Theodore Greenberg, former officers of New York Operators (306), who were convicted on charges of conspiracy, may shortly know whether they will have to serve time under sentences meted out. New York Court of Appeals will probably decide this appeal before adjourning for the summer.

Kaplan and Greenberg appealed to this court after the Appellate Division refused to set aside jail sentences imposed. Other former officers of 306 convicted of conspiracy were fined only and paid their fines.

Checkers on percentage engagements of Metro pictures in the Greater New York zone, on the Metro payroll, have been swung into the Rose Federal Bureau following complaint from the latter which has a contract to check for this distributor. MG had been employing 10 checkers of its own.

Federal checks for all majors excepting Warners, which recently installed its own system under direction of Ralph Budd.

Johnny Weissmuller's ride on a rampaging rhinoceros in Metro's 'Tarzan and His Mate' will have the African big game hunters who have credited this beast as being the fiercest of velt or jungle thinking up new reminiscent tattlings to frighten the children. Weissmuller straddles the rhino like a cowboy riding a steer.

Animal was brought from Germany by Metro at a cost of \$18,000, and was put through most of its paces without even fences to protect the cameras.

Cartoon series of 'Popeye, the Sailor,' has turned out to be a gold mine for Paramount.

With seven of the series of 13 released, Lou Diamond, shorts head of Par, has ordered a special drive on 'Popeye.'

The Popeye character, under a deal with King Features, was inserted in 'a Betty Boop cartoon, on the understanding that if reaction proved favorable a contract for a series of 15 would be entered.

That \$1.65 reserved seat loge section of the Radio City Music Hall is becoming more and more like a Broadway opening on Thursday nights (opening), especially in recent weeks. The succession of Fox musicals from White, DeSylva and the current Loew Brown production has the agents, managers, Broadway habitués, et al., applauding scenes and numbers in the musical comedy manner.

What looked serious right up to the last minute developed favorably for the old line officers of Universal when they succeeded in obtaining sufficient proxies to retain their present directorate and to ward off the entrance of several new additions. Among proposed new board members was mentioned Hiram S. Brown. Meeting was held in Wilmington last Thursday (19) without any scuffling.

William Anthony McGuire had a 90-day vacation clause, starting Sept. 15, placed in his contract with Universal so he could return to New York to produce a couple of shows. McGuire, who has intended doing a Broadway show ever since going pictures, is betting friends ought to one he will do two plays in New York this season. Lots of takers.

Recent board meeting of Columbia Pictures made Abe Schneider, treasurer of the company, a director, succeeding Max Winslow on the board. The change was occasioned by the necessity of Winslow remaining on the Coast, therefore being unable to attend the board sessions regularly.

When Hollywood sends through stills with too much leg-art, J. J. McCarthy has a painless and economic way to satisfy all parties. A paint and brush works wonders to cover up the illicit part of the limb and yet not interfere with dress lines of costume effects.

Producer, reputedly tough on writers, is softening up. He has told his staff to hold back any mention of a new writer being hired by his company so feelings of a previous writer on the same story won't be hurt.

Universal Newsreel permitted a coffin to be opened in its reel in connection with the Stavisky case in Paris. It is regarded as spot news of such extraordinary order because a similar story may not break again for a lifetime.

Motion Picture Research Council has decided to make a technical study of the film code. The body for some time has been on the record as an enemy of block and blind booking, as well as one of the outside organizations decrying screen morals.

Warbling film player was allowed two days off by a major studio during the MPTOA convention with express understanding that he was to sing at two of the convention shindigs. Instead, the crooner indulged himself in an orgy of golf, never going near the exhibs.

Suits are being prepared by attorneys of ZaSu Pitts, Clarke Gable, Edward Everett Horton and Jean Harlow, against a New York comic weekly for using a picture in which the heads of the film players were dubbed onto a photograph of nudes sitting at a table.

Femme visitor from out of town, being escorted around the Warner lot, told the studio guide she would like to meet some of the stars. When the guide, however, offered to bring over an actor working on

## Inside Stuff—Legit

Looked like Broadway's first string reviewers deliberately passed up 'Broadway Interlude' at the Forrest. Instead, they attended the premiere of 'Arc Vo Decent' which opened at same evening (Thursday 19) at the Ambassador. Reason was that 'Interlude' taken from the book of same title by Achmed Abdullah and Faith Baldwin, is a caustic satire on the late David Belasco, 'Decent' management, in opposing the other opening, counted on drawing the not too critical second stringers and was surprised when seven of the nine regular reviewers turned up. Both shows were panned.

'Interlude' made the rounds of Broadway managers. The recognized producers rejected the script probably because it did not seem worthwhile, but there is little doubt the rejections were at least partly based on refusal to lampoon the veteran showman. Several independent producers announced its presentation, but changed their minds. One reason given was inability to secure an actor to play the lead. As enacted by Robert Emmett Keane, the 'Grant Thompson' of the play is shown as a much younger man than the late producer and Hammerstein and Du For, who produced 'Interlude,' say there is no intention of impersonating Belasco.

Belasco produced a play written by Abdullah called 'Salvage' about 1926. It was shown in Baltimore and Philadelphia, being withdrawn there.

Several of the Belasco staff men were present at the premiere and professed to see little that was authentic characterization. At the opening 'Thompson' dabs his face with a powder puff and sprays perfume on the lapels of his velvet lounging coat.

Bit was amusing to Arthur Levy the Belasco press agent, who declared that the producer abhorred men addicted to perfume. He related an incident about having used toilet water on his face after shaving. D. B. detected the scent and asked: 'You too, Arthur?'

Actors' Fidelity League, formed at the time of the legit actors' strike in 1919, has virtually ceased to exist, although not actually dissolved. League was formed principally by stars, a minority group opposed to Equity. Now, not more than half dozen members are active on the board.

Five years after the strike, when another rumpus was averted in 1924, Equity recognized Fidelity to the extent that 118 members in good standing were exempted from Equity requirements set forth to the managers in the matter of casting non-Equity people. Every now and then Fidelity people have joined Equity, latest to do so being Lenore Ulric.

Reason is that Equity's exemptions do not include stock and Miss Ulric is playing stock engagements. Stock angle was not brought forth by Equity until sometime after the signing of the Basic Minimum Agreement with the Managers' Protective Association—the Shuberts and allied managers who split away from the others in the 1924 settlement. That agreement was scrapped last summer when the M. P. A. failed to pay salary claims awarded by arbitration.

Among those who are still Fidelity members and have not joined Equity are George M. Cohan, Fay Bainter, Grace George, May Irwin (retired), William Collier (in Hollywood), Otis Skinner, Ruth Chatterton, Marjorie Wood and Clara Lipman.

Rental on Apollo, legit theatre on Randolph street, Chicago, which has been taken over by Balaban & Katz for pictures, is understood to be \$500 a week against 12 1/2% of the gross. B.&K. posted a \$10,000 rent bond.

With the loss of the Apollo Shuberts now have only three Chi houses, Grand, Selwyn and Harris, having taken over the latter two months ago on a simple guarantee of the taxes which are rated to run to \$35,000 annually.

Alexander Woolcott has been under treatment for obesity in a New York hospital. Former drama reviewer who turned author and radio humorist, thought today 250 pounds around was too much.

New system of weight reduction was used, that of speeding up his metabolism, described as burning off fat by internal body consumption.

Gilbert Miller, who has the British production rights to 'Men in White,' hired Dr. Merton Hodge, author of 'Wind and the Rain,' to rewrite the hospital play for London. Miller didn't like the transition. So now he's signed Sydney Kingsley, the original 'Men in White' author, to rewrite his own play back again, with Kingsley ordered to London pronto for the job.

Aldrich and deLiaigre deny that the backer of 'The Pure in Heart,' which they presented at the Longacre, N. Y., was Jock Whitney. Show was a quick flop, going into the red for 20 G's. It is claimed, instead of double that figure, as reported. Young Whitney is reported to have backed several Broadway ventures with no known winners as yet.

Two women Equity officers were out last week through ill health. Dorothy Bryant, head of Chorus Equity, entered Mt. Sinai hospital, N. Y., for a tumor operation.

Mrs. Emily Holt of the legal staff was confined home with the gripe.

Allan Dinehart authored 'Alley Cat' which A. H. Woods is due to produce early next season. Dinehart returning from Hollywood to star in the play at that time. Samuel Shipman has been commissioned to re-vamp the script.

the set, she backed down by saying she didn't want to meet drunks. Guide said she was mistaken, but the lady tourist explained she knew he was a stew because he had played one in his last picture so well he must have had some personal experience.

Unverified report has it that when Darryl Zanuck reaches Europe he will slip over to Russia and meet some Russ film men on picture production. Soviet government, which produces under the name of Sovkino is reported anxious to contact Zanuck in an advisory way.

Columbia's '20th Century' title stands after Harry Cohn at first entertained switching it on the theory (1) that the crack N. Y. Central flyer is too local a proposition, and (2) in pique at the railroad's lack of exploitive co-operation.

John Balaban is expected to frame an offer for a partnership over the Public Detroit houses for presentation to the Par trustees and press for its consideration. Chicago operator is coming into New York shortly for that purpose. George W. Trendle has those houses now.

Likely that Fox will make an English version of its current Spanish musical, 'Don Cossack.' In the Spanish cast are Raul Roulien, Jose Mojica and Conchita Montenegro.

Metro home office no like the title of '100% Pure' for the new Jean Harlow picture awaiting release. Everyone asked to turn in suggestions for a substitute.

'Viva Villa,' on which Metro is trying to figure out some woman's angle, isn't going to be roadshown anywhere outside of New York, where current at the Criterion. Metro is shoving it out as a regular release.

## Chicago Likes Cut-Rate Ducats But Just Won't Pay Half-Price

Chicago, April 23. That the good 'ol' public likes to be jolly well spoiled was demonstrated with illustrations at the Playhouse last week when Horace Slatore opened 'Affections, Ltd.', second production under his stock contract. Previous play had been 'Elizabeth Steeps Out', which ran for 16 highly profitable weeks at \$1.50 top and the town flooded with cut-rate ducats.

When the second day came around Slatore decided that the public liked honesty and straightforwardness, and instead of pegging the figure at \$1.50 with passes, Slatore instituted a straight 75c top. Gross on the first night was \$103, the second night \$75, and the third \$39. People came to the box office, saw the 75c marker and walked away, exclaiming that it couldn't be a good play at that price.

Next day Slatore went back to his \$1.50 and loaded the town with two-one passes. Business immediately perked up and the show started to go places.

### T.P.R.A. Nominations

Nominating committee of the Theatrical Press Representatives of America, Inc., reported at the special meeting last Friday (20), that the following ticket had been selected to be voted upon at the annual election in June.

Ticket follows: President, Howard Herrick; vice-president, Ben E. Howell; secretary, H. C. Howell; treasurer, H. C. Howell; traveling vice-president, David M. Kaufman; Chicago vice-president, Ralph T. Kettering; Philadelphia vice-president, Thomas J. Labrum; Boston vice-president, Rebekah Hobbs; southern vice-president, Lewis Haase; Pacific Coast vice-president, Sherman Danby; Canada vice-president, George G. Garretts; recording secretary, Affie McKiever; corresponding secretary, Cepha Day; treasurer, E. V. Giroux; board of governors, Wallace Munro, Ray Henderson, Allan Attwater, Victor Kiraly, Charles G. Stewart, Estelle Karn, Edward G. Cooke, Beauvais Fox.

### Ex-Chorine, Now a Sec, Sues in N. J. for \$50,000

Mildred Audrey, formerly a chorus girl and now a secretary, is suing Joseph Caruso and Lawrence Russomano, driver and owner of a taxicab, and William J. Tasseff and the J. F. Glasby Lumber Company for \$50,000. Miss Audrey maintains she was being driven from the Grant hotel to Caruso's, where she was playing, in 1932, when the taxi collided with a car of the lumber company driven by Tasseff, and she was so badly injured she was confined in the Newark City hospital for almost two months.

She then became a stenographer, finally securing a place in Postmaster General Farley's office at Washington. Case is being tried in Circuit Court before Judge Porter.

### Sue for 'Rob Roy' Pay

Los Angeles, April 23. Wage claims totaling around \$2,000 have been filed with the office of the State Labor Bureau here by the principals and chorus of Ernest Glover's production, 'Rob Roy', which folded at the Hollywood Music Box after eight days, with salaries unpaid.

Hearing has been set for today (Monday) before Attorney Charles F. Lowy of the commission. Musicians and stage hands were paid in full before the production closed. Equity players had waived the customary bond.

### Central City Cast

Denver, April 23. Principal roles for 'Othello' at the third Play Festival of the Central City, Colo., opera house, besides Walter Huston who will carry the lead, will include the wife in Shakespeare as Desdemona, Helen Freeman as Amelia, and Stanley Ridges as Iago.

Dates for the festival will be July 21 to Aug. 4. Miss Freeman was in the opening production at Central City two years ago.

### Farnsworth's Idea

Washington, April 23. Reflecting on the strife precipitated by proposed amendments to the legitimate theatre code, Deputy NRA Administrator William P. Farnsworth today commented: 'I'm tempted to bundle the code up in a nice clean envelope, mail it to the code authority, and note on it "Reopened by mistake."'

### OLDTIMERS PLAY

Help Celebrate Birthday of Charles E. Evans on Coast

Hollywood, April 23. Plans are under way here for a dual party to be staged Sept. 5 at the Uplifters ranch, in which old-time stage stars will participate.

Occasion will be the birthday anniversary of Charles E. Evans, for many years partner of James 'Old Hoss' Hoey, and the 50th anniversary of the team's debut in their outstanding production, 'A Parlor Match.'

### WEE, LEVENTHAL CLOSE BALTIMORE; FIRST FLOP

Baltimore, April 23. Wee & Leventhal closed the Maryland Saturday (21) after three weeks, all of which ran red. Neither 'Dangerous Corner,' 'Her Majesty, The Widow' nor the final piece, 'Every Thursday' could touch \$4,000 on the week. Each show was accorded plenty of press publicity, but the critic cracked down devastatingly in their reviews.

W. & L. had been guaranteeing the Maryland, which is operated by receivers, an insurance company, against loss. Company asked the combo to yank the series and make a new start next fall, with W. & L. assenting. First week of September is tentatively agreed upon as reopening.

Several changes will be innovated at that time, one of which will be hiking up of the quoted b.o. tariff from recent \$1 to double that, which is currently the rate in force in W. & L. spots in other cities. Also, the 40c cut-rating will be pursued more extensively.

Baltimore blackout by W. & L. marks the firm's first flop on its rotating stock thing.

Maryland will jog out the season with sprinkling of dance-school releases and amateur rentals which Len McLaughlin has lined up. These will keep the house sporadically lighted till early June.

### Jessel With Guild?

George Jessel has a deal on with the Theatre Guild for 'Molke Gontoff,' Yiddish play by Sholom Asch. Question of clearing certain rights figures in the negotiations.

### Third Nantucket Season

Third season of the Nantucket theatre will open July 19 in the theatre of the Nantucket Yacht Club, Nantucket, Mass. Company will again be under the direction and management of Maurice Wells, Betty Upthegrove, and William Miles.

Seven productions will be made during July and August, including two new plays.

### 'Lives' Held Over

Rochester, April 23. 'Private Lives' proved the best draw so far for the Lyceum Players, and was held over for a second week.

Stock venture, backed by the Stage Hands' Union, has been losing money steadily, and looks set for an early foldup.

### COAST LITTLE THEATRES

Beverly Hills, April 23. Two new plays have been spotted for little theatres here. 'Bitter Harvest,' story of Lord Byron by Katherine Turner, opens at the Beverly Hills Community theatre May 7 for a week. Leslie Fenton will do the Byron character, and Dickson Morgan is directing.

Threshold little theatre, has closed 'The Stoooge' and is producing 'The King Was in the Bathub' next. Play is by Robert Burkhardt, Fox press agent. William D. Russell directs.

## Theatre Guilds Talking United Benefit Control

Control of all benefit performances in New York is likely with the proposed formation of a Theatre Benefit Authority Board. Plan is the outgrowth of the former Actors' Betterment Association, which collected a percentage of takings from benefit affairs in which its members appeared.

Three theatrical Guilds—Catholic, Jewish and Episcopal—have been in session with the Actors' Fund and Equity, and indications are the TBA will function starting with the new season. Understood that a percentage of all benefit earnings will be collected and distributed among the various professional charities.

Proposed to have the Actors' Fund administer the benefit money, and in that way the collections would be handled without cost. Similar plan is followed by the Authors' League's relief fund, which permits 100% of all money donated to be used for aid.

Stage Relief Fund, which continues to function, may not come under control of the TBA. Virtually all money raised by the Stage Relief comes from Sunday night legit performances. Fund, started as an emergency movement, is in its second season, and continuance into next season is not definite. Next performances carded for the Fund are 'The Wind and the Rain,' Sunday (23); 'New Friends,' May 4, and 'Dodsword,' May 18.

### 500 Acts

(Continued from page 49)

tres, and, while Rose's chief profits are expected to come from liquor sales, he will make some effort to exploit the Manhattan Music Hall from the 'family-trade' angle.

Two things this style of night club is certain to do: Settle the question as to what is to be done with some of the legit theatres scattered from coast to coast and mostly dark all these years that the road has been dead and greatly alter the night club business as it is presently operated, forcing the higher-priced late spots to shave down their takes to the proposed music hall scale.

Besides the Manhattan, Rose also plans to open a similar spot in Chicago around September 15, independent of the Auditorium. There is talk also of proposed spots in Boston, Philadelphia, Washington, Baltimore and New Orleans.

A deal is on for a Casino de Paee policy for the Craig theatre on West 54th street off 7th avenue, New York. It's one avenue block away from the original Casino.

Billy Rose's Music Hall on the site of the former Manhattan (554 and Broadway) will cluster three such spots in one concentrated locale.

It is said that some of the former bunch involved in the original Casino are in on the Craig theatre deal, with an element of rivalry in more than one sense thus cropping up.

### Seek Ulric on Coast

Hollywood, April 23. Henry Guttman and Lenora Ulric will likely get together on a deal for the actress to come here for 'Soviet Commissar,' Russian play which has been produced in Europe. Guttman has been looking for a spot to open his play. Possibility it will go into the Pasadena Playhouse, little theatre.

### MOROSCO'S ETHERER

Does Weekly Show Over KMTR in Reading for Out-Nite Nabs

Hollywood, April 23.

Oliver Morosco is back in show business as producer and director of a weekly dramatic show over KMTR, which he plans to one-night stand in suburban Los Angeles and California picture houses.

Understood that Morosco is angled by a local lawyer and that the radio deal also includes a later roadshowing of musical tabs.

Morosco's other venture is a Sunday night half-hour over KMTR, a script show based on the life of Sarah Bernhardt, with Lucille La Pointe playing the actress and Robert Frazier, the male lead. Written by Edward Lynn, who authors the current CBS 'Peter the Great,' series started April 15, over the Hollywood station.

Fanchon & Marco will handle the bookings with plans to run the weekly radio show in six different houses during the week and then book each theatre for the remaining 24 chapters. Under this scheme a theatre booking the show for a Monday night would play the remaining units on succeeding Monday nights, and so on.

## OPERA WAR IN PHILLY AS 2 TROUPES DUE IN

Philadelphia, April 23.

Philly is going to have its own grand opera war this spring, although it's not completely certain that the dates will conflict.

First to arrive is Alfredo Salmaggi's troupe, called the Chicago Opera Company, and playing at the Shubert this week at prices running from 25c. to 95c. House was just vacated by Max Rudnick, who had a fairly successful season of burlesque there. Rudnick sub-leased to Salmaggi for a limited period and announces he will bring back burlesque in the fall. Jump from legit to burlesque to grand opera is giving the street a big laugh here.

Now comes the news that the New York Opera Company will take the Academy of Music early in May, also doing grand opera at a 25c. to \$1 scale. Exact date isn't set, but if the Salmaggi gang stays beyond a week, as they confidently expect to, there'll be rivalry.

Still a third outfit is reported as planning to use the municipally-owned Convention Hall, as a home of opera this spring.

### Webb's Ailment

At the advice of physicians Clifford Webb's assignments in 'As Thousands Cheer,' Music Box, N. Y., have been limited to his appearances in the revue's sketches. Actor has a stomach ailment, and is forbidden to dance.

Norman Pearce of the chorus handled Webb's hoofing bits with Marilyn Miller last week. Charles Collins rehearsed the routines and will join the cast this week, assigned to the Webb dances. Collins is the husband of Dorothy Stone.

### Belasco, Curran Split

San Francisco, April 23. Split of the Belasco and Curran producing setup has been accomplished by the filing in Sacramento of incorporation papers for the Curran Theatrical Productions, leaving Homer Curran and Ed Belasco to go it alone.

Directors of the new corporation are Frank Avila, Edward Jacobs, K. Baxter and M. Berry. Curran has named John Peltret, Oakland theatre man, as his representative here, and at the same time continues his present affiliation with Henry Duffy.

### Molly Picon's Tour

Los Angeles, April 23. Molly Picon, in her repertoire of Yiddish musical comedies, has been pencilled in for each June at the Biltmore. She's making a cross country tour, including one-nighters through the middle west. Hollywood Playhouse will be reopened middle of May by M. E. Clive, who plans to present a number of new plays during the summer. Initiator is expected to be H. M. Harwood's 'Kisselkiss.'

## Equity Election To Test Strength Of Youth Group

Coming Equity election, in May or early in June, will probably not be a contest over the staff of officers, but is likely a battle to elect additional candidates chosen by the younger element of the Council. Out of 10 new councilors and three replacement candidates, the younger named six of its own choosing. By writing in their candidates on the ballot, they may elect a majority of the incoming councilors and, that way, may control Equity. Group apparently found no candidate to head an opposition ticket and therefore only the regular ballot is anticipated.

Equity's Council decides all questions by a majority vote. While there are 50 on the Council, 10 of which are elected annually, it is said that 20 members are present at the average meeting. If the younger group succeeds in electing additional candidates, therefore, their opinions would likely prevail. Present Equity leaders claim to welcome the younger group's activities as indicating fresh interest in the association by members.

Younger group is seeking four amendments to Equity's constitution, as set forth last week in a petition signed by 30 members in good standing, which is the requirement. Petition has virtually been accepted by Council with some changes in wording. Proposed amendments are radical in part. Group seeks:

1. Equity members in arrears of dues for not more than one year to have the right to vote.
2. General membership to name all nine persons on the annual nominating committee (at present the Council names three).
3. At general meetings the membership to have the same right to amend the by-laws as the Council has at present.
4. That there be four general meetings annually.

Proposal to permit those in arrears to vote was looked at askance by Equity officials, who stated such an idea was contra to the rules of all organizations. Matter of the general membership amending the by-laws is regarded as dividing the authority. At present when the Council amends the by-laws, such changes are in effect until the annual election, when the membership votes to okay or veto the new rules.

Group's proposed amendments will be printed on separate slips and mailed to all paid-up members with the ballot at election time. Understood the group plans some other changes which, however, are regarded as feasible.

### Engagements

Paul Thorn and Sylvia Lei Failure. Millard Mitchell, Marvin Kline, Jan Ulrich and Olive Corn, 'Picnic.' Ann Mason, Jonathan Horn, William Vaughn, Alexander Lewis, Donald Koehler, Lida Kane, Isabel Barling, William Robertson, Boyd Irwin, G. Swayne Gordon, Madeline Grey, and Madeline Holmes. 'Big Hearted Herbert' (Chicago company) (complete cast). Nanette Guilford, George Houston, 'Just a Gigolo.' Kay Strozi, Helen Chandler, Hilda Spong, A. E. Matthews and Bramwell Fletcher. 'These Two.' Moffat Johnston, 'Lady From the Sea.' Granville Bates, Robert Sloan, Nancy Evans, Alfred Corn, W. W. Shuttlesworth, John Bennethum, Sarah Perry, 'Antony and Cleopatra.' Mayors, 'Come What May' (complete cast).

Vera Lewis, 'Memory' (L. A.). Esther Edwards replaced Vera Gordon in coast production of 'Biography.' Charles Richman, Shepperd Strudwick, Virginia Tracy and Mabel Kroman, 'Jig Saw.' Harry Perry, 'Antony and Cleopatra.' Brian Donlevy and Gladys George, 'The Milky Way.' Edward Emery, 'These Two.' 'Love Kills,' Vivienne Mercer, Marion Green, John Parrish, Bram Nossen, Harry Joiner, Harry Hanlon (complete cast).

# PAH-RAH LEGIT CIRCUIT

## CODE OPPOSES CUT-RATE TAX

Legit code authority, at last week's session, went on record as unanimously opposed to the tax on theatre tickets sold at less than box office prices, as now imposed. Cut rates concerned are those distributed in New York by Leblang's, tax percentage being regarded as the most illogical of the nuisance taxes.

Recently the Senate finance committee refused to consider the revenue act in respect to cut rates. Law stipulates that if a ticket is sold at half price, 10% tax on the full value, as established by the printed box office price, must be collected. That means that if a purchaser buys a \$3 ticket for \$1.50, 30c tax must be collected, just the same as though the full price of the ticket had been paid.

It is charged that certain ticket interests inspired this action in the revenue act with the idea of embarrassing the cut-rate agency, if not forcing it out of business. Leblang's is collecting the full tax, but customers are told to retain the stubs, so that if the tax is moderated refunds can be made.

Senate committee ruled that the tax must be collected regardless of the argument that it is an unfair levy. 'Letter of the law' concerning other features of the act regarded as too arbitrary were upset by the Treasury Department last summer, but the cut-rate provision was upheld there, too.

William A. Brady, who attended the Authority meeting for the first time since early winter, advised the other members that present method of collecting tax on cut rates is comparable with taxing passes. When Brady pointed out to the ways and means committee last summer that such levies were taxation on revenue which did not exist, a provision was inserted in the National Recovery Act eliminating the government tax on free admissions for legit theatres. Such exemptions do not apply to other free admissions, however, largely because other amusement heads did not similarly protest.

Fred Dempsey, CA member for the stage hands, introduced a resolution protesting the cut-rate levy. Copy of the resolution was sent to each member of the Senate finance committee and each member of the ways and means committee of the House.

Full percentage on cut rates is further shown to be out of line in light of the 'passes' calling for admission with the payment of 40c per ticket. Treasury Department is reputed to have ruled that such admissions called for the payment to the government of 10% of the full value of the tickets—if the top price be \$3, then 30c tax is due. So far as known, the collector in New York has not collected on such admissions at all, although it is reported investigators are preparing estimates preparatory to filing claims against theatres using the 40c passes.

### Rogers' Tour

Seattle, April 23. Bill McCurdy, here from Portland, is negotiating for time for Will Rogers, on behalf of Henry Duffy, for a northwest tour, following S. F. and L. A.

Rogers is expected to swing through N.W. early in summer, playing legit houses in Portland, Tacoma, Seattle, Vancouver, B. C. and possibly other towns.

### AL WOOD BUYS 'CAT'

Hollywood, April 23. Al Wood has taken Allan Dinehart's play, 'Alley Cat', and is slated to produce it on Broadway in the fall with Dinehart in the lead.

Piece will be tried out next month at the Pasadena Community Playhouse.

### Too Tough

Baltimore, April 23. 'Three Women in Love', new play by Elizabeth Bager Marston, current at the Homewood Playhouse, Little theatre outfit, has a heavy so villainous and brutal no member of the organization was found willing to try the role.

After three men had successively accepted and stepped through rehearsal, each in turn resigned.

As a compromise, the prolog of the piece—the only portion of the play in which the simon-leegee was to appear—has been junked.

## 'Men White' Like 'Sun. Afternoon' To Oppose Film

In spite of the issuance of the film 'Men in White', Harmon & Ullman, producers of the legit play, intend to take it out on the road for a protracted tour next season. Hope is to stick it out in New York with the current company through the summer, opening in Boston the first week in September. Fourteen weeks of road dates have been laid out after that.

The film will have preceded the play by quite a lot in most spots. Stock productions in several cities of recent weeks will also precede the travelling Broadway show. In Rochester, N. Y., a stock production outdrew the film considerably.

Real test will come in New York in July when the film comes into the Capitol. Picture can't play New York previously because of the deal made by the producers which allows Metro to release the film through-out the country in April, but not until July in New York. When deal was made early in the season the producers did not dream they would last through the season and into the summer, but now find they underwrote themselves on time.

Same situation occurred last summer with 'One Sunday Afternoon', Par's film version bucking the surprise hit Broadway legit tenancy, without effect either way.

## PEACHES BROWNING IN LEGIT; PAUL ASH PROD.

Chicago, April 23. On May 30 Peaches Browning descends the burlesque stage, where she has been a star draw for the past four years, and joins the legit theatre to headline in a new show tagged 'The Dashing Widow'. Authors are Charlie Nigemeyer and Fritz Blocki, both now associated with the State-Lake theatre here as stage producer and press agent, respectively. Another Chi vaude name in the picture is Paul Ash, who is angling the show and goes on to the billing as the presenter.

'Widow' concerns a fan dance, which will be done by Miss Browning. Producers are also seeking another male name to play opposite. Hope is to freak the show up and get it by with the World's Fair mobs. Miss Browning, however, is understood to be ready for legit, following a consecutive course in dramatic instruction by John Blocki in New York. Show was originally written and produced by Nigemeyer, but is being revamped by Blocki with the new fan dancer angles.

### Irene Rich, Legit

Irene Rich will star in a Broadway legit play, 'Three Blind Mice', to be produced by Libra Productions. Sidney Falkow will stage. Goes into rehearsal May 3.

## LEIGHTON SEES COLLEGE SPOTS

Guarantees Available from Colleges—Sufficient Attractions Only Problem—'Green Pastures' Assured \$30,000

### THREE SHOWS SET

Formation of a legit circuit which will have university auditoriums as a nucleus is in the making. With the colleges guaranteeing attractions, such showings are regarded as the highest type of bookings available on the road.

Plan is proposed by Victor Leighton, former booking head of the Klaw and Erlanger circuit. Although responses indicated the feasibility of operation, the number of desirable attractions did not seem to be at hand and the booker set back the completion of the circuit until the season of 1935-36. However, at least three attractions are being booked at this time for next fall and winter.

Guarantees of \$1,000 to \$1,500 are possible for a one night college stand, dependent on the size and type of show. Even though many institutions are generally interested in booking shows to the campuses, consecutive time is not anticipated and dates in between will be sought from green pastures.

'The Green Pastures', which is being spotted in colleges has already lined up \$30,000 in guarantees for next season. That virtually ensures a fifth season for the colored cast classic, which, too, is expected on Broadway for a repeat before the end of the season. Most of the 'Pastures' college dates are for one night, some afternoon and evening, while the booking at one campus (University of Cincinnati) is for two nights and a madone. College bookings are being handled direct by the show management.

Leighton is arranging similar time for the Abbey Players and Fritz Lieber in Shakespearean repertory. Later will be spotted in more than 50 college points. Irish troupe may not get as much school booking because higher guarantees are asked than the figure required for Lieber.

Booking of college and some school auditoriums by regular road attractions is not strictly new but because of the shrinking size of night stands, the institutions of learning loom up as important booking links.

## U. OF IOWA SET FOR \$250,000 SHOW COLONY

Iowa City, Ia., April 23. University of Iowa is going into show business to the tune of \$250,000 within the next four years, preliminary plans for which are under way in conjunction with the erection of a 500-seat playhouse to cost \$70,000.

Theatre is to be a central unit for a real theatre colony on a project that is being worked out under the direction of W. H. Gemmill, secretary of the state board of education at Des Moines.

It will be a playhouse city in every sense, and will include shops, labs and classrooms for stagecraft, costuming and lighting, with a series of studios to link fine arts building and the theatre.

## Legit Code Remains in Muddle; N. Y. Sure Gov't Won't Butt In Although Wash. Thinks Different

Despite reports from Washington that the NRA may write the revised code for legit without further contacting the legit Code Authority, latter has been assured by William F. Farnsworth, deputy administrator, that the draft will not be submitted for official signature until the text is imparted to the CA.

There are four main problems to which there was no agreement at the recent hearing: Differences over the 'Industrial Relations Board'; ticket control; throwaway 'passes'; changing the personnel of the Code Authority for the purpose of equalizing representation of the various legit groups.

Code Authority, as originally framed, convened last week, at which time some of the knots were untied. Industrial Relations Board topic was regarded as of first importance because of the united opposition of the labor elements. It was agreed that there shall be equal representation, probably three labor members and three managers. The board to have an impartial chairman, either named by the members or, if they cannot choose, by Washington.

### IRB Power Status

Just what power the IRB is supposed to have has not been determined. At the hearing it was stated by Farnsworth that the IRB was mandatory. That brought labor to its feet in protest, unionists pointing out that the National Recovery Act itself guaranteed the right to strike. Labor people also insisted on the right of collective bargaining and asked how that principle fits in with compulsory arbitration or the 'compulsory submission' of all disputes, difference between which has not yet been clearly set forth.

Stage hands, Equity and the musicians seemed mollified after the CA meeting agreement on equal representation on the IRB, because there appears to be no finality to the decisions of such a board.

There are certain points which the labor groups have fought to maintain over a period of years and which they refuse to now refer to arbitration. For instance, Equity will not arbitrate its rule of eight performances per week rule, nor the Sunday performance ban. Stage hands and musicians have like objections to 'compulsory submission' of changes which the managers seek and how the labor problems are to be solved appears still in the air.

### Ticket Control

Because the plans for ticket control were shot full of holes at the hearings, it is doubtful whether Washington will write a plan into the code. Thought more likely it will again place the problem in the hands of the CA, giving the latter stronger powers to control the agencies. Unlikely, too, that any control system be made part of the code without an okay from the managers, who also objected to the plans proposed.

Throwaway 'passes' are likely to be permitted, despite the opposition, but under regulations. With such passes plainly calling for the payment of 20c, it is expected that the code will require the throwaways to also designate the approximate location of the seats, so that tickets at the full price be preferential locations.

Stage hands protested the elimination of throwaways, arguing that any theatre giving its members employment should not be ruled out of business. Understood that this support saved the pass thing from oblivion.

### Code Authority

Reshaping of the Code Authority to give the manager equal representation with the labor groups appears something of a problem.

Present line-up is based on budget of \$5,600. Of that sum the managers, through the Theatre League, pay \$800 annually, while the stage hands, musicians and Equity pay that much each, with the scenic artists paying \$400. Authors' League contributes the maximum amount, but that group expressed willingness to withdraw from the CA if the presence of its representative would complicate the situation.

Authors are still outside the code, on the grounds that they are not employees, but are in the CA at the request of the NRA. Equity actually has two members on the CA because Chorus Equity was included as a separate group. Managers have three members, but want more.

Idea of an impartial chairman of the CA under salary, has apparently been sidetracked. It was expected to raise funds for that purpose from a percentage on tickets sold through one of the plans, but the managers objected to such deductions.

### Washington, April 23.

Indications here are NRA officials will write revised code more or less without aid of managers, brokers, or union leaders in an effort to force a showdown.

Writing of labor provision will begin some time this week, if labor and employers have not reached middle ground. Job will be tackled by Deputy Administrator William F. Farnsworth and executives of the NRA Labor Advisory Board.

In view of Gen. Hugh Johnson's implied threat to establish mediation agencies by fiat if industries and labor unions cannot agree, Farnsworth and LAB councillors obviously will have complete backing in their effort to put the talk-over scheme into effect in the theatre.

### Only Details Remain

With the principle of mediation established by the general administrative decree, details only remain to be worked out. Principal questions to be settled concern the size and constituency of the board, whether a single or a series of agencies shall be created, the scope of their authority, the nature of their proceedings, and the degree of finality in their powers.

Prospects are there will be regional mediation boards, consisting of three individuals, one a neutral chosen by the representatives of labor and employers; that the board will have semi-final authority but its decisions and rulings may be appealed to the Wagner board, or whatever other labor tribunal Congress creates this session.

Ticket solution is less tangible, with Farnsworth waiting impatiently for the showdown on last week's code authority session before going into a huddle with the Consumer Advisory Board, Robert K. Strauss, and a few picked legal and industry advisors.

Analysis of testimony at recent hearings shows managers are pretty much in accord, although many of them fail to realize it is a matter of fundamental, and that by taking one feature from one scheme and another from another set of suggestions a fairly satisfactory compromise can be worked out. Stickers are the matter of punishment and administration, with NRA legal officials shying away from suggestions that an industry board have absolute and unquestionable power to slap on penalties.

### Legal Squawk

Principal legal squawk is aimed at requests the industry agency have complete authority to plaster fines on violators of either the code or supplemental rules. Lawyers point out that a board would not be in any sense a legal tribunal.

(Continued on page 62)



## Plays Out of Town

## POTTER'S FIELD

[illegible]

white man's law and the horrors of the chain gang are woven into a rather ordinary story.

After a brief return of an escaped convict who plans to spend a night with his estranged wife before heading north to Harlem. He finds himself in bed with his wife's lover is driven away and during the night returns and kills the convict.

The play is bedeviled with his wife. Final curtain is possible, the play being a symphonic allusion to the chain gang, all singing, exhorting the prisoners to resist the white man's persecution and dropping dead under the flogging of the guards.

Condemned to the gallows is a fake preacher peddling conjure balls and preying on the credulity and religious weakness of his race, dominating the scene. Dogma is the only effective role is a department store elevator operator daytime and Lloyd Horton, a juvenile finds a way to spend the day in the WEED radio studio.

Show as it now stands has a real novelty in its amateurishness and in the fact that the amateurs are in many ways a handicap to Paul Green's play, which has been badly

## Plays Abroad

toned down in some of its strong situations. Chances are against it, although plans call for New York showing. *Lidbey.*

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**Plays Abroad**

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**THREE SISTERS**

London, April 10.

Musical play in three acts; book and lyrics by Oscar Hammerstein; music by Cole Porter. Produced by the composer at Drury Lane theatre, April 5.

Will Barbour.....Elliott Makeham  
Corydon.....Elliott Makeham  
Dorrie.....Adele Dixon  
Dorrie.....Adele Dixon  
Dorrie.....Adele Dixon  
Alf.....Dick Francis  
George Purvis.....Albert Burdett  
Corydon.....Elliott Makeham  
Eustace Titherley.....Stanley Holloway  
Corydon.....Elliott Makeham  
David Gleaney.....Anthony Hankey

Plot of 'Three Sisters' is of the romantic type calculated to appeal to the majority of theatre-goers. As such it was almost boring to the large theatrical contingent and, therefore, while well received, it failed to arouse the enthusiasm which is more likely to be forthcoming from the general public. The production, although spectacular, was about nothing much.

Like 'Cavalcade' it depicts the life of a family, but for the limited period of ten years. It includes the

war. Father is an itinerant photographer who resides with his three daughters in a caravan wagon on the road, and he follows them to the outdoor events, like the English Derby. Charlotte Greenwood is the eldest, a gawky purposeful creature who mothers all of them. She is the most interesting of the three, and is characterized by Stanley Holloway, and they put over all the comedy written for them, plus their personalities.

There is a diminutive low comedian in the person of Albert Burdou, who is one of the big draws in the provinces and who has a parry well suited to him, but, like Miss Greenwood, Stanley Holloway is consumed by the material at his command.

Good deal of this deficiency is certain to be built up as the piece progresses, with the cutting down of the running time from three and a half to three hours, the piece gives promise of a healthy run.

There are one or two musical numbers, but they are of the lowest class, and the thing certain to draw the general public is the effective and elaborate staging of 12 scenes in production atmosphere, and the but a few minutes' burlesque, but what one might extravagantly term perfection.

Two days after the premiere the good old health and life box office and the play ought to build.

Jolo.

# Competition Perks Loop; 'Richard' \$12,000, 'Annina' 13G, 'Hour' \$7,000

Chicago, April 23.

Loop this week is exhibit A in fact that competition is the life of any trade. Two weeks ago, when there were only two plays in town, they were both starving, with the total legit gross of the town only some \$4,000. This week there are six shows battling for the public's coin, and all are doing well.

It's proof that there must be something to pull them into the loop and that once the public is down town and show minded every house will get its share of the money.

'Annina' opened two weeks ago and started slowly. 'Richard of Bordeaux' opened last Monday (16) and started off to neat business, which immediately perked up 'Annina.' Also going stronger now are 'Shining Hour' and 'The Curtain Rises.'

'Annina' extended its run from a fortnight to three weeks. Practically all of the business is the balcony and gallery trade, that \$3.85 orchestra price being too stiff for the great bulk of the legit public.

On the other hand, there's the chance of getting the price too low, which is demonstrated by 'Affections Ltd.' at the Studebaker. Opening at a straight cut-rate of cut-rates at \$1.50 the house starved. Going back to the cut-rate racket perked the gross immediately. However, it looks as if the show is washed up following last week's Sistrare is looking for a replacement by May 4.

## Estimates for Last Week

'Annina,' Grand (M-1207; \$3.85) (3d and final week). Stretched a week following pick-up last week to \$13,000, which is largely upstairs trade.

'Affections Ltd., Studebaker (C-1250; \$1.50) (5d week). Can't last. Opened brutally weak at under \$1,500. Panned all around. Show was formerly known as 'Alarm Clock,' and is one of the late Avery Hopwood early efforts.

'Richard of Bordeaux,' Erlanger (D-1318; \$2.75) (2d and final week). In under American Theatre Society auspices and doing excellent business. First week topped at \$12,000.

'Shining Hour,' Selwyn (C-1040; \$2.20) (4th week). Going along to good trade. Indicates ability to stay eight weeks at the \$2.20 price, with \$7,000, profitable to a high degree.

'The Curtain Rises,' Cort (C-1104; \$1.50) (15th week). Scheduled to close on April 23 and be replaced by 'Big Hearted Herbert,' though replacement is still in the air. House may get 'Dashing Widow,' a new play by Charlie Nugent, and Fritz Blocki, with Peaches Brown starring. Continues at \$2,000 pace meanwhile.

## Other Attractions

'Girls in Uniform,' Blackstone. Non-pro show, getting by nicely with special trade.

## The JAPAN ADVERTISER March 8, 1934 MARCUS SHOW GETS RECORD AUDIENCE

50,000 Persons Crowd Nippon Gekko to 14 Performances During First Week's Run

What the management of the theatre contends is the attendance record in Japan for a time at the same or higher scale of prices was chalked up for the Marcus Show on concert stage last week of its run at Nippon Gekko last night. Nearly 50,000 persons paid from eighty sen to seven yen in the 14 matinee and night performances, running down receipts up to over \$20,000. Only three matinees have housed less than capacity audiences while the seven night performances saw standing room in vogue.

The success of the Marcus troops practically assures that A. B. Marcus, general manager, and Charles Hugo will be in town, will, in association with local amusement interests, take care of outstanding Japanese attractions to America next season. Whether the Nippon features will be included as a portion of the Marcus Show or will be presented as separate units is a matter yet to be determined on return to U. S. A.

ON RETURN TO U. S. A.

# MARCUS

Congress of World Femininity

Suite 1512, Seven South Dearborn CHICAGO

## Boston Legit Dull

Boston, April 23.

Only legit show in town is 'Her Majesty, the Widow,' with Pauline Frederick, at the Hollis, on a throw-away pass basis, and doing fair biz. Gives way next Monday to Irene Purcell in 'Biography.'

Most important item is coming of Walter Hampden to Colonial, May 7, for a week of repertory. Molly Picon precedes him in that spot next Monday, for a week in 'The Circus Girl.'

This is the final week of the Boston Symphony orchestra, with Tschalkovsky festival in five concerts. Wednesday, May 2, opens the summer season of pop concerts, Arthur Fiedler conducting.

Ringling circus is set for a 5-day engagement at Boston Garden, beginning Tuesday, May 1.

## Alice Brady \$8,000

San Francisco, April 23.

Alice Brady in 'Biography' at the Columbia is Frisco's only legit show, winding up the first of its two-week run with a pretty fair take of some \$8,000.

Will Rogers in 'Ah, Wilderness,' opening at the Curran April 30, is getting a record heavy advance sale. Usual top raised to \$2.75.

## Champ Film Fan

(Continued from page 1)

202 reels more than the average stenographer or clerk, rated in picture trade circles as a rabid fan type, witnesses in the course of 11 months.

It is also four times as many pictures as witnessed by Hoover and almost five times as many as Coolidge viewed when in office.

A casual analysis of the President's screen menus during the past year shows that he saw the most reelage when confronted by the gravest problems of the country.

Despite bank closings in March he was able to check off six features. In May and June when the NRA was being brought into being he sat through eight. During July and August he witnessed 17. In September, October and November he viewed another 17, while in December and January he found time to look at 11.

In addition to these 83 features the President included in his celluloid program some 73 short subjects and about 500 reels of news.

In that group of features is included everything from Mae West to Arliss.

## 2 Helpings of 'Gabriel'

Some of the features came in for a second order. The President wanted two helpings of 'Gabriel' over the 'White House' and 'The Fighting President.' He saw 'Gabriel' on March 16, 1933, and sent for it again on the 28th of the same month. 'President' was first seen by him on April 13, 1933, and again on Nov. 12. This was the newsreel compilation dealing with his own career.

The President, however, evidently is an enemy of dualism, as he sat through a double feature program only once when 'Emperor Jones' and 'Fighting President' were booked together by the House projectionist.

All the pictures seen by the President over this period were the output of major companies with the exception of a lone foreigner, 'The Ghost Train' (Gaumont-British) and an independent assembly largely of major newsreels, 'Forgotten Men.' The schedule shows, however, that the President viewed over one-third of all the major features released during those 11 months.

To film leaders, the President's picture mindness is more than for simple divertimento. He is said to see the screen as mirroring current public sentiment and to believe that this provides him with an opportunity of getting closer to the people.

One spokesman declares:

'The President is sold on the idea of the influence of films on the American people.'

## Cook Players \$5,200

Baltimore, April 23.

Charles Emerson Cook Players snagged a strong \$5,200 at Ford's last week at 85c top. Currently, 'Wednesday's Child,' hefty advance reported. First stock presentation for the Atlas drama and Frank Thomas Jr. is doing his original role. Also in the cast is the kid's mother, Mona Bruns, who is his stage mother in 'Child.'

Margalo Gilmore comes in next week to top 'The Shining Hour'; this likewise will be first production in stock for the Keith Winter play. Following, Florence Reed is listed as a forthright-spoken guest star in 'Thoroughbred,' dove-tailed by 'Her Master's Voice.' In latter piece Miss Reed will troupe the Laura Hope Crews role.

## 'CHANCE' \$10,000 ON 2D WK. IN L.A.

Los Angeles, April 23.

Just so-so biz for the only two legit operations in town. 'Take a Chance' folding tonight (Monday) at the Mayan, after two and a half weeks of mediocre grosses. Henry Field to itself for the next four days.

'Take a Chance' garnered about \$10,000 on its second week, with the Saturday-Sunday-Monday take figure for another three grand. Musical will be tabbed and goes into F. & M.'s Paramount for a week starting next Thursday (26).

Though slated to close Saturday night (21) 'Men in White' is being held for a seventh week at the El Capitano. Last week's take was around normal, close to \$5,000, which is plenty good.

Two openings set for current week. At the Belasco on Thursday Homer Curran presents 'She Loves Me Not.' Following night 'Shim Shu Revue' under way at Hollywood Music Box.

## PHILLY'S POOR SPRING HOPES

Philadelphia, April 23.

Looks almost set now that there won't be more than three legit from New York doing business the rest of this season.

Chestnut has no bookings and its main hope is a roadshow picture. 'House of Rothschild' figured as a possibility going to the Aldine and no word coming on 'Viva Italia.'

Forrest, other Shubert UBO house, now set until June unless box office returns take it too badly on the chin. Policy of popular-priced operettas will be continued. 'My Maryland' reported \$13,000 in its second and final week. This was a definite gain. 'East of Eden' (return) planned. 'The Student Prince' and 'Countess Maritza,' \$1.50 top for all of them.

Apparently the Shuberts aren't figuring on any shows coming out from New York this spring although, of course, in that event the Chestnut would be available.

Erlanger is having its troubles these days even with the successful 40-cent-gross racket. A couple of inferior shows probably the cause. 'The Party's Over' ended a disappointing two weeks. 'Double Door' (return) now, and then maybe 'The Second Man,' although now it looks as if that one would go to the Broad.

Lattin, other UBO house, Lenore Ulric. Critics gave her first show, 'East of the Sun,' a terrible roasting, dubbing it the world's worst, etc., etc. Her second, 'Pagan Lady,' this week, but not until tomorrow or even Wednesday because of rehearsals. If it clicks it may be moved to the Broad Saturday. Following notices, 'East of the Sun' got a quite satisfactory \$7,500, during those 11 months.

Estimates for Last Week 'My Maryland' (Forrest, 2d week) \$13,000—a nice gain. 'Moon Rises' (Gypsy) (return) 1st week also for two weeks and at a \$1.50 top.

'East of the Sun' (Broad, one week only). Ulric vehicle brought out again and unimproved. Planned, however, with cut-rating, etc., a good \$7,500 reported. 'Pagan Lady' this week.

'Party's Over' (Erlanger, 2d week). Never did much here. Also pretty panned. \$5,000—no more. 'Double Door' (return) this week.

# Broadway Perks Up, 'Dodsworth' Big \$23,500; Weaklings Scram Out

Spring slump on Broadway made partial recovery last week, although several weakling attractions were chased to the storehouse, while the notice went up for others. Season's finale is five weeks off, but the summer holdover line-up will be rather clearly indicated by the middle of May.

Despite expectations of a good summer in New York, several attractions included in the advance holdover list will be withdrawn by June 2. Included in this group are 'Mary of Scotland' and the 'Follies.' List's dramatic leader, 'Dodsworth,' start the summer period, but will have a lapse of six weeks from June 30 to mid-August.

Last week's premieres brought forth the most likely long-run show within two months in 'Stevard,' which drew gross plaudits at the Civic Rep theatre on 14th street. Although the propaganda drama arrived late in the season, it is rated as having a good chance to move to Broadway. 'Broadway Interlude,' Forrest, and 'Are You Decent,' Ambassador, were opposition premieres, both being panned and neither having a chance. Former due off this week.

'Her Master's Voice' folds Saturday (27) at the Plymouth made a good engagement, and 'House of Remsen' is due off at the Miller. 'The Shattered Lamp' stopped at the Elliot, while 'One More Honeymoon,' Little, and 'Life, Love, and Barrymore,' suddenly disappeared. 'Yellow Jack,' announced to close last Saturday, picked up pace and continues. 'The Pursuit of Happines' will close at the Avon after three more weeks.

Four or five shows are listed to open next week: 'Jig Saw,' Barrymore; 'Love Kills,' Forrest; 'National,' Tolanthe (revival), Majestic; 'Lady From the Sea' (revival), Little, and possibly 'These Two' at the Mler.

## Estimates for Last Week

'Ah, Wilderness,' Guild (30th week) (CD-914-\$3.30). Standout comedy can hold over through summer; booked for long tour in fall; bettering \$10,000.

'All the King's Horses,' Imperial (13th week) (M-1,488-\$3.30). Making some profit and aimed through May; paced around \$10,000 last week.

'Are You Decent?' Ambassador (2nd week) (C-1,156-\$3.30). General panning but cost little to operate; may carry for time with cut rate aid.

'As Thousands Cheer,' Music Box (30th week) (R-1,000-\$4.40). Certainty through summer and expected to last into next season; smash revue grossing \$26,500 weekly.

'Big Hearted Herbert,' Biltmore (17th week) (C-991-\$2.75). Not sure after a week's dippled to about \$4,000, but claimed even break.

'Broadway Interlude,' Forrest (2nd week) (CD-1,057-\$3.30). General panning made relishing Monday closing; 'Love Kills' due in next week.

'Dodsworth,' Shubert (9th week) (CD-1,387-\$3.30). Spring slump did not affect attendance here; capacity with the takings up to \$23,500 last week.

'Follies,' Winter Garden (17th week) (R-1,488-\$4.40). Slated off after another two weeks; principals took salary cut when gross dropped under \$25,000 last week.

'Her Master's Voice,' Plymouth (27th week) (C-1,042-\$3.30). Final week; not touring as planned; business down around \$7,000 for early comedy success.

'House of Remsen,' Miller (4th week) (CD-944-\$2.75). Final week here with small chance of moving, but some picture bids; about \$2,500; 'These Two' will follow in.

'Late Wisdom,' Mansfield (1st week) (CD-1,097-\$3.30). First week's only premiere; presented by Mark Newman; written by Nathan Sherman; opened Monday.

'Mary of Scotland,' Alvin (32nd week) (D-1,887-\$3.30). Last six weeks announced could hold over through summer but cast with drawals due June 1 caused closing plans; smash now averaging \$20,000.

'Men in White,' Broadhurst (31st week) (D-1,118-\$2.75). Engagement indefinite; regardless of picture version's release elsewhere aimed for summer holdover; \$10,000.

'Moor Born,' Playhouse (4th week) (D-895-\$3.30). Business improved last week; drawing class clientele; with takings quoted around \$8,000 should register moderately.

'New Faces,' Fulton (7th week)

(R-900-\$3.30). Moderate money for intimate revue; costs little to operate and profitable; around \$5,500.

'No More Ladies,' Morosco (14th week) (C-916-\$2.75). Looks set for summer stay; averaging \$10,000 and rated among season's best comedies.

'One More Honeymoon,' Little. Taken off after three lean weeks.

'Pursuit of Happiness,' Avon (28th week) (C-830-\$2.75). Last three weeks, with company then going to London virtually intact; moderate money success off lately; about \$4,500.

'Roberta,' New Amsterdam (23rd week) (M-1,717-\$3.30). Expected to play through summer; turning goodly profit weekly; last week \$24,000 approximated again.

'Sailor Beware,' Lyceum (31st week) (C-923-\$3.30). Better attendance, but with ticket prices somewhat reduced gross last week approximated previous \$9,600 pace.

'She Loves Me Not,' 46th St. (27th week) (C-1,413-\$2.75). Laugh show eased off, but still making goodly profit; last week around \$16,000.

'The Shattered Lamp,' Elliot. Withdrawn Saturday; played less than five weeks to light money.

'The Shining Hour,' Booth (11th week) (D-708-\$3.30). Claimed \$9,000 again, which is plenty for small cast imported drama; engagement indefinite.

'The Wind and the Rain,' Ritz (18th week) (C-918-\$2.75). Cuts rates holding this show in to moderate grosses, estimated around \$5,000.

'Tobacco Road,' 48th St. (21st week) (D-959-\$3.30). Average close to \$9,000 last week upon announcement of closing; will play another two weeks or more.

'Wife Insurance,' Barrymore. Withdrawn after four days.

'Yellow Jack,' Martin Beck (8th week) (D-1,214-\$2.75). Picked up to \$9,000 last week upon announcement of closing; will play another two weeks or more.

## Other Attractions

'Stevard,' Civic Rep theatre; drew excellent notices and may move to Broadway.

Gibson and Sullivan revivals; over \$10,000 last week; 'ikado' repeating this week.

Ballet Russe, St. James; four appearances Wednesday (25) to Friday (27); company sails Saturday. Grand Opera, Hippodrome; pop price 95 cents top.

'The Drunkard,' American Music Hall; revival.

## ANNUITIES

STRENGTH SECURITY PERMANENCE Watch This List Grow (Arranged Alphabetically)

- 'BUGS' MARY GENE BUCK
- JOHNNY BURKE
- JOCK MACKEY
- W. C. FIELDS
- WILLIE CHARLES THOMAS
- BILLY JONES and ERNEST HARE
- LITTLE BILLY
- KEATRICE LITTLE
- JOHN MARSHALL
- J. HAROLD MURRAY
- 'BILLY' WILL ROGERS
- 'CHICK' SALE
- VIVIAN SEGAL
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MGM STUDIOS  
CULVER CITY, CALIF.

## 'Counsellor-at-Law' London Hit; Stoll Wants Parisian Musical

Imor 'Counsellor-at-Law' pleased most of daily newspaper critics when produced at the Piccadilly theatre by the Birmingham Repertory theatre company. 'Tremendous' hit seems to have been scored by Hugh Miller in the principal role. Patrons went out of their way to give him a 'shade' in view of the fact he is a British actor who some years ago appeared in silent films here.

### Stoll's Yen

'Rose of France,' spectacular musical, current at the Chatelet theatre, Paris, is being negotiated for by Sir Oswald Stoll.

Figuring it for the Coliseum, to succeed the present 'The Golden Treasury,' which it should be found necessary to produce a new show there.

### Oliver's Triple

Vic Oliver playing three diverse spots in London same week. Spots are the Palladium, ace vaudeville house in Europe; the Mayfair hotel, one of London's ritziest niteries, and the Trocadero picture theatre, Hyams brothers' house, in Elephant and Castle, considered one of the toughest neighborhoods in London.

Oliver's Mayfair hotel click was his first appearance in a niterie over here. Spectators were inclined to think the act unsuited for this type of audience. Now they know differently.

### New Musical

Clifford Grey and H. F. Maltby have collaborated in writing a new musical, 'Jack o' Diamonds,' with music by Noel Gay and Kenneth Duffield, which latter will produce. Deal was put through by Paul Murray.

Production will be ready for the road in six weeks, and comes to the West End end of May. Louise Browne engaged for lead.

### 'Laughing Woman'

Authors who writes under the name of 'Gordon Daviot' and was responsible for 'Richard of Bordeaux' now comes forward with another piece, 'The Laughing Woman,' more or less based on the life of Henri Gaudier.

Her first effort was a freak success here and failed to bring home the bacon in New York. Whether 'The Laughing Woman' will repeat the London success is more or less doubtful, but its appeal for America is practically nil.

## SAN CARLO OP. TROUPE'S 16 WK. AUSTRALIA HOP

Seattle, April 23. San Carlo grand opera company, opening a week's stand here at dollar rate, is dickering for a 16-week tour of Australia.

Advance sale for San Carlo here picked up last week. Company swings from Seattle to Vancouver, B. C., for a week; Salt Lake, five days, then Denver, a week. After that Australia, maybe.

## FRANKLIN AND SELWYN DO NEW COWARD PLAY

London, April 23. Last minute date has taken Noel Coward's newest play, away from Max Gordon for New York presentation. It will be produced in New York by Harold B. Franklin, Arch Selwyn and C. B. Cochran.

Coward and Cochran have split, but Cochran has the show in London currently, and will retain his U. S. production rights in it. Gordon has also given up the idea of producing 'Roberta' here.

## RUMANIAN SUMMER THEATRE

Bucharest, April 13. Ambitious plans are under way for a summer theatre modeled on U. S. lines. Artists of National theatre in Bucharest, Jassy and Cernowitz, will participate in scheme. New comedy by T. Mushatescu and S. Alexandrescu will be first.

## U.S. Troupe Sues Mex. Manager for Carfare

Mexico City, April 20. Two actors and eight American show girls who were booked in Los Angeles and played several weeks in a revue managed by Juan Toledo at the Politeama theatre here, have filed suit against Toledo for \$2,250, claimed as salaries and carfare home. Suit is before the federal board of conciliation and arbitration.

Troupers assert that contracts provided transportation back to Los Angeles. They are: Andre Bayley and Manuel Galea, Leone Rice, Pauline and Dorothy Starr, Doris Cleveland, Peggy Brandon, Eleanor Walton, Marianne Clade and Myra Kinck.

## Cochran and Coward Separate; Actor Will Continue on His Own

London, April 18. Severance of business relations between Noel Coward and Charles Cochran for the future gave rise to all sorts of rumors as to the reason therefor. Cochran has explained. 'Coward put it to me in a very nice letter,' he says, 'that, after mature consideration, he decided to present his own and other people's plays in the future in partnership with Jack Wilson, who has been his personal manager for some years.'

'He explained that he felt it was an inevitable development in his career in the theatre. He is the first to acknowledge that my association has been a useful one. He is not, and has never been, under any obligation to produce in association with me for ever and ever.'

First production to be done by Coward's newly formed company, John Wilson Prod., is new show titled, 'The Winding Journey,' starring Gertrude Lawrence and Douglas Fairbanks Jr., opening at Manchester in May, with London to follow, but no theatre selected yet. Max Gordon is to be the American representative of the new combo.

## SIX PLAYS START SPANISH SEASON

Madrid, April 12. Spring show season opened with three new comedies and three operettas on the boards. 'La Chulapona' ('Woman of Madrid'), three-act operetta by Frederic Romero and Fernandez Shaw, at the Calderon theatre, received the best notices of the lot. Music was by Maestro Torroba.

Other premieres: Beatriz theatre, 'Isabella de Inglaterra' ('Elizabeth of England'), three-act comedy by Ferdinand Bruckner, adopted from the German, Benavente theatre; 'El Pecado Nuevo' ('The New Sin'), three-act comedy by Silva Aramburu; Munoz Seca theatre, 'La Tragedia del Segundo' ('The Tragedy of the Second'), three-act melodrama by Frank Vosper, adapted from English by Fernando Diaz de Mendoza y Serrano; Astor theatre, 'La Venus de Seda' ('Silken Venus'), three-act operetta by Antonio Gonzales Alvarez, with music by Maestro Sana; Price, 'La Tempestad' ('The Storm'), by Faustino Arregui, Dorini de Disso, Hipolito Lazaro and Jose Maria Aguilar.

## N. Y. PRESS BUILDUP FOR PARIS HOTELS

Paris, April 15. Paris hotel trade, scared by high-price talk, planning publicity campaign in America to prove that New Deal hotel will buy as much here as the old one did. Pap will be sent out by the French House in Rockefeller Center.

French hotels will file their prices to be broadcast in U. S., and national tourist bureau here thinks the list will show that rates have dropped as much as the dollar.

## French Embargo (Continued from page 15)

are too many films on the market. Demand for the exclusion of all foreign production is being held in reserve, so far as publication is concerned. Conversation on the subject is plentiful, however.

Present film quota will expire July 1. Contingent for dubbing amounted to 140 films for six months, from all foreign countries, plus 88 which were left over from the previous period by way of concession. Of these 140 the local Hays office figures that about 115 went to America.

### Turndowns

Contending that the quota until July 1 is already used up, and that as a matter of fact 20 additional pictures have been admitted, the French censorship office, which handles the matter, is now refusing to accept any more applications for dubbing permits. Columbia bumped into this stone wall almost immediately after signing up with SITA, which would like to get busy right away, and another firm to be turned down this week was Metro.

Matter cannot be cleared up until news office is announced, so the fight is now on. Harold Smith, of Hays office, who has been through scraps of this kind more times than he can remember, is holding his fire for the moment to let the others get their arguments out and then as the time for a decision approaches he will let loose with the big guns.

Hays outfit figures that the American trade this year ought to have the right to dub as many as 200 films, in view of the expansion of the demand. That will be the asking figure. One argument in favor of it is the increase of the dual bill policy in France, as well as the entry of additional American firms into the market.

On the other side, a group of French producers has drawn up a report to be presented to the executive committee of the Chambre Syndicale, to the effect that these are only an unusual smash, among local makes, pays its cost these days, and that the reason for this is the superabundance of films on the local market.

### Only 125 a Year

They argue that there is room in France for only 125 films a year, all told, using the following figures:

Estimate of total grosses for France in 1932, \$48,000,000. This is based on the theory that the year did \$6,000,000 less than 1932, whose total has been officially set at \$54,000,000.

From this must come \$9,600,000 for taxes, leaving \$38,400,000 as exhibitors' net receipts. Group contends that the distributors, under the most favorable conditions possible, get 40% of this \$15,360,000.

Taking from this \$3,840,000 as 25% commission for the distributors, and an estimated \$3,000,000 for newswreels, shorts, etc., the calculators get a figure of \$8,520,000 left, to pay for feature films. They figure that this is enough to pay for 125 films.

They then add to this backwads way of calculating the following arguments based on statistics from abroad: Germany, with 4,000 theatres, consumed 213 films in 1932; America, with 15,000 houses, used 600; therefore, France, with 2,500 theatres, cannot possibly consume more than 125.

On this market in 1933 there were thrown 174 French films, 145 films dubbed in French and 152 films in foreign languages. In January, 1934, they say, the Paris market alone was asked to absorb 8 French films, 2 films in French made abroad, 3 dubbed pic and 18 in foreign languages—showing, incidentally, the large proportion of pictures now being shown here in original versions.

This makes it tougher and tougher for the French producers, according to these viewers-with-alarm, and on the basis of this they are going to ask for an embargo until present 'overproduction' can be absorbed.

Hays outfit does not think it will have much trouble answering the arguments, which it characterizes as ridiculous.

Attitude of large group of French films is expressed in the weekly, 'Le Cinema,' which takes a nasty sock at Charles Delac and his Chambre Syndicale, saying that if they cut out foreign films the public will just stop going to pictures altogether, and suggesting that they put a little of their excess energy into improving the French product.

## English Stock Co. For Japanese Tour

Tokyo, April 5. J. Grant Anderson, British actor, is bringing an English company to Japan. Opens in Kobe April 10 with 'While Parents Sleep,' plays 'The Late Christopher Bean' the following day, does Tokyo on April 13 and Yokohama April 14 and 15. Cast includes Lena Alma Scott, sister of the owner; Peggie Walker, Neil Vylian, Alma Scott, Lionel Carr and Dennis Locke.

## MARY GARDEN'S CHI OP RETURN

Paris, April 15. Mary Garden will go back to the United States next fall to reopen the Chicago Opera, she said, when she reappeared at the Opera Comique here Tuesday (10) in 'Resurrection.' Miss Garden will sing 'Louise' and 'Pelléas' here between now and June, and may also sing 'Sappho' for the first time in Paris. Besides appearing in Chicago in the fall, she plans concerts in America and a radio appearance.

## PALACE OF VERSAILLES FOR FRENCH THEATRE?

Paris, April 15. Move is on foot to turn the historic Versailles Chateau into a theatre, as a home for fancy music and drama 'festivals,' along the lines of Bayreuth in Germany and Salzburg in Austria. Promoters point out that Louis XV put a theatre in his palace which hasn't been used for 60 years, so why not? Big spring and summer seasons are planned, at which France's great operatic, symphonic and stage masterpieces would be shown, with the idea of spreading propaganda and gathering in a few foreign shekels. Grand reputation of Versailles, with its museums, and enormous size as annexes to playhouse, are counted on to put project over.

## Stavisky Case Links Niteries, Gangsters

Paris, April 15. Lowest stratum of the Paris amusement world is coming up to the limelight as a result of the arrest of Baron Gaetan de Lussatz, together with two Marseilles gangsters, Venture and Spirito, as suspects in the Lardor of Judge Prince, who died as he was about to make important revelations in the Stavisky case.

The baron, who is a genuine nobleman of an old family, was active as a night club proprietor along 1927 and 1928. He ran the Grand Duc at the corner of the rue Figallie and the rue de La Rochefoucauld, known as a hangout for invers. Also was proprietor of a night club on the rue Fontaine which was a rendezvous of Negro entertainers.

Connection between gang activity and night spots has always been obvious in Paris as elsewhere, but is new to the newspaper reading public, to whom the ramifications of the Stavisky case provide daily surprises.

## Quinteros Honored

Madrid, April 12. Famous Spanish playwrights, Serafin and Joaquin Alvarez Quintero, who are going to see a monument built in their honor very shortly, were the honored guests at a special presentation of their successful comedy 'Cinco Lobitos' ('Five Little Wolves'—but no relation to Disney's Three) attended by Niceto Alcalá Zamora, president of Spain; Alejandro Lerroux, ex prime minister; and the ministers of public instruction, foreign affairs, interior, communications, war, marine, and numerous other high officials. Proceeds from the function will be used to build up the Alvarez Quintero Monument Fund. Entire show world also turned out for the affair.

## RED AND BLACK OKE IN FRANCE

Paris, April 15. Easter Sunday was first day on which roulette was played in most of the casinos in France, and combined with fine weather this made it a big day for the resorts.

Deauville and Le Touquet, to which roulette, trailing the Riviera casinos, timed the opening for the holiday, and cashed in. Previously roulette was forbidden in France, being played only in Monte Carlo. Parisians piled out of town for Easter, leaving the Boulevards to English, Central Europeans and French hicks, with a sprinkling of Americans. Film houses did big biz, but legit was somewhat neglected, barring musicals.

## 40% OF CZECH ACTORS ON UNEMPLOYMENT LIST

Prague, April 14. At a meeting of the Czech Actors' Union, it was announced that over 40% of the actors of the Republic are out of work, unemployment prevailing especially in the smaller cities, which were compelled to reduce their former staffs of employees.

### Reduced Subsidies

Owing to the crisis, State of Bohemia has reduced its subsidies for support of theatre to 1,300,000 crowns. Subsidy granted the German theatre of Prague has been reduced to 500,000 crowns. Prague Philharmonic orchestra will receive an appropriation of 450,000 crowns.

## Reinhardt, Inc.

Vienna, April 14. Max Reinhardt, who is producing Pirandello's 'Six Characters in Search of an Author,' Schiller's 'Max Stuart' and Wedekind's 'Der Kammersänger' in Vienna, and then taking the ensemble on tour throughout the Continent, registered his venture commercially under the name of Theatre Tours, 1934.

Stock fund is registered at \$4,500. Official manager, Hans Hanzel, Mae West, and husband of actress Elenore Mendelsohn. Managing director, A. E. Licho.

## Airport to Theatre

Fort Dodge, Ia., April 23. H. E. Hayden, Fort Dodge, has leased the east airport structure here, and will remodel it for use as a 2,500 seater summer theatre. Will feature a musical comedy stock.

## Hollywood Premiere

(Continued from page 48) who made 'Fast Workers' while Gilbert smoked cigarettes in an easy chair; Lorraine Lloyd as Joan Crawford; Betty Dederick, Garbo, and Marian Drael, who doubles in a strange combination of Ann Harding and Sally Rand. Moore twins, oke hookers, act as Gary Cooper fillins.

Other doubles are Jean Blair, Joan Beall, Janis Hazelton, Mae West, Jean Ames, Jean Harlow; Sam Cheron, Ames, Jean Laurel, with Morgan acting as Hardy. Benny Stanley does some single hoofing; Joe Griffith stopped the show with a couple of tunes and the Johnson Bros. were announced as incidental musickers and fiddled 'Sylvia' very well.

Morgan was the whole crowd to stooge for him and is at his funniest in a bit with Gustin. Whole show has a blue atmosphere, but it was gobbled up in record shape. Between the two evening shows, a 'premiere' is staged in front of the theatre with arc lights, an m.c. and the stars arriving in town cars. The whole performance is milked over a p.a. system. About 2,000 natives kept the cops busy keeping them in line the first night trying to get a glimpse of the doubles as they arrived in promoted cars.

Show is co-owned by William Miskell and Morgan. Barney.



### Canadian Censorship

Five full chapters of Beverley Nichols' 'Cry Havoc' are missing from the 5,000 copies which Prime Minister George S. Henry ordered to be placed in Ontario school libraries. The blue pencil has also fallen on Nichols' libel at Hitler, the 'Roumanian musical comedy' and all references to cadet training in public schools as a 'revolving barbaric exercise'.

The Lord Beaverbrook evasions regarding the worth of the League of Nations has been expurgated. Ditto the debate of Yeats-Brown, Bengal lancer, defending war on the ground that 'it inspires comradeship'.

The chapter 'Is Peace Possible Under Capitalism?' is also 'ditto'. 'The Microbes of Mars', a chapter which burned with concentrated fury against the men who foment the race for armament supremacy. Such censorship is apparently the result of sections of the British press voicing displeasure at the Prime Minister's plan to place the book in Canadian schools, their contention being that 'Cry Havoc' would undermine patriotism and that sort of thing. This criticism abated when it was learned that chapters' supporting socialistic idealism had been chopped.

### Syndicate Book Reviews

Book reviewing is coming into its own as a daily newspaper feature, and more and more of the first-string reviewers are being syndicated. Greatest circulation probably is enjoyed by Bruce Catton's column, 'A Book a Day', which is an NEA feature and used in about 200 papers. A. P. and U. P. also send out regular book reviews now, John Selby doing the job for A. P. and Allan Smith for U. P. William Skolkin, of the New York American, is being syndicated to about 25 papers, mostly in the Hearst chain, and Harry Hansen's daily book column in the New York World-Telegram is used in about 10 papers through the country.

Latest to join these gentry is Herschel Brickel of the New York Post, whose column has also been ordered for the Philadelphia Record.

### Iding Skolsky

Strange as it may seem, they don't know Sid Skolsky on the Coast. That is, they know Sid, but they're unfamiliar with his 'cut', despite he's been assigned to a Hollywood column for a year and has been at it for some time. It's all because Skolsky isn't syndicated west of Chicago.

Doing a column for the New York Daily News, Skolsky is handled by the Chicago Tribune Syndicate, but is only getting as far as the Hollywood column for a year and has been at it for some time. It's all because Skolsky isn't syndicated west of Chicago.

Which really amounts to Hollywood's loss as much as Skolsky's.

### N. J. Reporters' Officers

James F. Higgins, of the Newark Star Eagle, was elected president of the New Jersey Editorial Correspondents' Club, to succeed Frank Reddan, at the annual reorganization in Trenton.

Joseph J. Gribbins, also of the Star Eagle, was elected vice-president; Chris Messerschmitt, Legislative Index, was named secretary; Julius Grunwald, Jersey Journal, Jersey City; George B. Shick, Trenton Times; Leo Lanning, Elizabeth Journal, and James S. Y. Lawrence, Associated Press, were elected to the board of trustees.

### Another for Bolton

Whitney Bolton, drama reviewer and Broadway columnist of the N.Y. Morning Telegraph, who recently took on the assignment of covering Broadway premieres for the Newark News, is now also contributing show comment to the Literary Digest.

He succeeded Frederick A. King, who handled drama for the Digest over a period of 18 years.

Al Sherman, film critic of N. Y. Morning Telegraph, will do publicity on the side for Mascot Pictures.

### H. G. Wells' in One

Knopf has put together seven of H. G. Wells' scientific novels and will bring them out in one volume. Been picked as the June Book of the Month selection.

Gollanz will publish same book in England.

## Best Sellers

Best Sellers for the week ending April 21, as reported by the American News Co., Inc.

'Anthony Adverse' (\$2.00) ..... By Hervey Allen  
'Oppermans, The' (\$2.50) ..... By Lion Feuchtwanger  
'Rendezvous Is Night' (\$2.50) ..... By F. Scott Fitzgerald  
'Long Remember' (\$2.50) ..... By MacKintley Kantor  
'Private Worlds' (\$2.50) ..... By Phyllis Botome  
'Dr. Arnold' (\$2.50) ..... By Tiffany Thayer

'New Dealers, The' (\$2.75) ..... By Unofficial Observer  
'While Rome Burns' (\$2.75) ..... By Alexander Woolcott  
'100,000 Guinea Pigs' (\$2.00) By Arthur Kallet and F. J. Schlink  
'Life Begins at Forty' (\$1.50) ..... By Walter B. Phipps  
'Native's Return' (\$2.75) ..... By Louis Adamic  
'Nijinsky' (\$3.75) ..... By Romola Nijinsky

### \$30,000 and 20%

Simon & Schuster donated \$30,000 and royalty at the rate of 20% to publish the Dickens 'Life of Our Lord.' The price is no record, but the royalty percentage isn't far from one.

The story behind the bidding for this Dickens work is not without its highlights. Rival American firms were putting in secret offers, had their own people negotiating in England, etc. Of the four or five firms which were interested, only one lasted after the preliminary skimming. This particular company went as high as \$25,000, and might have gone beyond \$30,000, but balked at equalling the royalty scale offered by S&S.

Report is that the London Daily Mail paid the Dickens family \$200,000 and will come close to breaking the record price alone through leases to newspaper syndicates for reprint permission. The agents in deal presumably collected both ways—the sale between the family and the Mail and the subsequent deals between the Mail and other newspapers and services.

### ild Convention

Members of the American Newspaper Guild will hold their first annual convention in St. Paul as guests of the Newspaper Guild of the Twin Cities (St. Paul and Minneapolis), June 5 to 10.

State Tourist Director George H. Bradley, former St. Paul Varsity correspondent, is lining up accommodations for the group, which will number from 200 to 300 men and women, newspaper writers. Tentative plans for the meeting call for four days of business and entertainment in St. Paul, followed by Friday to Monday at a northern Minnesota summer resort.

Governor Olson is preparing an invitation to the scribes to visit cattle blanche any or all Minnesota golf courses during their stay here.

### Pubs. Report Bix Increases

Book biz distinctly on the upgrade, according to a number of publishers' reports.

Most optimistic report is that issued by Viking Press. That concern's business claimed to have jumped 140 percent for the first quarter of 1934 over the similar quarter last year. Represents an increase even over the pre-depression figures.

Lothrop, Lee and Shepard, which underwent a reorganization recently, also reports a boom in biz. The Boston publishing house claims to have done 68 percent better in the first quarter of 1934 than that for 1933.

### Lewisohn's Reason

Ludwig Lewisohn is sailing for America April 23 after 10 years in Montparnasse to wage war against the Nazis, he says. He'll join Rabbi Wise and the Reverend John Haynes Holmes in the battle, and will make his first lecture at the banquet May 2 of the Ford Hall Forum.

Novelist also admits that financial reasons have something to do with his return to his adopted country at this time.

### Dempsey An Editor

Jack Dempsey has joined William Kofoid, in the capacity of editor, for the publication of a monthly pulp mag titled 'Jack Dempsey's Fight Magazine.' First issue dated May will be priced at 20 cents.

It contains columns on boxing by Philadelphia Jack O'Brien and Jack Curley. Jack Kofoid has the life story of Max Baer, an article by Hype Igoe, an editorial by Dempsey, and some boxing fiction. Published in Philadelphia by Champion Associates, Inc.

Nominating committee of the National Association of Book Publishers has substituted the name of W. W. Norton for that of W. Morgan Schuster as president of the organization on the slate of officers which it will present at the annual meeting on Wednesday (25) at the Hotel St. Regis. Schuster, who heads Appleton-Century, withdrew on the claim that the book publishers' code activities requires all his attention. Norton is of the book concern bearing his name.

Another change on the ticket has Donald C. Brace, of Harcourt, Brace, as first vice-president. Nominating committee's recommendation is tantamount to election.

Clarence Budington Kelland will preside as toastmaster at the luncheon to follow the election meeting.

### Charles Longman Di

Charles J. Longman, 32, member of the Longman, Green publishing house until he retired in 1928, died in London Tuesday (17).

Mr. Longman was the son of William Longman, who controlled the publishing house during the Macaulay era. Publishing house is one of the oldest in the world, having started strong by publishing 'Robinson Crusoe.'

Charles Longman entered the firm at an early age. He edited Fraser's Magazine for a while, and then became editor of Longman's Magazine. Besides being active in the business of Longman and Green on both sides of the ocean, Mr. Longman authored several books.

### Guy Holt Di

Guy Holt, 42, died of a heart attack April 21 while visiting friends at Montville, Conn. Mr. Holt was director of Whittlessey House, book publishing unit of McGraw-Hill Co. He began his career at 17 with Doubleday, Page & Co. in 1909, and remained there until 1914, when he became managing editor of Lippincott's Magazine. He left that publication one year later and served in same capacity on McBride's Magazine. He was one of the organizers of the John Day Co. Surviving are his widow, two daughters and his mother.

### Argus Expanding

Argus Books, the Chicago concern, expanding with the acquisition of the Cheshire House and Cresset Press items. Cheshire House was the publishing company established by Walter Chrysler Jr., son of the automobile manufacturer, to issue limited and costly editions of unusual works. Venture did not last beyond a few publications. Cresset Press' purpose is similar to that of Cheshire.

The Cheshire and Cresset books handled by Argus will continue to bear their original imprints.

### Bigelow Connects

Joe Bigelow, VARIETY mugger, has landed a gambling feature with American Mercury.

Yarn, in effect, details why you cannot beat the dice, cards, horses, roulette, etc., giving the percentage against the player in each of the games of chance.

### Harvey Gives Up

J. J. Harvey, who left the Munsey organization to publish on his own, has quit. His two mags, Detective and Scandals, have suspended, and Harvey has given up his offices. Issued under the brand of Delo Publications, both mags are pulps.

### Churchill's Third Mystery

Edward Churchill, press agent for Universal pix on the Coast, has sold his third detective story to Standard Magazines. Churchill spends his spare time writing detective and western yarns for pulp mags.

### Chatter

Frank Packard in Hong Kong. Sisley Huddleston back to Paree. Eugene Lyons lecturing on his Russian experiences.

Max Miller, waterfront coverer, in New York for a couple of weeks. Van Wyck Brooks back from Virginia.

New class monthly being planned. Will be known as the Athenaeum. Katherine Mayo visiting in Washington, D. C.

Alben Kandel's new novel, 'My Conquest', completed. Coville-Friede will bring it out in October. Alexandra David - Neel leaves China soon for her first visit to this country.

Rion Bercevic, p.a., his first two short stories, to 'Story' and 'The Quaker'.

Rachel Sabatini writing a series of articles on famous queens for the New York Daily News.

'America', the Catholic weekly, celebrates its twenty-fifth anniversary.

George Jean Nathan writing a new volume on dramatic criticism for Knopf.

Whittlessey House giving Edmund Jacobson's book a new title, 'You Must Relax.'

Authors Club has resumed those Saturday afternoon teas. Will continue until the end of May.

F. J. Wolfson, picture scenarist, has written a new novel, 'Is My Flesh of Brass?'

Instead of coming home, Carleton Beals has gone to Peru. Will do a book on South America.

Kathleen Coyle will do her next novel in Spain. Joins her daughter, who is painting there.

William Butler Yeats' nephew, Jack B. Yeats, has turned novelist with 'Sailing Swiftly.'

Edna St. Vincent Millay gets back from abroad shortly with a new volume of poetry.

June selection of the Literary Guild is T. S. Stribling's 'Unfinished Cathedral.'

Publication of 'Heart, Be Still', by Isabel Wilder, postponed to late in the summer.

Don Skene, Herald Tribune sports scrivener, has sold a novel to Appleton-Century. It's about a prizefighter.

Frances Frost, who has been wintering in the British West Indies, is en route to her Cambridge, Mass., home.

Nomination for most curious title of the year is Michael Arlen's next. It goes 'Hell, Said the Duchess: A Bedtime Story.'

Beverly Nicholson writing a companion book for 'Thatched Roof' and 'Dance of Garden Path.' Will be titled 'Village.'

Isadore Lhevinne decorated by the government of Ecuador for his explorations in the cuadorian jungles.

John P. Medbury has signed with McNaught syndicate for a new daily humorous feature. Medbury was with King Features for more than 10 years.

'God's Angry Man' not only won a Guggenheim Fellowship award for Leonard Ehrlich, but also the Prix Femina American prize for 1933.

Vanguard to publish a burlesque on 'Anthony Adverse' called 'Romeo Reverses', and authored by Hardy Alton, a take-off on Hervey Allen.

New mystery story on which S. S. Van Dine (Willard Huntington Wright) is now working is to be known as 'The Casino Murder Case.'

Most of the town's leading literary talents turned out for the cocktail party for the Authors' League gave the St. Moritz for the benefit of the Authors' League Fund.

That 'estimate' of Thorne Smith, written by Roland Young, the actor, and one of Smith's close friends, has been issued by Doubleday, Doran as a pamphlet.

Title of George Ross's 'Tips on Tables' will be changed in the second printing to 'Eating and Drinking in New York.' Seems a lot of people can't get the original title at all.

H. R. Knickerbocker's articles on Europe are being edited for publication by Farrar & Rinehart as 'The Bolling Point'. Maps, sketches and other illustrations will be by George T. Hartmann.

M. Lincoln Shuster is off to Europe this week to join the caravan led by Harold Guinzberg and Bennett Corf. The three publishers will wander around Europe together for a couple of months.

Van Wyck Mason, specialist in the writing of thrillers, knows his lethal weapons. During his army career he was an expert pistol shot and rifleman. He also won honors with saber, machine gun and bayonet.

## Book Reviews

### Unknown Peggy O'Neal

Peggy O'Neal, one of the most important and least known figures in American history, makes colorful subject matter for a novel. Why no one thought of it before is a puzzle, but Samuel Hopkins Adams is certainly a good choice to write it. Calls the result 'The Gorgonian Hussy' (Houghton-Mifflin; \$2.50), and it shows enough to develop into a best-seller.

Peggy O'Neal's era was a very colorful one, and too little is generally known about it. With such rich characters as Andrew Jackson, Dan Webster, Henry Clay, Louis Calhoun and John Randolph to play with, the book couldn't be dull. Adams doesn't bother much with historical data, some of his facts being pretty obviously switched. But the convenience of his story. He doesn't go into the Jackson impeachment at all, but doesn't bring up the salient difficulties of early secession arguments.

Much of the book is thrilling, all of it is colorful and all of it is good story-telling. It could make an important film if the costume thing hasn't played out yet.

### Caldwell's Success

Erskine Caldwell first conceived 'Tobacco Road' as a short story. It turned out too long, so he wrote it even longer and made it a novel and it made him overnight into one of the important American writers. Then Jack Kirkland made a play out of it, which nobody wanted to produce for a long time. Finally Tony Brown did. It was panned, but became one of the successes the current season.

In play form, 'Tobacco Road' (Viking; \$2) is not as interesting as it might be. It's a better novel and, if read, it ought to be read that way. Reading it as a play makes again how much authors Caldwell and Kirkland owe to Henry Hull and Tony Brown. It's proof that in this case the staging and acting are superior to the subject matter.

Another Caldwell item just issued is 'God's Little Acre' (Modern Library; 95c). It's Caldwell's best novel and an addition to American literature which will last. Caldwell has an interesting preface to this edition telling how he came to write it—without ever re-reading it or editing it prior to publication.

### New Writer's Enigma

B. S. Liddon is quite obviously a new name to fiction mystery-writer lists, but it'll appear again. Mr. (or Miss) Liddon knows how to spin a good tale.

Writing of 'Riddle of the Russian Princess' (Crime Club; \$2) could be better, but the story itself is a good one and the mystery element well thought out. Enough human and comedy angles to make a film, too.



To Readers  
Of  
VARIETY

Readers of VARIETY—anyone interested in show business, for that matter, will go for this grand life-story of Nijinsky, the greatest dancer who ever lived. He was the idol of the world and his slightest whim created a fashion. His wife tells frankly of the strangest of all triangles—winning him away from the impressionist, Diaghilev—in a story which has more box-office appeal (see the country's best-seller lists) than any current book.

**NIJINSKY**  
By His Wife, ROMOLA NIJINSKY  
To Simon and Schuster,  
Dept. 86  
386 4th Avenue, New York City

Please send me a copy of Nijinsky for which I enclose \$1.75. I can return it in five days and get my money back if not satisfied.

Name .....  
Address .....  
City ..... State .....

## Going Places

By Cecelia Ager

**Madge Evans** faces a most difficult assignment in 'Stand Up and Cheer' that of playing a gal who teaches tiny tots to speak pieces for radio—worse, who gets on the air. That Miss Evans can make such a menace to humanity a pleasant person is a tribute to her art and a paen to her wholesome personality, but perhaps what really saves her for grateful audience regard is the fact that she does not teach the little folks torch songs nor instruct them in the tossings of snake-hips. And in further deference to the censors, it is interesting to note that she does not dress her little charges in cooch costume. It may be that Miss Evans really likes children. Certainly the sight of them brings ardent smiles to her face.

Miss Evans wears, for her job as director of the children's department in the National Bureau of Amusements, neat dark frocks and neat blond hair, bobbed and brushed diagonally across the back of her head. Most flattering and worthy of imitation is her slim black dress with a band of white embroidered lawn and net extending straight across its high neckline to the shoulder tips, a decorative motif repeated in cuffs at the wrists. This dress is used by Miss Evans to be heart-broken in, and its genteel simplicity makes her very poignant indeed.

'Stand Up and Cheer' presents Shirley Temple, a new child performer—she looks no more than 4—whose smiling antics evoke murmurs of femme adoration because the little girl enjoys herself before the cameras. She's happy, mite and, most unusual of all in child actresses, she's pretty. Sylvia Froos appears in a stiffly marcelled coiffure, Aunt Jemima sings gustily, untroubled by unkempt photography, and dozen of lovely chorus girls turn their faces camera-ward, and smile dazingly, coquettishly or demurely, according to their type.

### African Girl, Scout

And now the girls may see how the love life of Tarzan and Ella Morel works out for practical purposes; and, comparing its difficulties with its joys, decide that after all it is simpler to ascend to a penthouse in an elevator than to swing up to a tree-top hanging on to a vine; that though a bed of leaves is sweet, silken sheets are sweeter; it's more fun and almost as exciting to fight for your honor with Jack Dalton than to run for your life from rhinos, leopards, lions and crocs—and besides, a set-to with Jack Dalton never gives you nightmares.

Maureen O'Sullivan, who proves to the girls how restful are the ways of city life, does it so forcefully by merely going through, with charming amiability, her daily jungle routine. Dressed in bits of hide that reveal delicately rounded flanks, a good torso and excellent legs, Miss O'Sullivan traverses her domain in a series of springing leaps, with somersaults, jumping from Tarzan to obliging apes singularly good at timing her flights. She dives unhesitant in a beautiful adagio plunge, from trees to Tarzan's outstretched arms. She gets about always in leaps and bounds, except when she's riding on elephants or running away from wild animals, means of locomotion that after an hour's watching, do indicate the necessity for more resiliency and vigor than our girls feel themselves capable of.

They begin to think that a diet of fruit and fish—though in Tarzan's bare hands—might grow monotonous, and that for all his tenderness, his monosyllabic speech does lack the shading that makes conversation between sweethearts such a pleasantly perplexing pastime. Not that Miss O'Sullivan's life with Tarzan isn't enchanting—for them it is just that for any one else it looks like a little too much trouble.

Miss O'Sullivan is very gracious and well-mannered in her jungle; she's so nice and sympathetic that nobody can begrudge her her astounding romance. The silver cloth dress brought by the villains to lure her back to civilization was doomed to failure at the outset, much too demure a garment to suit Miss O'Sullivan's sweet and girlish personality.

**'Til Tell the World'** gets Gloria Stuart for queen of its mythical kingdom, thus in one stroke grabbing off for itself a nice, necessary chunk of plausibility. Miss Stuart is beautiful, as queens should be; she has a sad look, which suits this demure nation's conception of a queen's tough lot; she's passively dignified, and that suits. And she, a queen, does not wear a tiara, which is the most realistic touch of all.

When it's possible Miss Stuart to forget, she goes bicycling in striped silk shorts and coifs her hair in a fetching banded bob. When she must remember, she receives her subjects in a floaty chiffon gown, masks its unquenchably long décolletage with a long ruffled chiffon scarf, sweeps her hair off her face, twirls it into a mass of puffed curls on top of her head and keeps it in place with a simple gold bandeau. She returns from exile in a rough tweed traveling cape and smart off-the-face hat, a costume whose chic and appropriateness for its purpose must certainly convince her country of her excellent judgment and fitness to rule. She might be a little more lively, but perhaps she feels that would make her just princess-like, when, after all, it's her job to be a queen and settled down.

### Of Demon Radio

Radio pursues you to the Capitol this week, substitutes its own static mike for the dance line, color and movement, atones somewhat with its decorative, if still mike-bound Plickens Sisters, and makes doubly welcome the graceful gliding of Beuvell and Tova, a chic and beautifully attuned dance team who come in, like the Marines, to save the day for visual entertainment.

Miss Tova has individual style enough to wear with distinction the starkly severe costume of 'modern' dance team ladies effect today. She pulls her long black hair straight back from her face and twists it into a knot at the nape of her neck; she slithers into a white high-necked, long-sleeved gown swirling out from a slender fitted waistline; she clasps long earrings in her ears, and she skims about achieving stylized postures with the delicate outlines of Japanese prints. But, though beauty of movement interests her primarily, Miss Tova is aware of the stunt demands for a forte finish, so she concludes her performance poised in the horizontal plane on the shoulders of her partner, who meanwhile whirls smoothly and swiftly, keeping his hands in the air to prove to the audience that Miss Tova's sense of balance is so fine it is not at all necessary for him to hold on.

The Plickens Sisters make a pretty entrance, three comely and neatly groomed young ladies in fitted white lace dresses with knee length net flounces. Their modesty is expressed by long sleeves and high necklines to smother any doubt of it that might be engendered by the way their frocks cling proudly to their derrieres. After making announcements in fetching Southern accents, they break out into the harmonies that serve them so well. There is, late in the proceedings, a voluminously introduced hit which leaves them on the stage faintly exclaiming: 'tunny'—something about dentists and teeth-pulling, which brings all the ladies on the bill back in white nurses' uniforms wrapped over their dresses, and thus weakens the good impression they'd built in costuming.

### Spring-tra-la-la

The Music Hall reveals this week what it thinks of those slinky, gloomy, white-faced dancers who count upon the word 'Moderne' in their billing to explain their poses. The Music Hall is ushering in the Spring and with it, Spring in the Music Hall pushes those 'Moderne' people out. They go, swept out in a storm of neon lightning, washed with motion picture rain, brushed with motion picture clouds; and when they're gone the bare-branched stage trees spring into full bloom, the sun comes out, the roller roll by, the lights flash and now all is ready for the ballet corps—bearing sprays of pink blossoms—for, says the program, 'the entrance of the ballet

## Did You Know That—

Tom Webster, English cartoonist, gave a life-sized teddy bear to Bugs Baer, Jr., on his first birthday.... Spencer Tracy didn't show up for his cocktail party last week.... Mickey Loew is spending the summer in California.... Ines Courtney will sign with Columbia.... the Tommys Meighans are at White Sulphur Springs.... Harry Evans sprained his ankle playing tennis.... Ona Munson entertained at lunch at the Lombardy, Friday.... Hattie Carnegie's bound for Europe.... Charlie Morrison is enroute for London.... that was Lyda Roberti who insisted on eating with chopsticks at the Whitty Grill.... Mae Murray looked simply doll-like at the A.M.P.A. dinner.... and Irene Ryan was lovely as ever.... Nita Naldi is a neelie.... Also on the dais with Mrs. August Belmont.... Earl Benham had a birthday party last week.... Jeannette MacDonald, Kitty Marin, and Sari LeMaire have developed ribbing each other to the art.... Victor Freedy plans a new musical for Billy Gaxton, Victor Moore and Ethel Merman.... Mrs. Darryl Zanuck has been laid up from typhoid injections, preparatory to her African trip.... Bob Ritehite is doing London with Rufus LeMaire.... Haila Stiles is a new singer who is also gorgeous.... Esther Muir is back from the Coast.... the J. J. McCarthys were remarried (after all these years) in the Catholic faith, recently.... Nanette Guilford has reduced pounds.... at the Mayfair State day night, were June Knight, Paul Ames, Mr. and Mrs. Nate Spingold, Jo Swearing, George and Julie Murphy, Jean Ackerman, Harry Evans, Byron Foy, Mr. and Mrs. Harry Chohn, Dick Rogers, Larry Hart, and Bob Minton.

corps signifies the Arrival of Spring. It's a screaming thing. Pink, happy, ocean-going Spring. Pink-petalized chiffon costumes flutter, pink blossom-bound heads sway, and joyous maidens dart prettily about the stage to wind up in the classic freeze formations that make Florence Rogge's ballet direction of such aesthetic delight.

Spring, to the ladies means, above all, new Spring clothes, the Music Hall understands; so there is a Spring Salon, introduced by the Ladies of the Choral Ensemble singing Spring's Melody. But unfortunately, the little ladies are pressed into service to wear Spring models, too, and since the models are billowing, gaudy, and overdone, and some of the little ladies billow on their own account, the results rather dampen enthusiasm for rushing out and buying new Spring models. The little ladies are hard put, too, to subjugate their huge white garden hats, and the sopranos find their hats hiding the contraltos and sometimes a soprano gets lost behind a mezzo-soprano, but they remain ladies.

Spring winds up with a magnificent, animate rainbow fashioned out of Rockettes and Ballet Corps, five stripes of girls dressed in five colors; flattering long-skirted dresses worn with harmonizing wigs, all very becoming to the Rockettes line when it advances kicking to the inevitable applause. It must be rather discouraging to the studious Rockettes to realize that no matter how hard they work learning incredibly complex and striking routines, nothing goes like their straight line, kicking down stage on advance.

## MARRIAGES

Ethel Sullivan to Charles Richard Bradley in Los Angeles, April 16. Bride is a daughter of J. J. Sullivan, v. p. in charge of film buying for Fox West Coast Theatres. Groom is non-pro.

Nena Quartaro to John C. Outeth, in Mexico, April 11. Bride is an Italian picture actress and groom is non-protest.

C. L. Oswald, head of Paramount investigation department, to Ruth Fromhagen, April 21.

## BIRTHS

Di Jo Dove and Robert Kenaston, son, in Santa Monica, Oct. 18, Mr. and Mrs. Joseph Burr, daughter, in Bridgeport, April 19. Parents are dancers.

## Among the Women

By The Skirt

Guest Woman of the Week:

LERIA SWANSON  
(Paramount Theatre)

### Mysterious Angel

The picture at the Paramount this week is called 'Wharf Angel'. Just who the Angel is can't be determined. It can't be Victor McLaglen, neither can it be Allison Skipworth, or it may be Dorothy Dell. It is a morbid tale of the San Francisco waterfront showing in detail the slums of that district. Miss Skipworth, the keeper of a dive, is in rags, and Dorothy Dell as an inmate of the tenement wears no clothes of account. Loria Swanson in person brightens proceedings considerably. For her brief appearance Miss Swanson has chosen a beautiful gown of sapphire blue sequins. The gown is long and carries a train. Made high-waisted the top is oddly enough coral velvet. A three-quarter coat of the sequins covers the gown. The Altan Ballet do their first number in black ceri satin gowns made with long skirts slit up one side. They are all in platinum wigs.

A ballroom dancer wears two white gowns, one satin, the other chiffon. A comedy team has the girl in Nile green with white top. The Altan girls in a penthouse number are in pink chiffon dancing frock and silver slippers. Perched on the heads are huge leghorn sailors.

### lothes Better Than Play

There have been many outstanding performances of actors this season and one more was added to the list, Thursday night when Robert Emmett Keane opened at the Forrest in a play called 'Broadway Intruder'. Mr. Keane is obviously playing Belasco and although too young, his performance is so good it is a pity the play wasn't given more time in the writing, staging and casting.

Claire Whitney as the great producer's secretary is so good in her part she hurts the other women in the cast. A scene in the second act brings a round of applause for this young woman. Miss Claire, always a blond, has let her hair go snow white and although becoming, the gold is much better for the stage. Two blue tailored suits with white blouses are worn and a plain black crepe evening gown comprises her wardrobe.

Sally Starr, a young miss with little histrionic ability, appears first in a blue and white striped street dress with a darker blue frill at the neck. Hat and slippers were also blue and gloves were the newest in organdie wrist frills. A party frock was also blue in a lacy design made high at the throat and trimmed with diamond buttons and tiny bows. In the last act she was in a plaid blouse and jacket of a filmy material and worn with a plain cloth skirt.

Suzanne Caubaye was undoubtedly Lenore Ulric and a very bad job she made of it. However she did wear nice clothes even if they looked very perishable. If the show runs (and it won't) Miss Caubaye will have to be outfitted soon again. A black dress was striped in white made with hem flounce. There was a double ruffle at the top, one white and one black. The hat was black with a tiny white bow and long net gloves encased the arms.

Very good looking was a white evening gown. It was made long and clinging with two long ends at the back coming over the shoulders forming the bodice. There were three dark stone ornaments, one at the throat and two at the waistline on the back.

Very odd was a yellow frock made almost hobble skirt fashion. The hem was a stiff fluting. A green belt matched the small hat. Three-quarter jacket was yellow chiffon.

Two minor parts were played by Janice Dawson and Dorothy Knapp. Miss Dawson wore a tan frock with cape of brown net, and Miss Knapp was in orange organdie with ruffled cape of the same material. In the final act they were in a purple flowered chiffon and a street dress of white.

### The Weary Palace, Per Usual

The Palace goes on its weary way with its five acts of vaudeville and a picture. The Gilbert Brothers open the show in white trousers and yellow slippers, then comes buxom Ada Brown in a mammy costume of rainbow hue. Five songs this woman sings, all alike.

Solly Ward with two women: one in a print silk and the other in navy blue satin with diamond bertha. Why one wears street dress, the other evening, is rather strange.

James Barton did as he always does well. Program rounds itself off with the adagio threesome, Raye-Ellis and LaRue. Two men and a girl who wears a white chiffon with feathers at the hem and the shoulders.

### Bert Lytell's Newark Stock

Bert Lytell packed them in at the Broad Street, Newark, all week with 'The Second Man', a play done not so far back by Lunt and Fontanne. Lytell is charming in the part as is also Rosalind Russell. For Baxter, an actress of ability, is mistaken as young Monica Grey.

Miss Russell in the first act is in a black and white print ensemble and in an evening gown on raspberry crepe in the second. A tweed double coat is worn over a brown skirt for the third act.

Miss Baxter's three costumes consist of a black print, a gold and white evening gown with pearl clips and a black suit trimmed with leopard.

### Modern Hero' Not So

'Modern Hero' made a much better book than picture: Showing at the Strand with Richard Barthelmess, a none too large audience viewed it the first day.

The picture starts off with several to an abrupt ending.

Marjorie Rameau has the only convincing characterization. She is seen in the ring in a black sequin dress with white sequin cape, and later in Roman toga. From then on she is a drunken woman in rags.

John Muir is destined to be in callous and gingham in pictures. This early 30's costume of Dorothy Burgess and Florence Burgess are fascinating. Oddly enough Miss Eldridge is cast for a siren and her blonde curly wig is most becoming. White feathers upon a black gown was flashy. Miss Burgess, when the story comes up to the present day, wears a lovely negligee and a plain tailored frock.

## 50 Years Ago

(Continued from page 51)

back and rebought for \$2,000 by a representative of the singers. The total was \$30,000, of which the Vanderbilt family contributed \$7,000.

John R. Lane of the New Central Philadelphia, credited with being the first to use an electric light for a shirt suit.

David Belasco's first original play, 'May Blossom,' was done at the

Madison Sq. 'Long a favorite with stocks and holiday 'turkeys.'

he famous Wombwell's menagerie, British institution, was offered for sale as a whole. It had been running 75 years. If no sale, then single animals by auction.

Board of Aldermen held a hearing on ticket speculation largely attended by the specs. Some demanded a high license, others favoring a low tax, while a third section cheered for no fee at all. As a result of this the board took the board reported in favor of no street sales and no store sales above box office price.

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.

Dorothy Chapman, soprano, announces engagement to Claudio Frigerio, former baritone of the Met. State senate passed two more bills banning slot machines.

Will of Otto H. Kahn, filed for probate leaves his estate in equal shares to his four children, plus \$150,000 cash each to Roger Wolfe Kahn, Gilbert W. Kahn and the two daughters.

Norma Talmadge arrived in New York after her Mexican divorce and George Jessel talks of wedding plans. Miss Talmadge refused to embrace Jessel for the news photos.

Frank Ward, orchestra leader, and three Negro companions, arrested for selling narcotics.

George M. Cohan, Jr., and two friends arrested, charged with disturbing the peace, at Darien, Conn.

Mrs. Tommie McVillie, former Mrs. Edwards, reunited with her husband after flying to New York from coast Tuesday (17).

Curfew law for night clubs extended one hour to 4 a. m., and the cabaret license fee raised \$50 by the Board of Aldermen.

Repatriate contest staged by actors and columnists Sunday (22) at the N. Y. Press Club at the New Amsterdam theatre.

Antonio DeMarco to open a dance studio.

Bill to legalize betting at tracks passed by legislature and sent to Gov. Lehman for final okay.

Charles C. Pettijohn of Hays office and Henry James Forman of M. P. Research Council involved in unscheduled discussion on moral aspect of current cycle of pictures, at Town Hall club.

Mr. Forman, author of "Our Made-Made Clubs" which represents combined researches of council, said, "the preponderance of pictures dealing with sex and crime constituted a menace to the morals of adolescents." At conclusion of Mr. Forman's speech Mr. Pettijohn said he had no patience with scientific investigators who were just ordinary fellows a long way from home. Mr. Pettijohn also defended blind and block booking which Mr. Forman had decried.

Two more companies scheduled for "Big Hearted Herbert". One to open in Chicago at the Cort, April 29, and one to tour Wee & Leventhal eastern circuit starting with Philadelphia next month.

Frank Gilmore, president of Equity, voted authority Tuesday (17) to withdraw Equity representation from Legitimate Theatre Code Authority at any time he may consider it best for interests of Equity.

"Songwriters' Protective Ass'n" will sponsor benefit to aid Authors' League Fund.

Mrs. Marilyn Young, former showgirl, testified in her divorce suit in Supreme Court against Victor Young.

Peggy Worth hurt in automobile accident in Chiswick, England.

Elmer Rice to London Saturday (21) to see English production of "Counsellor-at-Law". Returning to produce three plays next season.

Memorial service for Louise Closser Hale held by Episcopal Actors' Guild Sunday (22).

Suit to prevent Majestic Pictures and Capitol Exchanges from using title "Gold Diggers" in a picture won by Warner Bros. in Circuit Court of Appeals.

Alan Dinehart and family left for Hollywood, returning to N. Y. in fall to direct star in "Alley Cat". To be presented by A. H. Woods.

Case of Helen Kane against Paramount-Publix and Metro-Fleischer for alleged lifting of her boop idea

was moved from N. Y. Supreme Court to projection room in the Paramount building yesterday (Monday) to enable Justice E. J. McGoldrick to view films in which Miss Kane sings her boop songs.

Michael Farmer, husband of Gloria Swanson, admitted in Paris yesterday (Monday) that his wife and he are separated.

Hearing resumed in Supreme Court yesterday (Monday) on suit of Arthur Hays Sulzberger against her husband for additional temporary alimony.

Donald Novis offered starring role in new opera to be produced by C. E. Cochran in London.

Libby Holman Reynolds flew into New York Sunday (22) and remained one hour, returning to New Castle, Del.

Elly Rose's Music Hall, Inc., has taken 10 year lease on Manhattan theatre with unrestricted use of theatre for amusement purposes.

Benefit was held for James Thornton at Forrest theatre Sunday (22).

Mrs. Franklin D. Roosevelt was asked in a letter from the Theatre and Amusement Employees' Union. Asked to interest herself in the plight of cleaners and ushers not making a living wage.

At the annual convention of the National Press Club in Washington, D. C., assembly of editors had an off-the-record talk with the President.

Wee & Leventhal have dropped their theatre and theatre, Baltimore, from their circuit.

Petitions for four changes in the constitution of Actors' Equity were submitted by younger members and accepted by the organization.

Action postponed until today (Tuesday).

Humbert J. Fugazy in association with Bart and Irene have taken over the Hippodrome Opera company.

Princess Irina Youssouffoff has threatened a series of libel suits throughout Europe unless theatres showing her picture and the Empress' closing exhibition.

Hal Skelly's "Come What May" will open at the Boulevard theatre, Jackson, Heights, May 7, prior to Broadway.

Revival of "Merchant of Venice" in modern dress given Friday (20) at Little Theatre of the County of New York.

Drama Club gave a dinner at the Actors' Dinner Club Friday (20).

Gregory Deane to direct summer stock at St. James theatre, St. James, St. James.

American troupe headed by A. B. Marcus formally departed from Japan Friday (20). Headed for Shanghai.

Rumored from Atlantic City that George Jessel and Norma Talmadge were to be married yesterday (Monday).

Opening day (Saturday) of legalized betting at the Jamaica track drew large crowds but little ring money.

Beacon hotel Saturday night gave patrons of the Beacon theatre, in the same building, plenty to talk about. Hundreds were leaving, following a "break" but only one woman injured. One detective shot and another killed.

Cobina Wright socialite show-woman told her husband's Mexican divorce plea.

Epidemic of stench bombs in N. Y. theatres Saturday (20) each found their way into Criticism, Liberty and Gaety, in the Times Square district, and in the City and Monroe, nabe houses. Not believed to be due to the unions.

Circus clowns and acts paid annual visit to Bellevue hospital Saturday to entertain the patients.

Joe Schenck and Max Baer took a civilian to Bermuda Saturday (21). Lou Holtz and Harpo Marx declared in occupying coits in the narrow quarters. No other rooms available.

Rosa Ponselle, Met star, in Medical Arts sanitarium, for a virulent infection. Condition regarded as serious. Her sister was recently cured of gall bladder troubles.

Dwight Deere Wiman wants to do a musical with Libby Holman and Fred Astaire. If she doesn't like the musical he'll dig up a straight play for her.

Yehudi Menuhin to retire for a year after his next tour. Will spend

his sabbatical year in California, where he has an estate.

New 14th street theatre, 235 E. 14th street, cleared Saturday night when a fire developed in the cellar. Came back to see the rest of the show half an hour later, when firemen left. Blaze in a rubbish heap and small damage.

Now it's New York restaurateurs who are complaining of overeating. Talked it over at a dinner Saturday.

Sir Patrick Hastings, counsel for Princess Youssouffoff in her suit against MGM, trying to get Tallulah Bankhead to approve a play. She doesn't see it. He had one, "Scott's Mist", over here eight years ago.

Dr. Frank Damosch guest of honor at a reunion tea of former members of the People's Choral Society at Hotel Commodore, Sunday (22).

Players were hosts to 500 women guests when club held annual ladies day.

Charles Hopkins engaged to direct "I, Myself", play by Adelyn Busnell, which Pearson & Baruch, Inc., will produce.

Sydney Salkow and B. F. Kansler have acquired "We Dress for Dinner", by Aben Kandel. Early production planned.

Ofelia and Pimentel, Cuban dance team, signed by John Murray Anderson for his forthcoming production of "Lili Bland". Team to arrive in two weeks for rehearsals.

Marlen E. Pew, editor of "Editor and Publisher", and 100 members of the Newspaper Guild at a meeting at the Hotel New Yorker, Sunday, that an affiliation of the Newspaper Guild with the A. F. of L. would destroy journalism as an independent profession.

Arturo Toscanini, after conducting season last concert at the Metropolitan, will sail for Italy, May 5. He will make a tour of European cities this summer.

Theatre Forum has chosen for its May play the revival of Nathan Zerkow's production of "Lady from the Sea", to open May 1.

Plans for an open-air dancing space to accommodate 10,000 in Central Park are under consideration of the Park Department. Site will probably be lower end of the Mall.

Police of Peiping, China, ordered to disperse false funeral procession staged by M. G. M. for the film "The Good Earth".

Chinese undertaker, who had furnished pallbearers, was arrested and the Buddhist monks paid for lending atmosphere were reproved and ordered back to their temples.

Annual convention of the American Association of Publishers Association and Associated Press held today (Tuesday) at Waldorf-Astoria.

## Coast

Grant Withers is back on the Coast ogling his

Metro studio claimed the body of Karl Dane, suicide, and made arrangements for burial.

Shanghai, China, has filed suit for separate maintenance against Joseph W. Cooke in Los Angeles.

Bobby LaSalle has left the Hollywood and Vine area, where he has been confined for a month because of injuries received in an auto accident.

Russ Columbo was ordered by the Los Angeles Superior Court to pay \$1,082 to Lou Irwin, New York agent.

Ruling Victor McLaglen could not personally be held liable for asserted damages claimed to have been suffered by Thomas R. W. Hughes, English character actor, Superior Judge Sewell in Los Angeles declared the action of Hughes for \$10,000 damages to be a non-suit.

Benny Rubin sued for divorce by Mary Rubin in Los Angeles.

Custody of her son, James Kirkwood, Jr., eight, has been asked for Lila Lee in L.A.

Charging breach of contract, Margaret Halversen is seeking \$3,000 damages from Charles W. Cradick, attorney, and Barbara Stewards, Los Angeles actress, who was employed to solicit memberships to an organization of profesh women sponsored by the actress.

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On behalf of her infant child, Vivian Follch, Hollywood artist, has filed suit against Henry Clive, asserting he is the father of her child, and asking that he be ordered to pay \$150 a month for its support, \$500 attorney fees and all hospital bills.

Irene Castle McLaughlin is visiting on the Coast.

# CRIMSON BLOTS MARYLAND TRACKS

Baltimore, April Begins to appear some drastic innovations will have to be made in the near future or Maryland may go the way of minnie

Decline in both attendance and pari-mutuel activity had been noted during depress years, but the retrogression was considered natural along with that in all amusement fields. This season, however, under "New Deal" impulses, when other fields perked and have started comebacks, racing hereabouts has receded further into the mire.

Spring season at Bowie ended up in the crimson. Currently, Havre de Grace's fortune of banqueting slogging looks just as hopeless from financial view, and the Pimlico meet, which will follow the Havre session, hasn't any reason for a brighter outlook.

Both spring and fall meetings were sorry affairs last year, prompting the plants to cut down overheads for this season, but nevertheless planned out worse than the most pessimistic predicted.

Tracks plan to seek tax reductions, but not deemed a chance. The four major Maryland plants, limited to 30 racing days annually each, pay a straight \$5,000 license fee daily to State, plus a share from the Federal and State percentage taps on the betting handle. Pimlico, being within city limits, is further burdened by \$3,000 additional the city exacts each day.

Opposish Hurts Also Further, fact that horse states is already cutting into Maryland's biz. Locals never solely supported the ovals; visitors, it is agreed, always helped at least 50%. But with Jersey and Penna. warming up racing bills, with West Virginia in actuality, Maryland situation further bogged.

All tracks here have slashed stake-race prize dough and in some instances have waived features—altogether, as Pimlico's discomfited of the time from the Federal and State percentage taps on the betting handle. Pimlico, being within city limits, is further burdened by \$3,000 additional the city exacts each day.

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## New York Theatres

86" ST. Wed. to Fri. to 12. "GOOD DAME" AT LEVINSON "SINCE DANKERS EAST" "THE LINE UP"

81" ST. "GOOD DAME" ON BRADWAY "THE LINE UP"

LOEW'S 13th MON.-FRI. 10 AM. NORMA SHEARER

ROBERT MONTGOMERY in "MOM'S 'PRIDE'" Robert Marshall Stage-Born Minnieville in "The Great"

JOHNNY WEISSMULLER TARZAN and HIS MATE

JOHN HINBER and Orchestra with SHIRAZ and JIMMY WASHINGTON PICKENS SISTERS

Capitol



# CHATTER

**Eleanor Boardman to Paris to**

under 16 from movies. May either permit specially censored pix for children to be shown one day a week, or may lower age limit from 16 to 14, or both. Exhibs have hopes.

'The Quitter' finally landing in the West-End. Going on short tour then opening at the Royalty early in May.

Leslie Henson taking entire cast of 'Nice Goings On' to see the con-

Alexander Moissi touring Venice, Trieste, Verona and Milan with 'Hamlet' and 'The Living Corpse' in German and 'Everyman' in Italian.

Edward Stirling and his company of English players dashing from Berlin straight across to Copenhagen, where they are playing

studying Noel Coward in 'Conversation Piece' in London, dropping rehearsals to fly to Paris to administer morphine to Pepe, sick dog of Yvonne Printemps, also in show. Dog died two days later.

## Hollywood

Ice cream comes 2c on the boulevard.  
Jeanette McDonald, returning to Paris soon.

Patsy Ruth Miller taking candid camera pics.  
Part Kelton flying from Buffalo to Hollywood.

Carl Harbaugh limping around on a broken ankle.  
Bob Harris looking over his gold mine back of Barstow.

Mona Barry planting two rows of onions in her vegetable garden.  
Ted Murray here from New York with several connections in prospect.

Lupe Velez and Johnny Weissmuller buying tickets for Hawaii in June.  
Paul Muni in Mexicali studying types for his next Western film, "Border Town."

Brian Marlow is new chairman of the Screen Writers' Guild membership committee.  
James G. Doyle, assistant editor of Movie News, Chicago, is looking around the studios.

Max Schenck directing ceremonial dance numbers for Columbia's "Black Moon," Haiti story.  
Alice White's car collided with one driven by Doc Warner. Warner received a sprained shoulder.

King Charney has been a gentleman rancher, moving among citrus trees in San Fernando.  
Vinton Vernon gets in his golf on the "Our Daily Bread" location, which was once a golf course.

Richard Arlen will be back here May 15 from Europe and goes into "Reverie" for Love at Paramount.  
Mr. and Mrs. Douglas Shearer (Ann Cunningham) back on the Metro lot after an eastern vacation.

Claude Binyon thinking up dialog for "Thank Your Stars" while picture is in production at Paramount.  
Kate Smith's long delayed week at the downtown Paramount starts May 3, with a week in Frisco to follow.

Frank, Jr., and John, sons of Frank Joyce, made a record of their boyish prattle and sent it to Joyce in New York.  
Mildred K. Smith back after confabs with S. N. Behrman on Metro's forthcoming "Lola Montez," on which the pair are to collab.

Mildred Corneliuss, fashion artist for Photoplay, has left for Chicago. Pic magazine has transferred fashion department east.  
Paramount is angling with Velez and Yendora, made a record of their boyish prattle and sent it to Joyce in New York.

P. R. Kent back on the job at F.W.C. as v. p. in charge of real estate after resigning two months ago. He recovers his hopes of election as one of the burg's commissioners.  
Norman Chandler, of the Times, blasts fellow Chamber of Commerce members because they don't know the depression is over.

Mrs. John D. Spreckles, 87, wife of the sugar magnate, changed her mind about giving a part in "Paris Here Comes the Groom".  
Frank (Red) Dolan back in town and talking about a new play, which he says Kirkland, Brown and Griswold will produce this fall on Broadway.

Delegates from Musicians Local 47 to the A.F. of M. convention in Cleveland starting June 18 are F. D. Feltton, J. W. Gillette and Cliff Webster. Henry Baldwin is alternate.

## Chicago

Billy Elson at Minneapolis.  
Dick Bergen readying for a short vacash if possible.

Quin Ryan back with a pitiless expose of the beauty of Mexico.  
Jack Osserman going into a confab over a censorship slice on a short.

Frank Dare lammed to Milwaukee for an o.o. of the Pabst theatre shows.  
Jimmy Aschcraft now located in Chi as Paramount exchange special p.a.

Walter Branson flipped to Omaha to conference coin into the RKO exchange.  
Joey Stuley has moved the DeSylvia, Brown and Henderson quarters one floor lower.

Julye Styne bows his orchestra out of the Rainbow Gardens for a new niterle spot.  
Ed Bonnas, Universal shorts sales manager, buzzing biz on a scout through the burg.

That carnava expose in Real America by one Sol Bamberg is really Gardner Wilson.  
Fred Weber in a short confab with Jimmy Pettilio as he ducks through the loop on his way back east.

Picture columnists interviewed Al Lichtman, who tossed in some plugs for "Rothschilds and Velez".  
Like old times for Lou Lipstone with "mammoth productions" once more the idea at the ace Chicago.

## San Francisco

By Harold Bock

Barnes circus is due here May 4-8.  
State Fair at Sacramento set for Sept. 1-10.

Barnes Rose is set for early May as a wedding date.  
Bike races coming back to Civic Auditorium May 13-19.

That Hellenic outdoor circus was floppo. Too cold and 15 years too late.  
Walt Roesser is movie-camera struck, spending all spare hours on that hobby.

John Royal and Don Gilman drove to Hollywood after former spent a few hours here.  
Eleanor Cannon, sec'y in the MacGregor-Solite recording labs, is a daughter of a Salt Lake bishop.

Sanford Schwarz up from L. A. with a Danzian's customary portfolio, and talking to Lew Serbin.  
Duke Meyer, radio education director of Call-Bulletin, heads for the Columbus convention of his contemporaries.

Harold Wilson, vet theatre ad man, moved offices from Warfield to Golden Gate building and poured for the boys in honor of the occasion.  
After MPTOA pow wow in L. A. Hank Goldman brought up such old Milwaukee cronies as Charles Trampe, A. D. Kvor, E. P. Ballendorf and G. J. Saxe.

## Portland

Bill

Walter Segfried in town.  
Ron Harrington commits matrimony.

Andy Sasso's smile Hamrick's chief asset.  
J. J. Parker seeing the shows in N. Y.

Harry Lindin's orchestra goes to Columbia Garden.  
Dollar offer a complete sell out on all nine performances.

Royden Enloe, local slot machine king, took pauper's oath.  
Rose Festival stickers being sold to merchants to raise cash.

Plenty money changed hands during first week of baseball.  
George Appleby adds another house to the Hamrick string.

Lotesa balled shirts and rhinestones nightly at the American.  
Bill Cutsie has hopes of election as one of the burg's commissioners.

Ted Gamble entertaining Al Pearce by showing him how to play golf.  
W. Martin trying to whip what is left of "Jazzmania" into stage show.

City fathers want \$2 beer back. This the 1% too strong for the guzzling nation.

## Cincinnati

By Joe Kolli

Frank Wes Huss, Jr., a pop-gal. Film code board taking office in Palace theatre bldg.  
Netherland Plaza itery shuts May 18 for summer.

Third daughter in Naylor tone household. No boys.  
Mel Snyder's band in 33d week at Gibson rathskeller.

Buster Locke's combo reen Mill, suburban terpsy.  
Joe McKnight back as film salesman with RKO in Kentucky territory.

Season passes for Reds limited to working press, with light sprinkling of daily ducks.  
Charlie Dameron m. c. and warbler at new Lockout House, nite spot back of Covington, Ky.

Island Queen in for nightly dance excursions from municipal wharf until Coney Island opens late in May.  
State whisky stores finally opened, but stiff prices on account of Ohio makes police protection unnecessary.

Meyer Blackie Lantz, burley impresario, closed Empress on Saturday and started bottled liquor biz in Newport, Ky., on Monday.

## Bucharest

By Marie Lise Emili

"Cisbi" and "La Maternelle," talkers, scoring.  
"The Emperor" 200 up here and going on tour.

Literary prize for Sergin Dan's novel, "Arenic".  
Rumanian adaptation "Outward Bound" all ready.

"Melo," pic starri Elizabeth

# CHATTER

Bergner and Rudolph Forster, running 18 months incessantly.

Lilian Harvey's second U. S. made talker, "My Weakness," announced.

Margaret Sullivan praised for her performance in "Only Yesterday".  
The Story of San Michele at least to appear in Rumanian translation.

Stephen Zweig's "Marie Antoinette" selling well in local translation.

Birabeau's comedy, "Intimacies Gone Astray," a flop at the Regina.

Talking of Oscar Wilde's "Importance of Being Earnest," in Rumanian adaptation.

Cluj opera ensemble, comprising 140 artists and stage hands, touring the country with repertoire.

## Saranac Lake

By Happy Benway

Joe Clark, local crooner who does odd jobs in night clubs and amateur shows, doubles as an assistant undertaker.

Ford Raymond still sieging strictly abed with a mess of ailments. But five years of looking at four walls hasn't taken away his smile.

Many patients at the lodge have taken up the works of Edward Bellamy.

Victor Monroe has been on an oxygen diet for many moon.

WNEB here hits new low mark—one buck and a half for 15 minutes of canned broadcasting.

Benway, the on-and-off exercise guy, now strictly in bed with reactions from pneumonia and thorax routine. Not bad, but they feel like an open week.

John A. Curtis, former stage manager, is a new arrival at the lodge.

Mrs. Marnie Lowy and daughter, wife of Rudy Vallee's ex-first fiddler, who exoning up here, just returned from a New York vacash.

James Marshall back at the lodge after three weeks of Easter parading between Flushing and the Lambs Club.

Romeo Donatella, ex-curer, and Mary Flynn, ex-N.Y.A. nurse, were seen looking up the address of a preacher.

Murray Weston, discharged some time ago, will next-to-shut in a shoe store.

Mr. and Mrs. Herman LaVine have been branded as the "Goodwill" LaVines.

The new medical routine of Dr. George L. Snyder, who is to be 100% for the patients—nearly every one seems to be getting a new lease on life.

Locals like Whiteface Mountain will be scared up the Albany law makers having put their o.k. on the messing up of the landmark. Wm. Morris, Jr., registered a complaint against this coming via the State.

Since the resignation of Dr. Frank Hooton, Monroe Coleman has taken charge of our research laboratory department.

The medics are ogling Dan Astella for operation number four.

Danny Murphy has connected his radio into the san's ear-phone connections, so that now every patient can listen to a program via the Murphy system, and has seen to it that all patients are getting ear-phones.

Schaffer got a real good report and the first thing he did was to take a nurse out for dinner. Ben stated that he would have eaten more, only the nurse hadn't received her salary yet.

## Mexico City

By D. L. Grahame

Plenty wind, but sunny.  
Jim Tully vacationing here.

More niterles, all catering to tourists.  
Exclusive femme drinkery, first here, called "Lady's Bar," opened.

Cops closing more gambling houses, several of them featuring "trick" Snyder games.

California Press Assn. excursionists spent five days here sightseeing and being interviewed and feted.

Favorite guitar of Jose Maria Pino Suarez, first revolutionary vice-president, who died violently in 1913, auctioned for \$60.

Mexico has one lone femme symphony conductor. "Ere is Lolita Carrillo, and her concerts are popular at the Teatro Hidalgo.

Jazz and modern music are out of programs of the recently organized Sonora state symphony orchestra, which will play classic numbers exclusively.

U. A.'s "Private Life of Henry VIII," starring Rega and Campbell's "Lady Fox" at Cine Balmore, current local picture smashers.

Former helped by scenario serializing in local prints.

## Pittsburgh

By Hal Cohen

Dave Lipton around beating the fans for "Satan's Hand".  
Harry Harris' Lincoln coupe burned to a crisp in New York.

Joe Shuman, city editor Post-Gazette, in hospital with bronchitis.  
Paul Moss, en route to coast by auto, visiting friends here for few days.

Catherine Todd has been awarded Pen Women's Club prize for best one-act play.

Sam Stern, WB artist, has four lithographs at Water Color Show in New York.

Mrs. Johnny Harris due back next week from a two-month stay in Hollywood.

Chauncey Parsons back to Chicago for an engagement at the Palmer House.

Marie McSwigan, former Press reporter, back on job as Kenneywood Park's publicist.

Angie Strange and Tony Covato, drummer in brother Etz's band, have set the date.

Harry Schofield and Harriet Wellet, formerly of Pittsburgh Civic Plaza, in Philly stock.

Charles Wakefield Cadman hopped plane for coast at word of his mother's death in San Diego.

Thomas Wood Stevens will be associated with the Payne in that tab Shakespeare venture at World's Fair.

## Des Moines

By R. W. Moorhead

M. E. Linville now director Des Moines School of Arts.  
Local florists' association to give orchids to members of a church.

Mrs. James Cagney doing kind deeds.  
Mrs. Cagney positively no interviews.

Mae West can't make that herald for the season at the Shrine auditorium this season.

Raymond Blank visited his parents, Mr. and Mrs. A. H. Blank, back at the Shrine auditorium for April 25—and the last road show in here for the season.

On the same day Hale Cavanagh, manager of RKO Orpheum, got his final decree from Dorothy Cavanagh by getting her out of her hubby.

Mrs. Verona DeVore Teachout, of Omaha.

Princess, 25-year-old playhouse, to be converted into a church to be known as Calvary tabernacle. Dressing rooms to be Sunday school class rooms and green room to be used by choir.

"Elysa" showed to a full house of city dads, civl censors and ministers in preview, and all turned thumbs down. Not one of the objects for the theatre until the picture was over.

Small town theatres in this state having bank nights. If the customer isn't present when his name is pulled, the money stays in the bank and raises the ante for the next week's lucky customer.

## Seattle

Dave Trepp

Northwest florist show in civic aud.  
Don Richardson singing at Mayfair.

Jules Buffano's Club Villa closed for the summer, after light bls.  
Technocrat Scott visits Seattle to expound his theories on new economic deal.

J. C. Filippin's "World's Fair" Police "mopping up" in N. W., booked for May 8 at Paramount.

"Line" gals with "Jazzmania" unit that stranded recently in this state get jobs at Pantages, Portland.

Doc mader dink in beer den state likker commish, with 4 per centum the maximum allowable.

Walter (Dutch) Ruether, vet southpaw twirler, new manager of Seattle ball club in Pacific league.

## New Haven

By Harold M.

"Rigoleto" packed 'em at Shubert.  
Billy Phelps booted Rachel Crothens.

The Frank Buck animal truck came west.—H. M. T. T. Carrillo, and her concerts are popular at the Teatro Hidalgo.

The Erie Wrights (Jane Morley) celebrated 30th anniv.

Walter Lutz has shifted his bed and board to Hartford.

Tom Clark feels like the village out-up since that operation.

Flock of N. Y. producers in to o.o. new Yale film producer.

Bruce and Rosalind Simonds scored in Sprague Hall two-planes recital.

## Minneapolis

By Lee Rees

Art Goldberg off to Hollywood.  
Morgan Ames in town for a day. City's poor relief load now heaviest since depression started.

J. C. DeWalt, RKO treasurer's department representative, a visitor.  
"Peaches" Browning guest star at Gayety, stock burlesque house, next week.

Film Board reported four theatres reopened and none closed the past week.

Ill. man traveling back and forth between here and Chicago, where his wife is recuperating from an illness.

Mrs. Mabel M. Dietz, Film Board secretary, named secretary of local grievance and other boards under new industry code.

Paul Mans, Paramount salesman, and Gilbert W. Hanson, Monogram exchange manager, among film tinent boasting new cars.

Albert Lee Amusement company suit against Warner Brothers' exchange, to compel delivery of picture under five-year franchise, settled out of court.

Out of town exhibitors visiting Film Row included Fred Schnee, Litchie, Alexandria, Minn.; Charles Lyons, Aiken, Minn.; Johnny Snyder, Williston, N. D.; Bob Byrom, Redwood Falls, Minn., and Ted Melzer, New Ulm, Minn.

## Cleveland

By Glenn C.

Johnny Meyer flew to Hollywood for visit with Ruth Roda and "Kitty" Specials, now a band booker, having trouble with musicians' union.

Scholem Cohen, sportsman, taking over 4300 Club from Freddie Meyer.

Nick Pinardo repainting his yacht with idea of turning it into floating night club.

Courtney White and Jane Wyatt here for leads in Hanna's comedy "Dark Tower".

Fat, old-time burly comedian, had feet seriously burned by cruel practical jokes.

Inez Wallace, Peedee movie writer, going to Hollywood to do series of action features for paper.

"Virgil" Murphy, ex-manager Neil House in Columbus, opening Frolics Cabaret patterned after N. Y.'s Casino de Paris.

Wife of "Man Mountain" Dean stopped his rassing match here by climbing in ring to bid Farmer O'Dell for his four or five hundred.

Frank Buck, as Variety Club's guest of honor, panicked banquet by debating with Carl Friebohn on whether one sick head in sand or not. 'Twas a tie.

## The Hague

By M. W. Engel-Lesal

Maestro Willis Mengelberg is recovering and may take up his baton again this summer.

Amsterdam went nuts over Cab Calloway's band and at Carlton Hotel, where he was specially engaged to celebrate fifty anniversary this hotel.

Two big premieres here. "Dinner at Eight" (M-G-M) and "The Great Dictator" (Paramount).

The Hague and Tuschinsky, Amsterdam, simultaneously and "Catharine the Great" (UA) at Asta.

Gustav Froehlich, German film star here making arrangements for personal appearance on stage and blurted out that his wife, Gitta Alpar is expecting a baby in May.

Lucienne Boyer, French singer, very successful at the Hague and Amsterdam. Going via Paris to London, then touring North and South America, finishing up in Africa.

Two hundred females at The Hague tumbled for swindle advertisement of a film concern looking for extras. Two young men raked in registration fees of \$1 each from applicants and until police walked in and arrested the promoters.

## Baltimore

By Albert Scharper

Fred Greenway vacationing in Chi. Lou Azrae back from week-end of N. Y. legit lamping.

Retail likkeries beginning to feel the too-competitive pinch.

Dave Finck replaced the Joe Imbroglou outfit at Congress Hotel. Local scribbles talking up Lawrence Keating of Cook's stock as pic prospect.

Witley Wilson, horse handicapper, hops for Hearst from News to Beantown American.

Pete Appleton, fledgling Oriole singer, touted his team-mates. An incipient concert Steinwayer.

Russian Village niterly shutters downtown quarters and moves out to suburban locash for summer season.

Herman Blum dismantling third-run pix loop, Idle Hour. Lease up, and owners plan to convert into town shop.

Windust came down from N. Y. to lend helping hand to St. John's College production of "Goodbye, Again".





# PROMOTERS' CHIL PARADISE

## BIG SHOW BIZ

30% OVER '33

ingling, Barnum & Bailey circus is in the fourth and final week at Madison Square Garden, N. Y., closing date being Sunday (29), with the next engagement at the Boston Garden next week. Show was originally announced for three weeks.

Business is running above the takings last season and are the best grosses claimed since 1929. Actual betterment appears to be about 20%, because last season the federal 10% tax was included in the ticket price, this season the levy being added. Opening of the Barnes show on Coast, too, was reported the most promising in the history of that outfit.

Hagenbeck-Wallace circus opened in Chicago Saturday (21) without Clyde Beatty and his animal act. Latter continues through this week with the Ringling show, joining the Wallace outfit next week. Christian bareback troupe is with the Wallace show, for which it was originally booked. Before leaving the Ringling show last week the riding act was spotted in the middle ring, attracting the attention of the show crowd.

## PLASTER ON SHOW MAY CHECK '34 ROAD TOUR

Baltimore, April 23. For second time in two years, creditors of Hunt's Circus, which winters in Pikesville, just outside this city, have filed petition against owners, and this year may keep the circus from going out.

Action has been filed in Baltimore County Court at Towson, Md., by Frank Newell and Edward Guizard for amounts totaling \$560. Petition further charged the circus insolvent and intending to move away May 1. Court ordered circus to show cause by Thursday (26) why receivership should not be granted, and receivers not granted right of disposition of property.

The outfit, a motorized three-ring affair, has been toured through the tall timber by the Hunt family for four successive generations and is currently unique in that it is mainly family-manned.

## City's Operation of Conn. Park Opposed by Board

Bridgeport, April 23. Proposal that the city of Bridgeport reclaim Pleasure Beach Park, through default on the present lease, and operate it municipally is opposed by park board. George M. Eames, president of board, admits Pleasure Beach technically in default because of arrears, but says city action on non-payment will mean closing of the park and depriving public of amusements.

Pleasure Beach Park Co. paid rent in 1930 and 1931, but owes thirds of \$4,000 rental for 1932.

## AERIALIST INJURED

Charlotte, N. C., April 23. Mrs. Fred Conley, of Cincinnati, billed as 'Miss Freda, the Human Butterfly', fell 20 feet from a rope, from which she was hanging by her teeth, to the hardwood floor of the Armory-Auditorium at a performance of an indoor circus here last week.

She landed on her face, knocking out several teeth, breaking her nose and fracturing a knee. After three days at a local hospital she was placed aboard a train for Cincinnati. Unlikely she will be able to resume her act. She had just been hoisted to a position near the ceiling when her hold on the mouthpiece broke.

Talent comprising the circus entertainment gave a special benefit matinee and turned all money taken in over to Mrs. Conley.

## PALACE, N. Y.

(Continued from page 13)

with the octopus in the undersea adagio, but they're better" the straight diving act at the opening. Most of the hard stuff is in the second section, but the opening is more acceptable in spite of an ugly drop, evidently carried. In these trees such as the Palace it might be more profitable to use the house drapes for a background. Special scenery is not important unless it can top the house drops, and this doesn't.

Ada Brown, in the two spot, has little voice to sell, but long on personality and the ability to phrase. Did four numbers, including "Sing Hallelujah" and bounced them all over. Gets them over without the strenuous shouting most consider necessary, and her voice climbed in the top shelf without the aid of a mike.

Opener was Gilbert rothers, who give some variety to their handstands by doing some on a single horizontal bar, to set the stage for a corker in Dave Mordecai's pitmen which might have been extended. Film is "This Man is Mine" (Radio) and the newsreel. Business light Friday evening.

Chicago, April 23. Fast talking lads and the boys with a load of smooth coin are finding Chicago a fertile field, with the angels flitting around with loose coin waiting to be picked up on propositions for the coming season's resumption of the World's Fair. It's the happy hunting ground for boys who have been wandering around looking for a meal ticket. Town is loaded with more scummy notions and plans the since the days of the rocket-to-the-moon excitement. Hotel lobbies are mobbed with white-vested promoters, whispering in prospective angels' ears about the ripe opportunities at the Fair this year. It's good brick time to the tune of an international exposition.

Promoters are touring the Loop with pockets jammed with figures on the gross receipts of the various concessions and villages at the Fair in 1933. They are pointing out the huge profits made by a number of the concessions last year. They point to the receipts of the Belgian Village, Streets of Paris, Ripley's Odditorium. Of course, they neglect to mention heavy losses sustained by many other similar undertakings.

But the chumps are still chumps and all believe that they would really be the worst of worst. And they figure that a World's Fair is the best entry into the merry-ground known as show biz.

Building blocks Contractors are aces for the promotion guys, because they're the ones with the ready means to put up one of the concessions or villages. Most of the buildings and villages last year and this year are the money deposited by a contractor sold on the idea he ought to be the leading World's Fair impresario. Promoter gets to a heavy contractor and shows how he can build a village or concession with his own money and make millions on a cost-plus basis.

Cost-plus make works something like this: Promoter gets a contractor to build a village, which costs on the average, about \$100,000. Promoter is putting in nothing but his brilliant ideas and his sure-fire show biz touch. Contractor is to get his coin back on the ratio of 10%-10%-10% basis, which if the gross goes high enough, will pay the contractor off and give him a chance to make profits. Many of them didn't last year, and with the promoter's scolding, as soon as the concession proved a dud, left the contractor in show biz all by himself.

Most of the big concessions going up this year are the foreign villages, with the hopes of profit here being from the restaurants, some of which made huge coin last year. However, the boys are forgetting the steep drop in liquor and beer prices since last year. Beer is down to a nickel and a dime now. Those 25¢ a glass things are out like a light at present.

Fair's Cut Fair itself is taking a big nick in the gate receipts of the concessions, and from the first dollar in every instance. Figures usually at 25% of the gross up to the first \$100,000 and then an increasing scale up to a straight 50-50 split. Which leaves little chance for any profit for a concession on the gate receipts. Especially when figured at the space rental price the Fair is

Ohio Park Bust Youngstown, O., April 23. The Craig Beach Amusement Co., operators of Craig Beach, near here, has filed a petition with U. S. Bankruptcy Referee W. J. Williams of Youngstown. Liabilities, \$99,643.09; assets, \$60,717.

It is not likely the 1934 season will be interrupted by the legal tangle, officials of the company said this week.

## WORLD'S FAIR ANGEL ANGLES

Fast Talkers Hit Loop Looking for Big Money Backers for Concessions—More Angel Chances Than Legit Shows—Foreign Villages Get Native Sons

## THE 'WE BOYS' CLUBS

Chicago, April 23. Fast talking lads and the boys with a load of smooth coin are finding Chicago a fertile field, with the angels flitting around with loose coin waiting to be picked up on propositions for the coming season's resumption of the World's Fair. It's the happy hunting ground for boys who have been wandering around looking for a meal ticket. Town is loaded with more scummy notions and plans the since the days of the rocket-to-the-moon excitement. Hotel lobbies are mobbed with white-vested promoters, whispering in prospective angels' ears about the ripe opportunities at the Fair this year. It's good brick time to the tune of an international exposition.

Promoters are touring the Loop with pockets jammed with figures on the gross receipts of the various concessions and villages at the Fair in 1933. They are pointing out the huge profits made by a number of the concessions last year. They point to the receipts of the Belgian Village, Streets of Paris, Ripley's Odditorium. Of course, they neglect to mention heavy losses sustained by many other similar undertakings.

But the chumps are still chumps and all believe that they would really be the worst of worst. And they figure that a World's Fair is the best entry into the merry-ground known as show biz.

Building blocks Contractors are aces for the promotion guys, because they're the ones with the ready means to put up one of the concessions or villages. Most of the buildings and villages last year and this year are the money deposited by a contractor sold on the idea he ought to be the leading World's Fair impresario. Promoter gets to a heavy contractor and shows how he can build a village or concession with his own money and make millions on a cost-plus basis.

Cost-plus make works something like this: Promoter gets a contractor to build a village, which costs on the average, about \$100,000. Promoter is putting in nothing but his brilliant ideas and his sure-fire show biz touch. Contractor is to get his coin back on the ratio of 10%-10%-10% basis, which if the gross goes high enough, will pay the contractor off and give him a chance to make profits. Many of them didn't last year, and with the promoter's scolding, as soon as the concession proved a dud, left the contractor in show biz all by himself.

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## Small Shows Rushing Into Ohio To Beat Rail Tricks to Money

### Barnes Coast 75G Take Biggest Since '29 Gross

Los Angeles, April 23. First three weeks of Al G. Barnes circus season has the coast outfit about 30% ahead of last year on combined gross.

California stands will be wound up early this week, with circus then heading into northern California, en route to the Canadian.

Eleven-day stand in Los Angeles proper grossed better than \$75,000, which is biggest take since 1929.

### TENN. FAIR TO CONTINUE

Lebanon, Tenn., April 23. A charter has been granted to the Wilson County Fair, incorporated with A. W. McCartney, M. McCartney, and Rob Roy as incorporators.

The capital stock authorized is \$10,000 to be issued in \$10.00 shares. The properties of the old Wilson County Fair Association were recently sold to satisfy two mortgages. McCartney, secretary of the old fair association, bought the property for \$4,550.

averaging, estimated at \$10 a square foot. And with the actual building costs estimated, at from 15c-22c per cubic foot.

Other than concession-building the promoters are also working a "straight club" idea, an outgrowth of last year's private-dine and drink clubs within the Fair grounds. To those on the inside the scheme is known as the "we-boys," because that's the way the sales line-to-a sucker begins. "we boys are organizing a little exclusive club for the really smart and high class people!"

Club plan is a simple. Get a number of people to pay say \$35 or \$50 in exchange for a neat white or pink or purple card which in fancy type certifies that the holder is a member in good standing of the Cat's Pajamas or the Who-Is or whatever tag the promoter's imagination brings to light.

It wouldn't be fair at this time to name those who will be legitimate and those which won't mean to be a member in good standing of the Cat's Pajamas or the Who-Is or whatever tag the promoter's imagination brings to light. But this year the promoters see in that club idea a neat piece of soft coin. They can see easy money when they figure say, 500 members at \$50 apiece with a couple of chairs. And where drinks are sold for neat profits, particularly since the promoter will have the exclusive on the drink and dine privileges.

There are about 16 clubs now being organized and how many are fated to give their members macaroni-for-their-steep-joining-fees can not yet be said. However, they are all angling hard and fast for members and holding out the same old bait. Many of the promoters are sending the lead sheep of the town, such as the big politicians and business men, complimentary membership cards and ask these big shots to send letters of acknowledgment of receipt. With that return letter for a flash the promoters are able to crash at cost any die-hard.

Canton, O., April 23. Motorized shows have started a mad rush for Ohio industrial centers, where employment is at its best peak since boom war days.

least half motor shows are heading for eastern Ohio, after starting their season below the Mason-Dixon and by the mi May state will be infested with the smaller tent on playing the heavily populated fore the railroad shows get into the territory.

Barnett ros, a motorized show, so far has the jump on all opposition, for it invades the upper Ohio valley next week, croc river after a speedy exit from the south where it opened this week, to pick up Steubenville April 28, with East Liverpool the Monday, April 30, stand. The pottery city ceramic plants are enjoying a record production boom, with practically no unemployed men and women at this time.

The show hops immediately into the interior of the state, having contracted Canton for Tuesday, May 1, the earliest date a tented attraction has played this territory in many years. Wooster, O., follows Canton. Advance is moving fast and a brigade is jumping out ahead to protect choice billing spots before the advance billing feet gets in. Barnett played Ohio several weeks last season to excellent patronage.

Charles Sparks is hopping his Downie Bros. show into the upper Ohio valley rapidly and is making Holiday's Cove, across the river from Steubenville on the West Virginia side, next week, close on the heels of the Barnett show in this territory. Sparks is expected to pick up much Ohio territory in May, since the show is well known in the Buckeye state. He will make several of his regular stands early in May.

Railroad shows seldom get into Ohio much before the latter part of May or early in June.

### RB-B-B JULY 4 DATE

Bradford, Pa., April 23. Through the efforts of the local Shrine Club, the Ringling Barnum & Bailey show will make its first pitch in this town July 4 as part of a big celebration. Zem-Zem Temple, of Erie, will hold a midsummer ceremonial session on that date, with a dozen other Temples assisting. Figured the huge crowds drawn by the Shrine event will be on the loose during the secret ceremonial and will give the circus an extra big crowd.

### MILLER SHOW READY

Castle Hill, Ia., April 23. Miller rodeo is due to start its season in Minneapolis April 30. Clyde S. Miller putting on finishing touches to the outfit with a carload of Texas longhorns to supplement the present stock.

### NOT SUPERSTITION

Akron, O., April 23. C. A. Sarchet, for several years manager of Summit "Beach" park here, has leased Brady Lake park, near Ravenna, for the 1934 season. Will open May 13.

### CIRCUS ROUTES

Week of April 23  
Al G. Barnes  
Riverside, Cal.; 23; Fresno, 24; Modesto, 25; Santa Cruz, 26; Watsonville, 27.  
Ringling Bros.-B. & B.  
New York, 23-29.

# SUPER ENTERTAINMENT!

# DAVE APOLLON

## A PROVEN

# BOX OFFICE

## ATTRACTION

THE QUICKEST REPEAT ENGAGEMENT IN  
THE HISTORY OF AMERICAN THEATRE BOOKING

During Holy Week (March 24) Dave Apollon  
and his "Continental Revue" were at the Majestic  
Theatre in San Antonio and Broke All Existing  
House Records!

AND THEN REBOOKED  
IN THE SAME THEATRE  
SAME CITY, APRIL 4

EXACTLY ONE WEEK LATER

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Appearing in His Own

## "CONTINENTAL REVUE"

The Greatest Aggregation of Talent Ever Assembled

DANZI GOODELL  
DUFFIN and DRAPER  
BOB RIPA

NORA WILLIAMS  
HAROLD ALOMA  
JEAN, RUTH and GAIL

EIGHT DANCING DEBUTANTES  
APOLLON'S CELEBRATED NBC STRING ORCHESTRA

Just Concluded Tremendous Week's Business

At Rialto, Louisville

This Week (April 20) Loew's, Indianapolis

Many Thanks to LOUIS LIPSTONE and FRED EVANS  
for Their Fine Co-operation.

Exclusive Management

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THE PRESS-SCIMITAR, MEMPHIS, TENN.  
**Apollon's Revue Is Best  
Stage Show of Year**

**Orpheum Act Is Sensational Hit**

By Jack Bryan

"Bigger and better superlatives are needed  
to do justice to Dave Apollon's 'Continental  
Revue' on the Orpheum stage this week. If  
Memphis has ever had a more beautiful high-  
class or richly-entertaining stage attraction, it  
has never been brought to my notice."

THE DALLAS DISPATCH  
**Apollon's Revue Belongs  
on Broadway**

"If there's a better musical revue on the road  
than the one Dave Apollon brought to the  
Majestic Theatre Saturday, it ought to pack  
up and go right straight to Broadway. We saw  
a flock of musical shows in New York last  
month, including the 'Follies', and say right  
here that Apollon's revue is fast, as colorful  
and as varied as anything we cast our eyes  
upon up there."  
"The Majestic was jammed to the doors.  
The foyer was so crowded goers had to be  
closed to prevent the line outside from shoving  
its way in. And the audience was so enthused  
the final curtain went down 16 minutes after  
schedule. Each individual artist (and there  
are plenty of them who could headline after  
road show) was given what amounted to an  
ovation."  
"Apollon, dancer, singer and comedian of  
merit, is master of ceremonies and handles his  
show artfully. He came in for much applause."  
L. M. B.

TIMES-HERALD, DALLAS, TEXAS  
**REVUE IS BEST  
OF THE SEASON**

"This reviewer has seen and touted so many  
good stage shows at the Majestic in the last  
few weeks that it is with hesitancy that Dave  
Apollon's 'Continental Revue' is described as  
'the best of them all.' We're afraid you won't  
believe it."  
"And if Dallas doesn't like the current show  
R. J. O'Donnell, John Corwin Smith and Paul  
Short might as well save the money being used  
to conduct their costly experiment on 'flesh  
shows'—for Dallas will have demonstrated they  
can't be pleased."  
"Saturday's audience raised the roof."  
Jimmy Lovell.

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