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152 PAGES

LEADING FILM NAMES OF '34

Drinking-Gambling Hollywood Extras Face Booting From Films

Hollywood, Dec. 31.

Drinking, gambling—and other tomfoolery by extras drawing day pay at studios is out henceforth, according to edict of the Central Casting Corporation, which routes the jobs for Hollywood's thousands of non-acting actors and actresses. Formal notice posted on bulletin boards of all studios that are members of the Hays organization, buried at the hordes like a tear gas bomb, indicating that offenses have become so rampant among this class of workers that only drastic threats can take care of the situation.

Mobsters, it seems, have been getting drunk, playing bridge and pinocchio to excess, shooting crap and indulging in divers other breaches of discipline, such as leaving the set without permission.

Central Casting, which has evolved more rules and regulations since Campbell MacCulloch took charge than a field has mice, appears determined to employ the strong element into being refined; at least, while on the set. According to the notice sent out, following penalties will ensue for violators:

First instance of getting drunk or gambling during work period will (Continued on page 132)

500 DANCERS AT WARNERS

Hollywood, Dec. 31.

With three current productions incorporating dance numbers, Warners has total of 500 hoofers on the payroll rehearsing this week.

Special production number for 'Goldiggers of 1935' is using 176 boys and girls, with Busby Berkeley directing. Madame Nijinska is rehearsing 150 stepsisters for numbers in 'Midsummer Night's Dream,' while Bobby Connelly has 125 in rehearsal for numbers to be included in 'Go Into Your Dance.'

TEA-LEAF READERS NOW DOPING COCKTAIL CUPS

Baltimore, Dec. 31.

With tea-rooms decidedly on the wane in these parts, those who formerly baited patronage by reading the tea leaves for the customers have hopped over to another closely approximating form of fortune telling.

They have joined forces with the loop cocktaileresses and hang around afternoons gazing in the crystal for the patrons—the crystal being the cocktail cups the spots have started using to stimulate the practice.

Confession

Lincoln, Dec. 31.

A tragedy was tersely spoken from a small town marquee last week. A film peddler had heard of the opening of a theatre in the town and drove in to sell some pix. When he arrived the theatre was shuttered and boarded with a large sign displayed:

"OPENED BY MISTAKE."

CANADIAN GOVT SPONSORING 2 ANTI-WAR PIX

Toronto, Dec. 31.

With the current interests in war and the anti-munitions attitude, the Canadian government is rushing two pictures through the cutting-room and applying sound effects. Both Govt. pix point out the folly of war, its herosisms and sacrifices, its tragic aftermath.

One will be distributed by Columbia; the other, sponsored by Premier Hepburn of Ontario, is not yet set on distribution. It will probably be in shape for release before the Federal film.

In view of this situation, Laurence Stallings' 'The World War' (Fox) has been refused Canadian war clips for insertion in this country. The two Canadian government pictures will be ready for release in February. 'Let Us Forget' (Col) is sponsored by the Canadian Legion; agies of the second is undetermined.

Task is to select, in both cases, from the thousands of feet filmed of Canadian forces' activities at home, England and France. Films, for years, have been gathering dust on the shelves of the Canadian government's Motion Picture Bureau. Some weeks ago, the Prime Minister and his Cabinet ministers had a view of the reels. Decision to assemble a feature followed.

Doc Off Sustaining

Dr. Allan Dafeo, who came to world-wide attention in connection with the Dionne quintuplets, may go commercial.

Liggett drug chain, which financed Dr. Dafeo's recent New York itinerary, is reported contemplating marketing obstetrical preparations for expectant mothers, endorsed by the doc. An ether commercial hookup may also be undertaken later on. Hearst also signed the doc for a series of baby articles.

By Arthur Ungar

Hollywood, Dec. 31.

The year of 1934 actually unveiled one boxoffice sensation, the top, Shirley Temple, who jumped to stardom and became a potent screen factor over night. Other players who had been unimportant in years gone by also leaped to the fore during the past 12 months, but on the whole for 1934, while star power could get them in on an opening it couldn't hold them if the picture was not there. This explains many films which would open well and then slip to ordinary grosses. However, the condition was an improvement over '33 when no star could draw if the picture was weak.

It is still a question of the merit of the picture. If good, great for the star. If poor, or just fair, it's merely another picture which helps no one in particular all the way down the line.

The past year further marked a number of stars who had hoped to the top during '33 as going the other way in 1934. Possibly not their fault in several instances but in most, especially in the case of some of the femmes, it was their own strategy which brought them down a peg or two, three or four.

Turning from the players, for a minute, to name the six best money directors and pictures of the year, the top directors were:

W. S. Van Dyke

Frank Capra

Norman Taurog

Lloyd Bacon

George Cukor

Victor Seltzer

And for the best gross pictures of the year, Coast studios acclaim the following as the six leaders:

'Little Women' (Radio)

'I'm No Angel' (Fox)

'Judge Priest' (Fox)

'Dinner at Eight' (M-G)

'It Happened One Night' (Col)

'The Bowery' (UA)

Particular data as to the reasons for these ratings will be found in later paragraphs.

Standouts

After you get by Shirley Temple, others who have also shone brightly during the period are Will (Continued on page 36)

PROSPERITY IS BACK, SAY THE WAITERS

Nite life being a luxury proposition basically, the catering staffs at any of the popular cafes and hotels only gauge economic conditions by one thing—the amount of the stake. With last night (New Year's eve) biz the best in four years, the tips to the reservation-takers was reported to be likewise in high percentage of improvement.

Rose Bowl's \$250,000

Hollywood, Dec. 31.

Seats for tomorrow's football game in the Rose Bowl between Alabama and Stanford are practically all gone, with a capacity of \$5,000.

At top of \$4.40, the take will be an even \$250,000.

Amateurs Treated as Sensitive Artists at Feenamint Tryouts

Bulb Dance

Baltimore, Dec. 31.

Latest evolution of the fan dance is current at the Club Variety, downtown nite spot. Billed 'Marcia,' the human battery, in an electric-bulb dance, Nude but for three tiny bulbs.

The room is blacked out during the routine.

Radio's tender heart, its yen to be fair and square, its longing for the good-will of even the most misguided of God's children, warmed the Columbia Radio Playhouse Saturday, Dec. 23, where the preliminary try-outs for National Amateur Night, sponsored by Feenamint, were being courteously conducted. Amateurs beyond a doubt filled the orchestra floor, awaiting their turn in the steady two-and-a-half-hour procession to the platform mike. Ray Perkins, the program's m.c., replaced, when exhausted, by Arnold Johnson, the program's orchestral conductor, drew the aspirants' application cards at random from a wastebasket.

Much too gently to use the hook to cut short the bleatings of farmyard howl imitators, Irish falsetto tenors, sopranos timidly searching for high C, and harmony trios grimly murmuring plink-plunk, the judges sat safe in the thick glass screened control room. (Continued on page 150)

'DOLL-UP' GAG BURNS PARIS CRITICS

Paris, Dec. 31.

Paris theatrical critics have declared satirical independence.

Managers want them to come to first nights in white ties and tails, or at least in dinner jackets. Critics reply that they go to shows to work, not to display themselves, and they'll come in business suits if they feel like it.

Row was started by evening dress request enclosed with critics' tickets to opening of French version of Noel Coward's 'Private Lives,' by Robert Trebor, manager of Theatre Michel. Trebor figured that for an English place he ought to have as many shirtfronts as he would get in London. Edmond See, president of critics' association, replied in an open letter recommending that reviewers attend theatres dressed any way they pleased.

Max Maurey, president of managers' association, countered with expression of hope that newsmen would help to make French theatre a 'decently dressed place,' and Trebor wrote squawking against a reporter who recently went to opening in sports clothes.

UNUSED THEATRE

Finest House in Road Show Not Available for South Shows

San Antonio, Dec. 31.

The most beautifully appointed and equipped legit house in the southwest goes unused because it would become taxable if the local Shrine temple booked a profit-making show.

Shrine temple, built at a seven-figure expense, has been open several years. It has an auditorium rating in appearance and equipment with any theatre here, but houses only benefits and shrine activities. Building, just off the main stem, is tax free as long as the commercial theatre is kept out.

Revival of Leisurely B'way Feed-Bagging Has Showmen Guessing

Show biz history is being made on Broadway in a manner which has showmen very much concerned. The revival of leisurely eating spells bonanza for restaurant interests and prophesies possible detriment to the living theatres.

The cinema alone figures to benefit as the new cabaret-theatres and large restaurants, with their time-killing schedules, are deliberately designed to keep the diners on the premises past the regular curtain hour. Only at the 2:30-10 p.m. break, which is average, can the picture houses get some of that patronage that has been brought downtown to Times Square.

In the past week the sensational start-of-the-new-French-cabaret 'Folies Bergeres' revue (1,400 seats), the 1,200 capacity of the Flying Trapeze restaurant on West 67th street, and the debut of the Congress cabaret with Polly Moran, Fifi Dorsay and Eddie Lowry heading the show—premiering Tuesday, Thursday and Friday last week—gave theatre people much to wonder about.

'Folies Bergeres' opening night grossed \$8,000, sold to \$2,000 the second night (Wednesday) and tilted to \$5,000 the third night.

White House Favorites

Chaney and Fox will dance the 'Blue Danube' and 'Merry Widow' waltzes at the White House New Year's Party.

It's a fourth time in the Executive Mansion for the dance team. Only pair ever so honored.

U. Grabs Martha Eggerth; Kiepara Goes Paramount

Paris, Dec. 22. Signing of Jan Kiepara, Polish tenor, and Martha Eggerth, soprano, for Hollywood—former by Paramount and latter by Universal—ends a struggle lasting months to get the two continental stars to the United States. Couple is secretly married, fact generally unknown in the trade.

Metro was interested in both, but hemmed and hawed so long, trying to beat down the prices the artists wanted, that it lost out in both cases. The Blumenthal, after getting a home office okay, signed Kiepara for Par following a few days of negotiations on a two-year contract. Figure is said to be \$110,000. Tenor will go to the United States in May, after he has finished a film here.

Soprano's deal with U is reported to be for three films at something like \$40,000 each.

This cleans up the Continental singers, which Hollywood is hot after. There are others here, but nobody seems to care. Apparently the scouts haven't yet thought of Sid Rayner, American tenor of the Opéra Comique, who has a grand voice and a physique which might warrant a screen test. He hasn't been in films yet, on either side.

LUCIEN HUBBARD EAST TO O.O. 'EAGLE GUY'

Hollywood, Dec. 31. Metro is interested in buying screen rights to both 'Gold Eagle Guy' and 'Merrily We Roll Along,' current New York legit shows. Lucien Hubbard, few east to call the shows and report a yes or no on filming possibilities.

Report is that 'Guy' screen rights are being held at \$100,000.

Fred Keating on Upbeat

Hollywood, Dec. 31. During the past few days Columbia has sheared five players from its contract list. They are Fred Keating, Sheila Manners, Lucille Ball, Charles Sabin and Virginia Pine.

Radio grabbed Keating on the bounce for one of the leads in 'Four Stars to Love,' and Metro is talking a player with him. He has a grand S. V. Dan Dine Philo Vance stories. If the deal falls it will be he and not Paul Lukas to do 'Casino Murder Case,' first of the trio to go into work.

Claude Rains with Guild While U Mulls Contract

Hollywood, Dec. 31. Claude Rains, having completed his current contract with Universal upon conclusion of 'The Mystery of Edwin Drood,' has gone to New York to report to the Theatre Guild for a play. Player will remain east pending outcome of present negotiations with U for a new contract, based on studio's high regard for his work both in 'Man Who Reclaimed His Head,' and 'Drood.'

Rains had intended to drive east, but was prevented by an injured ankle sustained when he jumped from a plane—during the final scene in 'Drood.'

Fred Stone at Par

Hollywood, Dec. 31. Fred Stone has a term contract from Paramount and is due here next week from Florida for 'If You Hunt With Old Don.'

Script written by Irvin S. Cobb.

McCarey in N. Y.

Hollywood, Dec. 31. Ray McCarey due in New York today (Mon.) on an assignment to direct two sports shorts for Metro, starting immediately.

His first job is a hockey subject, to be made in Madison Sq. Garden, second will be about ice yachting at Lake Placid.

McCarey completed direction of the Monogram feature, 'Mystery Man,' Monday and hopped the Chief Wed. night.

How Come?

Hollywood, Dec. 31. Before Paul Muni left for New York by boat, Warner refused to show him a print of his latest picture, 'Border Town,' claiming a preview was necessary before he could see it.

Second night out on the boat feature shown was 'Border Town.'

Marxes Telling Film Script's Gags On Stage Pre-Prod.

Hollywood, Dec. 31. Off talked of, but never tried, Marx Bros. are now having the script for their Metro picture rewritten into a 40-minute presentation, which they will roadshow in Coast picture houses for four weeks in order to get the laugh merits of the yarn for the screen. Idea is the new, but actually has never been tried before. Experiment will cost around \$200, but both the brothers and Metro feel that the money will be well spent.

James K. McGuinness, Harry Ruby and Bert Kalmar, who wrote the yarn, are doing the stage adaptation and will travel with the troupe, making continual changes in order to get the best out of each situation and gag.

When they return to the studio, script will be shaped up to get the benefit of the stage showings. Marx trio and the writers also feel that this will be a good way to time the gags, always a tough guess in a Marx picture.

Show will play a week of one night break-ins, then San Francisco, Portland and back to Los Angeles. Plan is to open the latter part of January.

MAURICE PIVAR UP AS PRODUCER AT U

Hollywood, Dec. 31. Maurice Pivar, after serving 20 years with Universal, has been made an associate producer by Carl Laemmle. Pivar has been editorial head of the studio for the past two years.

First assignment not set, but will probably be a mystery yarn under consideration by the studio.

200 on Snow Location

Hollywood, Dec. 31. 20th Century's 'Call of the Wild' company left here this morning on a special 11-car train for the Mount Baker, Washington, location. About 200 people are making the trip, with the location scheduled to last four weeks.

In the past week, 16 cars of equipment have gone north for the construction of the Alaskan village.

Col's Houdini Pic

Hollywood, Dec. 31. Columbia is going to do a picture with the late Houdini as the central figure.

Fred Keating, formerly a magician himself, will impersonate the prestigitator.

Lloyd's Story Option

Hollywood, Dec. 31. Harold Lloyd has purchased a three months' option on 'Play Boy,' magazine serial by Richard Connell. Connell is now at the studio doing additional work on the yarn.

TERESA HELBURN RETURNS

Hollywood, Dec. 31. Theresa Helburn, who left the production staff at Columbia to return to the Theatre Guild, comes back to the studio during the coming week.

She will continue in her capacity as associate producer.

Inez Courtney in 'Dames'

Hollywood, Dec. 31. Liberty pups 'Dizzy Dames' into production Jan. 4, with William Rich directing.

Cast to date has Marjorie Rambeau, Inez Courtney, Kitty Kelly and Bertton Churchill.



WILL MAHONEY

The Evening Dispatch, London, Eng.: "The liberal praise from southern newspapers quoted on the publicity matter concerning Mahoney naturally made one wonder. He is a delightful little man who resorts to nothing in the way of make-up and props other than a bowler hat and an outsize xylophone upon which he plays a few stinging blue sticks to his shoes and tap dancing upon the instrument."

Directing

WM. MORRIS AGENCY
Mayfair Theatre Bldg.
New York City

Temple Dolls and Rogers Guns Top Xmas Toy Sales

Chicago, Dec. 31. Toys sold to record highs during the recent Christmas splurge, shooting to 35% above last year's top gross.

Pictures and newspaper cartoons accounted for the two leading kid items, while business and science took care of the runners-up. Leading in the midwest was the Shirley Temple doll, which sold out completely in this territory. Within two days of Christmas it was impossible to buy a Temple toy. The price range ran from \$1.98 to \$8.

Runner-up to the Temple doll in the midwest was the Buck Rogers disintegrating gun and the Buck Rogers space ship. Buck Rogers is a newspaper cartoon strip character.

In the east this situation was reversed, with the Rogers toys getting first place and the Temple dolls second. Both in the east and midwest the third and fourth places were topped by a toy microscope set and toy typewriter.

Killing a Program

Probably the most flagrant case of bad judgment ever launched over the air by gossip chatter was unfurled by Lovella Parsons last Friday night (28). Incident happened during the 'Hollywood Hotel' (commercial) broadcast with Parsons spotted in the middle of the program for her film colony items.

In her zeal to be the first on the air with the death of Lowell Sherman, Miss Parsons either ignored, or never thought, what such an announcement might do to the remainder of the program. It did plenty—the pall which fell over the witnessing audience at the Coast studio having a similar effect on the air and killing the rest of the broadcast.

Dick Powell followed the death dispatch with a fast song about dear old Mississippi. Immediate contrast was such that the situation reflected as that of a circus enterprise, but deplorable taste on the part of the program.

It's hardly second guessing to point out that if Miss Parsons felt she had to get the news of Sherman's demise on the air she could have asked to be called back to the mike at the finish of the broadcast, this procedure seeming obvious at the time.

The unfortunate incident will undoubtedly serve as a guide to other air chatters.

Two Other Pix?

Toronto, Dec. 31. The Canadian Legion of Decency steps forward to announce that 'Great Expectations' (U) is a grade A picture featuring Jack Pickford, Louise Huff and Grace Barton.

In the cast of 'Great Expectations' are Henry Hull, Phillips Holmes, Jane Wyatt, Florence Reed, et al. None of the Canadian named principals appear in it.

U Thinks Bill Wyler Stalled Too Much on His Wife's Retakes

Hollywood, Dec. 31. Universal released William Wyler from his directorial contract, which had one picture to go. Studio expressed dissatisfaction at the length of time taken on his last picture, especially repeated shots of Margaret Sullivan, whom he married on its completion.

Wyler headed for Europe with his wife, who is not due on the lot for her next picture until May.

Studio had plenty of difficulty with the picture, while its producer, Henry Henington, was in the hospital. Wyler worked with Preston Sturges, who was writing daily while Wyler was shooting additional scenes from the cuff. Three weeks before the picture was done studio took Sturges off the payroll, at a saving of \$4500. Claimed he was giving nothing to the picture.

Sturges, however, has a contract to direct one picture, with no assignment in sight at present.

Also relieved by Universal was Howard Hawks, who had worked weeks on an original story without the material jelling, drawing \$72,000. Hawks was also relieved of the obligation to direct 'Sutter's Gold.'

PAR LIFTS STANDING AND JOE MORRISON

Hollywood, Dec. 31. Joe Morrison and Sir Guy Standing get options lifted on their contracts with Paramount.

Standing is currently working in 'Car 99' while Morrison has a featured spot in the Burns & Allen feature, 'Win or Lose.'

Buys His Way

Allan Jones, Shubert musical comedy juve, left for the Coast and a new term last Friday (28).

Jones is said to have paid the Shuberts plenty for release from his stage contract.

Lester Matthews Set

Hollywood, Dec. 31. Arriving in New York on the Dutch liner Dintleyck, Lester Matthews, English actor, is due at Universal on Jan. 18 to begin a term contract as leading man.

Matthews was signed via cable by Carl Laemmle, Jr., after U exec had seen a screen test shipped from London.

Femme Kid Heavy

Fox has placed Jane Withers, 8, under an optional seven-year contract following release of 'Bright Eyes,' in which she played a kid heavy—a sort of female Jackie Searle.

Those Busy Burkhardts

Hollywood, Dec. 31. Monogram has bought from Richard Burkhardt, of Fox studio publicity, the novel 'Dancing Feet' which Burkhardt wrote with his wife.

This is the fifth sale by the couple in three weeks, Burton King having taken four, with options on four more.

Marjorie Gatenon Returns

Hollywood, Dec. 31. Marjorie Gatenon, who left here in September for New York to settle the estate of her mother, returned Saturday (28).

She goes into the Mae West picture, 'Now I'm a Lady,' in second femme spot.

Davies Re-Make On 'Li Old N.Y.' As WB Starter?

Hollywood, Dec. 31. Without a script ready for Marion Davies at Warners, Jack and Harry Warner have been conferring with Miss Davies and W. R. Hearst both at San Simeon and here, trying to figure a remake of one of Cosmopolitan's earlier pictures.

Hearst wants the first to be a costume picture and favors 'Little Old New York' made in 1923 and distributed by Samuel Goldwyn. Expected that a decision will be made before Harry Warner leaves for New York next week.

No boulevards there are, and few lanes and by-ways, in Hollywood and its sister flicker centers, named for screen celebs.

One exception, recently come to light, is Davies Drive, nominated for Marion Davies by the city fathers of Los Angeles in an ordinance more than a year ago. Two other streets, Linda Drive and Claire Drive, were combined to give Miss Davies her perpetuation in pavement and corner posts.

Dunne-Boles-Winner Slated for 'Show Boat'

Hollywood, Dec. 31. Universal is dickerwork with Fox to borrow John Boles to play with Irene Dunne in the revival of the Oscar Hammerstein play, 'Show Boat,' slated for early production. Adaptation is being rushed by Zoe Akins.

Charles Winninger, the original Captain Dan in the Ziegfeld production and Captain Henry on the Maxwell House tour, is currently in a New York play, but is available at any time for making orders.

U turned down three major studio offers in six figures for 'Show Boat.'

Lowell Sherman's Last

Hollywood, Dec. 31. Filming on 'Becky Sharp,' on which the late Lowell Sherman was working at the time of his death, will not be resumed until the end of next week. Studio, within two hours of the death, was interviewing various directors for the assignment.

Irving Pichel may complete the filming, which has at least six weeks to go.

Lowell Sherman's death may cause the withdrawal of Sir Cedric Hardwicke from the cast of Ploinee's 'Becky Sharp,' if securing another director necessitates any setback in production.

Hardwicke was brought here for the picture and is due back in England around Jan. 20, to start work on 'The Sign of the Cross' for British and Dominion; also, he goes into a play for Gilbert Miller.

VACUUM-SEALING

Boris Karloff in New 'Frankenstein' at Universal

Hollywood, Dec. 31. James Whale, who directed 'Frankenstein' for Universal, will cast Boris Karloff, star of that macabre production, in 'The Return of Frankenstein,' slated to start at U in January.

Karloff this time plays the Monster role in the chiller sequel, and will be encased in makeup which requires from six to seven hours to do. This will be the player's first for Universal since last April, when he appeared in 'The Black Cat.'

SAILINGS

Jan. 12 (World cruise) Moss Hart, Cole Porter (Franconia).
 Dec. 29 (New York to London) Betty Jane Cooper, Lathrop Bore, Diana Ward, eight girls (Paris).
 Dec. 29 (New York to Paris) Lorena Layton, Jacques Charles, Francis Sullivan, Bernadette, Jean-Jacques, Miggins, Betty Grant, Leon Garganoff, Douglas Fairbanks, 16 chorines (Herd France).

YEAR IN PICTURES

The Blue Eagle of the NRA, hatched and bred in 1934, spread its big wide wings during the year just ending. And when those wings began to flap they often raised a lot of dust, including problems which prior to the adoption of codium had either been dealt with at all or not in the same manner. So 1934 saw the New Deal placed to a test as an industry aid. The eagle was apotheosized, shot at and caressed in turn. It still has its supporters and its objectors.

From the first of the year, not long after pictures had adopted a code after months of wrangling, factors marking the movement toward a workable development of the New Deal's instrument of business protection and recovery. Independents bared their fangs in recalcitrant defiance of features of codium; the majors fought to control phases of its operation which at times became threatened; politics developed over such points as double billing and credits were aimed at the end of asking the resignation of Sol A. Rosenblatt, divisional amusement administrator.

Rosenblatt continues as administrator of the code, and codes, his power enhanced by his recent appointment as chairman of the NRA Compliance Board, a high post in the New Deal setup. Among the factors which marked the year, Rosenblatt's scalp were independent exhibitor organizations, notably Allied States and the Independent Theatre Owners Association. The I. T. O. A. sought to get a hand through the C. A. by getting a court ruling making it incumbent upon the C. A. to decide exhibitor complaints of its members, although the ITOA refused to sign the code. These moves have failed so far.

When Clarence Darrow and the NRA Recovery Board's legal counsel, Lowell Mason, found much in the picture code that they deemed lamentable, indie objectors flailed Rosenblatt anew and attempted to get Darrow to take up the cudgels in their fight. Darrow agreed, then as quickly backed out, and the indie campaign against the film code became no stronger than it had been. Today an estimated 2,000 exhibitors have not yet signed the code.

In April the NRA, in a desperate agitation, the NRA legalized dual billing, a victory for independent producer-distributors and exhibitors. This occurred in August, nearly one year after the industry voted to condemn. Earlier than that, in 1934, figures had revealed that 50% of the U. S. was dualing.

Grievance Board Delayed. In April the NRA designated the formation of 62 zoning and grievance boards, and shortly thereafter the extent of complaints to be adjudicated by the C. A. brought fears that Madison Square Garden would be necessary for hearings. Before the summer was over industry observers saw little chance for zoning clearance schedules, and later in the year in such places as New York and Los Angeles, exhibitors were preparing to go through another season without NRA zoning provisions. In September indies feared the bottom was dropping out of the industry, the absence of a national zoning schedule, and in November observations changed into genuine squawks over the delay.

Cost of the C. A. had not been as high as at first anticipated, when around \$300,000 a year was the estimate. For the first six months, according to the initial accounting by the C. A., the industry was necessary, 50% over the original estimate. In November it was computed by official figures to be costing more than this for both the month-end and the year-end. For films set up in more than 100 cities, fashion through grievance boards, their work, etc.

Two features of codium which were debated to the end of the year were the industry's view of the salary control and anti-raiding provisos of the NRA, decision being that the industry itself should regulate these. The relative merits of the NRA and teller out salary questionnaire and publicly announced high salaries of film and other industry executives. But it remained for M.P.T.O.A. exhibitor members to blame Hollywood for the agents' fight against the code in force. The agents, meanwhile, were going through tantrums over new 1935 regulations of the California State Labor Department, and plans for a new code, the stonier to control agency practices and contracts.

Improvement in business throughout the year reflects in a large measure the benefits of NRA, atu-

ments of the grossing graph determined by the '34-'35 season. The year toward the end of the year, in encouraging fashion, the month of September, showing a national increase in grosses over September, 1933, of around 15%. The five-day average for the year showed a nominal decrease in unemployment and more leisure time have been NRA features said to benefit the boxoffice.

So far, as bettered conditions at the boxoffice are concerned, other factors have been important in achieving results. Better product, notably since the new season opened, is probably the most important. Repeal of prohibition is conceded to be another. That arrived just before the past year began, when speculation was rife as to just what legal grog would mean at the ticket windows. Consensus of theatre operators' opinion is that repeal, if for no other reason, has assisted by serving as an instrument which helps draw people out of the home. In many cities there had been no downtown life for the past 13 years of the Great Misdeed, whereas repeal had the effect of immediately bringing life to hotels, restaurants and other places in the downtown areas where the larger theatres are located. Repeal also provided employment and increased manufacture in certain lines, besides greatly stirring the circulation of money; and, the operation of most showmen having the effect of liberating a public mind which had gotten used to denying itself amusements other than radio and bridge.

Church Scare. Biggest scare of the year was the church threat to the industry. This storm blew up over night, after smouldering a couple of years, and seriously threatened the industry, with blacklists appearing against undesirable pictures and pledges to "circulate" over the country among the laity to join the Legion of Decency. In Philadelphia the offensive of the Catholic Church took on a Stygian blackness when all picture theatres in the city were made subject to boycott, regardless of the film being exhibited. Out in Hollywood the producers finally became worried about the "circulation" of such much. Stories were scrapped or reshot, production plans were detoured, and vague doubt as to what would be the outcome held the studios in a grip.

The situation called for a creative action and it was here that the Motion Picture Producers & Distributors Ass'n began to organize producer-distributor thought, beyond the production and advertising morality codes already in existence.

The decision to straighten out from within was hastily reached as an expedient and a system set up under the leadership of the C. A. to undergo close inspection by the Production Code Administration of the M.P.P.D.A., with Joe Breen as the industry's own censor. No picture was to go out unless it had passed Breen on the Coast, and from him received a certificate of approval.

On the ground that the industry appeared sincere in its efforts to end this system, the ecclesiastical faction accepted it as such, but warned that a national film boycott would be attempted if the standard of morals on the screen were not met. The industry's own drive was the way the daily press went for it, despite the threat of censorship, giving it unlimited display space and quoting people who obviously were only taking on the drive for publicity purposes.

For the Hays' organization '34 was a trying year. Along with the coming of codium regulation, some of its powers were usurped, and it is not yet very clear just what will be the outcome so far as the Film Board of Trade are concerned because of the provisions for zoning-clearance setups under the C.A. The religious battle against the screen struck squarely at Hays, charging Hays had not kept faith, and from some quarters came cries for the resignation.

The resignation of Warners' Breen, long and costly fight against the code and the more recent decision favorable to William Fox in his Tri-Ergon patents case, were among major surprises of the last twelve months. Bitten all over the year, the suit of WB against Erpi will bring in settlement a final \$30,000 or \$50,000, it is estimated. It marked an outstanding victory for the Warner organiza-

By Roy Chatter

tion. Decision for Bill Fox may also enrich him unto millions, depending on its final outcome. The case is under review by the United States Supreme Court in Washington, D. C., and is expected about the middle of January. Meantime, all moves toward prosecution under the patents claims are in status quo.

Receiverships

Carried over from 1933 were numerous bankruptcies and receiverships, the result of the post-depression struggle which was too much, Paramount, RKO, Fox-West Coast, Saenger Theatres, Finkelstein & Ruben, the Roxy, N. Y., Fox-Metropolitan and Public Enterprises were major among these. The progress made during the past year in clearing up bankruptcies and receiverships has been magical to some extent, with the picture industry putting its house more quickly in order than many other businesses after being driven to the shelter of the Federal courts.

Public Enterprises, gigantic theatre operating domain of Paramount, was so speedily discharged from bankruptcy last spring that bankruptcy attorneys were quick to comment on it. It was reorganized to be followed much more recently by the reorganization plan for the Paramount Public company, second largest theatre operating company ever known and one of the most complicated. Just six weeks ago the Fox-West Coast chain threw off the mantle of bankruptcy and emerged as National Theatre on a liquidation of \$1,000,000, prepared to start a new year from scratch and by itself.

The N. Y. Roxy and RKO remain in receivership, a less serious form of Federal protection than bankruptcy. The receivership of RKO is seen by April 1, while the outlook for the Roxy is the brightest for the house since it was tossed into the hands of its bondholders.

Fox-Met String

Fox-Metropolitan is expected to be ready to emerge from its long receivership at any time now. A number of its bondholders were ready to accept a bid which had been put in for this eastern chain, but at the 11th hour it was called.

Bankers and Pictures

By SAM SHAIN

Those were halcyon days in 1928 and 1929. There were bankers who were anxious to regiment the film industry and picture slings were under control. By 1933 this banker attitude had undergone a radical change. Receiverships were in fashion that year. Some bankers were anxious to get away altogether from the film business, and others, only possibly on any pretext. Some did withdraw. Others have been compelled to stay on. Conditions wouldn't let them step out.

Thus in 1934 bankers played a relatively smaller part in the film industry than is imagined generally. It was in 1933 that Chase bank demonstrated its domination of Fox film. The move was brought up, the indisputable evidence that bankers were to play important roles in the future of Paramount, Paramount as well as RKO had gone into receivership early in 1933.

The public-opinion board has more bankers on it almost than any bank board. The past year has been a year of co-operation between bankers and showmen. Filmdom and the bankers stood side by side as partners in a gigantic reorganization movement.

And as reorganization drew to a close, bankers were compelled to decide whether to remain as bankers or become active in the operation of the newly reorganized firms or those firms about to be reorganized. Chase bank decided some time ago when that bank selected Sidney R. Kent to head Fox Film. Chase virtually served notice by the signing of Kent that show business is for showmen but not for bankers. The bank reaffirmed this viewpoint. Kent was given a new three-year contract as president of Fox Film. Keith-Albee-Orpheum, chief theatre subsid of RKO, is controlled via

off in favor of reorganization under the new bankruptcy laws, a change in the status which came in 1934, to have all companies in Federal distress.

Both Warners and Loew had evidenced interest in acquiring the Fox-Met houses, a development which brought forth another interesting situation for 1934. WB had first put in a bid and then Loew, excited over the threat of a strong third New York circuit, countered with a higher offer. Eventually the two combined their bids, the last at \$4,500,000 with certain understandings. One of these was that Loew would take all houses of the F-M chain east of the Hudson, thus not only protecting but strengthening its Greater New York foothold, while WB was to set all F-M properties west of that river. No one ever learned categorically why the combined Loew's-WB offer was pulled in, but just before this was done New York was closed a franchise with the Rinaldi & Frisch circuit, strong unit of the F&M chain, and all along supposedly Loew's chief interest in the F-M group.

RKO-Loew Tiff

Also about this time RKO was starting to worry over threatened dominance of the New York territory by Loew and so proceeded to acquire additional theatres, with around 20 indicated as the goal. Next indication of plans to fight Loew, after an unwritten agreement was made between RKO and Loew not to invade each other's territories except on okay, was in a deal with Warners which took half of that company's film program from Loew. The latter then began grabbing for this year's production pictures which RKO had been getting before. Loew snapped up Fox, Columbia and Universal films, and downtown men finally decided that this product and theatre situation was a bad one. Loew eventually gave up all Fox product and half of the U. and Columbia programs, while RKO then relinquished some of the 12 indie titles it had acquired in the New York market.

Throughout the rest of the country, except that protection and similar difficulties arose, there were no serious product tangles or anything of the kind. The New York market had been notable last year in that respect. This was unusual, since Metropolitan New York

had had no serious product trouble for years.

The new season was inaugurated auspiciously around Aug. 15, when all major distributors grouped the best product their mills had turned out and, unlike other seasons when certain pictures were held back for more "propitious" boxoffice weather, rushed them all out to help offset the church crusade. This followed closely on the heels of a disappointing summer with its disturbing religious films, the severe midwestern drought and a run of inferior pictures. It was a new season's push with the best the film manufacturers could provide, and the box-office responded. Exhibitors were happier and the public was coming back to the theatres.

Import Films


An important sidelight of '34 was the first genuine threat of the foreign film market in the U. S. In the decision of Gaumont-British to set up shop in this country, convinced that the pictures it was turning out in England merited such a move. Today this side of the big foam is becoming conscious of the ability of Britain to make marketable film for American audiences. London Films, with its 'Henry the VIII,' drew immediate attention and this picture supplied most of the interest in the import.

Production in the east was further encouraged but not seriously considered. Upton Sinclair, as Democratic candidate for Governor of California, was defeated and the picture market in general is no more. Up to this time Hollywood had continued to decry removal of production east because Hollywood's overhead was too big a fixed charge to warrant serious consideration of film making in general in or near New York. But had Sinclair been elected the case might have taken on new importance as to studio work, and Florida had definite hopes.

Coast Guilds


The Screen Actors Guild, headed by Eddie Cantor as president, may become the power over filmdom's artist realm which Equity sought to achieve in two unsuccessful Hollywood campaign attempts. The Guild recently applied to Equity for affiliation, and while Equity approves its plans, it is likely that a separate charter will be issued the picture artists' group, giving them complete autonomy. The Screen Writers' Guild, which declared war

(Continued on page 132)



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Hollywood, Dec. 31.
Stars will tolerate supervisors, producers or directors. They will argue over stories or scripts, battle over clothes and give in most of the time. But when it comes to cameramen—that's where the star will stand like Gibraltar. The favorite cranker must be on the picture doesn't start.

Several of the femme stars demand their own particular cameramen, even have it specified in studio contracts that certain cinematographers be assigned to their pictures. Others hold verbal agreements with the contracting studio that they have the right to select the man who is to photograph them.

Top stars seem to figure that the cameraman holds the key to the problem of keeping on top of the camera. And make no mistake, a regular cinematographer who intensely studies setups for both close and long shots, to protect the picture, gaining the lighting composition that plays down the star, is now fighting for.

Many times top ranking players, and in some instances directors, have refused to start pictures until the cameraman is available. In such a situation leaves nothing for a studio to do but pull the demanded photographer off another production or stall the picture until he is available.

Daniels and Garbo.
For instance, William Daniels has photographed Greta Garbo since her first picture at Metro nearly 10 years ago, and the Swedish girl will not go to work until Daniels is behind the lens. He has also photographed Norma Desmond in the past several years. Should both Garbo and Shearer happen to be in production at the same time, or their pictures overlap, Daniels goes with Garbo.

George Foley got a break to handle a Marlon Davies feature more than a year ago. Now she won't have another cameraman on her pictures. With the star moving from M-G to Warners it is likely that a loan-out deal for Foley will be arranged. Up to the coming of sound, John Arnold handled the Davies productions and was always behind the Metro lens.

Rolie Totheroh has been chief of the camera staff for Charles Chaplin since 1917 and was carried between pictures by the comedian up to about five years ago. Walter Landau has been chief of the camera staff since the comedian started his own production unit some 10 years ago.

Victor Milner, perhaps the dean of cinematographers in point of service now comes to Warners. He has the inside track as head cameraman on any picture Ernst Lubitsch directs. Pair split when the director went to Metro to make "My Wife's Widow." Milner is now up with DeMille on "Cleopatra" at Paramount, where he is under contract. Milner goes on the next DeMille picture and no one knows what will develop in the meantime. Ready to start his next for Paramount around the same time.

Until his sudden death some weeks ago, Henry Gerrard had first place in photographing at Metro. He had the inside track as head cameraman on any picture Ernst Lubitsch directs. Pair split when the director went to Metro to make "My Wife's Widow." Milner is now up with DeMille on "Cleopatra" at Paramount, where he is under contract. Milner goes on the next DeMille picture and no one knows what will develop in the meantime. Ready to start his next for Paramount around the same time.

Clark's 87 for Mix

Of the old-time star-cameramen teams Dan Clark probably holds a record in photographing at Metro. Tom Mix westerns between Fox and Universal. Charles Rosher was exclusive cameraman for Mary Pickford for a long time and Tony Gaudio was the first pick with Norma Talmadge was starring for Joe Schenck. The late Billy Bitzer was with D. W. Griffith for years and F.W. Marxley seemed to be the camera shadow for most of the long period of time. Joe August was tabbed as chief cinematographer for Bill Hart, cranking on most of his westerns. John Selts was attached to all of the Rex Ingram pictures for seven years, and then handled the camera for Corinne Griffith, who had a clause in her contract to that effect.

John Arnold, now head of the Metro camera department, photographed all of the Viola Dana features for the old Metro company and was also in charge of the camera crew on the King Vidor productions at Metro up to the year, and then handled the camera for Corinne Griffith, who had a clause in her contract to that effect.

10 Best Cameramen

William Daniels—Metro
George Foley—Metro
Ray June—Goldwyn
Charles Lang—Paramount
Victor Milner—Paramount
Karl Struss—Paramount
James Hugh Howe—Metro
Charles Rosher—20th Century
George Barnes—Warner
Arthur Miller—Fox

James Brown, Jr., has been photographer on all of the Larry Darmour pictures for several years—and doubles in brass as unit production manager. Frank Good photographed all but two of the Jackie Coogan features produced by Sol Lesser and is now back with the latter as head cameraman.

Len Powers, who was with Hal Roach for around 12 years, photographed practically all of the Warren Doane shorts for Universal up to a few months ago.

Clyde DeVinna was the camera globe-trotting companion with W. S. Van Dyke when the latter made pictures for Metro in the South Seas, Africa, and the Arctic. DeVinna is a close riding back with Van Dyke when, and if, the latter takes any other expeditionary jaunts.

Ray Rennahan is rated the outstanding color photographer in the business today. He has been with Technicolor for years, was an expert in color before the process and is now tops in shooting the new three way development.

Leon Shamroy, under personal contract to B. P. Schulberg, has been doing all of the Sylvia Sydney productions for the past two years. He is also the camera man-up with James Whale, at Universal, to shoot his pictures exclusively about a year ago. George Barnes, under Warner contract,

Second Ten

Tony Gaudio—Warner
Bert Glennon—Metro
Olivier Marsh—Metro
John Selts—Fox
James Van Trees—Warner
Leo Tovar—Paramount
Pavellari Marley—20th Century
George Schneiderman—Fox
Joe Walker—Columbia
Sol Polito—Warner

naturally draws the camera assignment on all pictures where his wife, Joan Blondell, holds a featured spot. And you can imagine if Barnes doesn't help make his bride look okay.

Salaries.
There has been a general increase in salaries to first grade cameramen during the past year. Top weekly paychecks are now about \$650 to \$680, either on contract or on a free lance basis. Despite there are about 130 first cameramen listed for production on the Coast, studios occasionally find it hard to select grade A men for available jobs when a production peak exists. Undoubtedly there are a number of capable first men who would click if given a chance on a major lot, but they are generally passed up because camera department heads, producers, directors or players refuse to take chances with them.

As a whole, the Metro and Paramount camera departments are deemed to have the best rounded out camera crews from firsts down through second, assistants and third men. It is worth pointing out that these are the only two studios which have experienced cameramen as heads of their respective camera departments.

John Arnold, at Metro, is a pioneer cameraman having starting in the business prior to 1910. Virgil Miller, at Par, was a first man for many years and the background of practical experience is in shiable to companies when camera organizations are being maintained at top efficiency. Outstanding first men are naturally valuable on a camera department roster, but they must

Top Specialists

Extensors—Clyde DeVinna,
Joe Valentini, M-G.
Aerials—photography—Elmer Dyer, WB.

Process and trick work—Fred Jackman, WB; Forest Edward, Par; Vern Walker, Radio.

depend on their crews to a great extent to get the desired results.

Few From Europe

Only three European cameramen have come over here to make the grade during the past eight years—Karl Freund (now directing for Universal), Theodore Sparkuhl, and Rudy Maté. In comparison, American cinematographers have gone to Europe to become outstanding. Glenn McWilliams is with Gaumont—British—chief cinematographer and those on the other side doing well are Charles Van Enger, Phil Tannura, Lloyd Knechtel, Omond Borrodale and Harry Stradling. Charles Rosher and Charles Stumar both made a number of pictures for Ufa in Germany a few years ago. When Stumar returned from abroad he stated that cameramen over there were advertised on theatre marquees above the director of the picture.

Watching Von Sternberg.
The cameramen out here are keenly watching the progress of Josef von Sternberg in acting as both director and head cameraman on Marlene Dietrich's "Morocco," at Paramount. Von Sternberg has always been noted for his lighting and camera angles, and assumed charge of the camera crew on this picture when he was unsuccessful in moving up a favorite assistant too fast. When the cameramen's organization refused to allow the man to handle a first job without more experience, the director decided to take over the responsibility. The outcome holds the cameramen in that on all previous pictures on the Paramount lot Von Sternberg has had an ace photographer assigned to him.

The accompanying lists of best cameramen is VARIETY's selection based on 34 performances and executive studio opinions.

RKO-Rockefeller Jam Over Fox's Bright Eyes' Pic

Fox Film and the Rockefeller interests have turned deaf ears to any purported alibi in the worst clearance jam any theatre district has ever gotten into. RKO has been asked to make this picture in cash. The price is stated to be around \$15,000. Last accounts have RKO agreed to make this payment to Fox Film and the Rockefeller interests in Radio City.

In the size of damages involved and general importance to the trade the situation has to proceed on.

Relations have been strained considerably in consequence of the clearance rumpus with the Rockefeller people who run Radio City and Fox Film. Additionally, the picture is involved in the clearance jam are mostly Keith-Albee-Orpheum theatres.

For the Rockefeller people the hurt seems doubly aggravated inasmuch as RKO is officially advisor on operation at the Music Hall, and for which RKO is paid a weekly stipend. The \$15,000 indemnity would just about cover half the possible annual fees which RKO may get from the Music Hall in this advisory capacity.

Rockefeller previously on RKO's request to serve as a referee in the clearance requirements on "Bright Eyes" so that RKO could get the benefit of a New Year's opening on the picture in the RKO neighbors.

The Rockefeller people sent cameramen around to the RKO neighbors, thus clatching all the situations involved on a photographic record. Only the Palace on Broadway was the exception, according to accounts. The Palace is a couple of blocks away from Radio City.

A similar violation was perpetrated by RKO against the Music Hall in the New York territory on "The Divorcee" some weeks ago, according to accounts. Therefore the Rockefeller people prepared themselves for any repetition of alleged violation of clearance.

These things make the Rockefeller people considered the breach sufficiently serious to call a special board meeting of the Radio City theatre company board to consider the matter. Then there was RKO's tap for an explanation as to



ERNO RAPEE

Director of Music
Radio City Music Hall

GREETINGS

WHAT TO DO WITH CZECH ECSTASY?

Washington, Dec. 31.

Government morals experts are mulling question of admission of the Czecho-Slovakian pic, "Ecstasy."

Following special screening of this silent film Saturday afternoon (29) at Loew's Fox has Treasury officials, attorneys, special morals advisers and others went into secret huddles to decide whether film, which stars Madame Fritz Mandel, wife of Austria's leading munitions maker, will corrupt American morals. No decision had been made when Treasury knocked off today (Monday) for holiday.

Pic has been in New York customs, as Manhattan agents declined to take responsibility and passed buck to Washington higher-ups who likewise were reluctant to take definite stand.

No Treasury officials would discuss subject further than admit secret screening Saturday and say that no decision had been reached. "Film tells of boy and girl lost in woods and forced to spend night in a cabin. They also lose their clothes. It was displayed at Mussolini's International Motion Picture Exhibition at Venice last summer, and a print has also been privately screened on the Coast for studio bunch. Also reported that Mandel had pressure brought to stop film abroad and has bought it off in some spots.

Joan Blondell Back

Hollywood, Dec. 31.

Joan Blondell's first picture since she retired to have her baby will be "Traveling Saleslady," with William Garvan playing opposite, at Warner. Start is set for Jan. 7.

Ray Enright, directs, and Sam Bischoff produces.

how 24 RKO houses could trailerize simultaneously in alleged violation of clearance rights of the Music Hall without the home office knowing about it.

Charles McDonald is the N. Y. division manager of the RKO theatre.

On Friday (28) the KAO board and the B. F. Keith board held meetings, but whether this matter came up for discussion is not known. Malcolm Kinsburg, chief Motion representative in RKO and vice-chairman of the board, attended the meeting, which was chaired by Herbert Bayard Swope.

The Fox Film grievance on the matter is that by such advance trailerizing the potential exploitation value, as well as the potential holdover possibility for "Bright Eyes" picture, was damaged and eliminated. The picture, according to accounts, finished for around \$85,000, very good gross which might have been enhanced perhaps, it is charged.

The \$15,000 indemnity, it is expected, will be divided between Fox Film and the Rockefeller interests.

SHOW BIZ WILL BE ON GRILL IN CONGRESS

Washington, Dec. 31.
Opening of 74th Congress next Thursday (3) is expected to be the 'go' sign for film enemies and reformers.

While members antagonistic to picture industry so far are sitting tight and saying next to nothing, signs indicate that before legislators quit for the summer they will have put both the code and the industry on the grille and possibly have doubled again in the censorship and block booking situations.

Blowoff seems most probably when President Roosevelt calls for new Recovery legislation and committees of both houses start to work on measure to supplant the temporary N.R.A. which goes out of existence in June.

Report that Senator Nye of North Dakota is whetting his scalping knife again and getting set for another foray at Division Administrator Sol A. Rosenblatt and the major movie men. Nye's statement today that, "So far I have not made up my mind." North Dakotan is currently pretty well tied up with his sensational munitions picture and hasn't given much thought to other hobbies and legislative pets.

Interests opposed to the code, between and outside the industry, are smirking confidently and feel sure the tide will be blasted out when the NRA subject comes up. Nye said he is playing a waiting game and expects to have time to renew his code war until "I see what the NRA is going to do."

Allied States is set to stir up excitement over the iniquities of the film past which the recovery bill becomes the major matter of business, although so far Abram F. Myers, indie leader, has kept his mouth buttoned and declined to discuss his own "Depression" picture, ever, on Nye and Borah to revive their last year's crusade against the agreement.

Moral issues are virtually certain to come up again in hot debates, particularly since the Legion of Decency has been made permanent and the Motion Picture Research Council has been consolidating forces opposed to block booking.

Dat old debbi Brookhart bill unquestionably will raise its head again and Representative Patman of Texas is expected to renew demands for consideration in the House. Representative Cannon of Wisconsin, who authored two other decency measures last year, is due to come up with a bill prohibiting interstate transportation of "any questionable moving picture film" and establishing a Federal film control board.

Copyrights may become an important issue since Representative Slovich of New York is determined to force revision of basic law and, Senate Foreign Affairs Committee, is expected to force copyright union resolution in its file.

Other Items.
Continuance of admissions tax is inevitable and will be extended for at least a year if not indefinitely. House subcommittee is all prepared to recommend one-year extension of all nuisance imposts which go out into the year.

Perennial alien-actor bill also expected to bob up again as measure still sticks on Federation of Labor list of badly wanted legislation. House Immigration Committee, probably will have some time in taking any steps, however, as its members are busily engaged in winding up their investigation of Communist and Nazi propaganda and activities. Pic may figure in the Red probe report, since several witnesses have complained that films portraying Russian ideas and scenes in Russia are produced as to come under the propaganda classification.

Radio industry, as well as films, is sitting on pins and needles waiting for report from Communications Commission on educational broadcasting and for confirmation of members of the Commlab.

Fight over appointment of Judge Eugene Sykes, chairman, has been threatened by some time in Mississippi, newcomer who threatens to "raise more hell than Huey Long," and who is carrying a chip on his shoulder because Sykes (Continued on page 132)

Thalberg-Katz Anchored at MG

Talk of Either One Replacing Cohen at Par Is Deemed Apple-Saucey

Hollywood, Dec. 31. Rumors that Irving Thalberg or Sam Katz would bounce over from Culver City to Hollywood, to take the reins of Emanuel Cohen at Paramount, is amusing to local insiders. Neither of the two have been approached to take the top spot at Paramount nor are they interested in such a change, if suggestions came in their direction to make such a move.

Thalberg, though reported as unhappy at Metro on account of friction between studio executives and himself, sits in an unmoored spot on the lot since the departure of Nick Schenck for the east and is not interested in any changes. His current contract does not expire for three years.

He is a vice-president of the company, responsible to no one, and is an equal partner with Louis B. Mayer in operation of the production end, and, with the latter, cuts up a greater part of the 50% profits of Loew's, Inc. which both share with J. Robert Rubin on the New York end.

Thalberg informed VARIETY that talk of him going anywhere at this time is just manufactured; that he has a contract which has been offered no Paramount proposition.

Katz Not Concerned

Sam Katz, who recently came into the Metro organization and has charge of the making of their musicals, as well as being the executive whip over a number of producers, is also under long-term contract to the company and has not had any offer from his alma mater. He says he left Paramount two and a half years ago and is now going to devote his time to Metro labors and would not be interested in any change, regardless of how attractive a proposition might be to rejoin Paramount.

In the meantime, Nicholas M. Schenck has under consideration a plan in New York whereby Ben P. Schulberg, another Paramount graduate, will probably be inducted into the Metro ranks as a producer. Schenck talked to Schulberg several times before the latter left for the Bahamas, and it is likely that after New Year something may eventually come of the proposition with Schulberg going to Culver City to make a series of pictures for the 1935-36 program.

Studio executives here have not participated in any way in the negotiations with Schulberg, as it is understood they were opened by Bob Rubin in New York, while Schenck was out here, and with the latter's knowledge of what was going on.

Understood here also is that it is the possibility of Schulberg returning to the production reins of Paramount, if his Metro deal does not go through, but that likely a new unit proposition might be made with him for the new season, either entirely financed by Paramount or with outside capital from Erpi brought in by Schulberg, who has had such a plan in mind for the past six months.

HAYS IN HOLLYWOOD AFTER HUNTING TRIP

Hollywood, Dec. 31. Hunting at a ranch at Hernandez, Calif., with his son, Will Hays returns here today, to be here on a two-weeks studio look-around and contact with producers.

Mrs. Hays joins him today, coming from New York by train. Maurice McKenzie came with his chief from the east and will stay around these parts until Hays returns home.

MUTO COVERING WASH.

Tony Muto has been transferred to Washington by the Hays office and his duties in New York, at headquarters, assumed by John Boettinger, ex-Chicago Tribune's correspondent at the Capitol recently brought into the M.P.D.A. A week ago Boettinger joined the special committee which took action on questionable pictures to reach a final decision after Vince Hart, Hays' eastern representative, has taken a look.

FREDDIE HALL ASKING BREAK ON AIR REVIEWS

Because of the fear of squawks from the daily reviewers, the film companies in New York are looking askance at the request of Mordant Hall for special previews on new pictures, that he may comment on them critically over the air. The former N. Y. Times film critic started Dec. 24 on a 15-minute sustaining feature on NBC from New York Monday afternoons at 4:30.

Hall's desire, according to major film people, is to get screenings privately in advance so that he can break with his other reviews ahead of the New York first run openings of the films.

SEE PATHE-F. D. PRODUCTION EXPANSION

Stuart Webb, president of Pathe, is chairman of the board of First Division. His election came on Thursday (27). In this, trade observers see a future wedding of Pathe and First Division (Thomas). Presently Pathe is on First Division through financing and indirect representation on operation, according to accounts.

Webb's entry on the F.D. board has not been unexpected in the trade. The Pathe-First Division association has been known in the trade for months.

The Webb angle brings in the likelihood that Pathe will be back in film production shortly, through First Division; and secondly, F. D. hitherto a distribution company, will itself become an important producing link in the trade.

Harry H. Thomas is president of First Division, also its biggest individual stockholder.

Expansion of the company has brought about several shifts within the firm in the past months. Most recently, Amos Eliot was named by Thomas as his assistant. William Fluke, one of the new personalities in the company, is still abroad, where he and his family have made their home for several years, but he is expected to return shortly.

In the meantime, Nicholas S. Ludington, who has been named president of the First Division producing subsidiary, left for the Coast Thursday (27) to develop the firm's production plans. John Curtis, v.-p. in charge of production, will leave Jan. 6, by plane to join Ludington. Al Friedlander, in charge of advertising and publicity, leaves for Hollywood around the middle of January. All will make protracted stays on the Coast. Friedlander will work on distribution while on the Coast, including the 'March of Time' series.

As for Pathe, that company's reorganization plan is slated for announcement early in March. The company has been granted court leave to hold a special meeting of stockholders under the statutes permitting acceptance of the plan by two-thirds of stockholders present rather than two-thirds of all the shareholders.

'Parade' Prod. Combo May Stay as Unit

Hollywood, Dec. 31. Jesse Lasky, who produced 'White Parade' for Fox with Irving Cummings as director and Rian James and Lasky, Jr., as authors, is working out a three-picture deal for Fox to retain the same combo.

James and young Lasky are currently in New York getting material for a new film. Slated to leave New York Jan. 2.

Md. Nixes 'Broken Lives'

Baltimore, Dec. 31. Maryland state censor board last week completely banned 'Broken Lives', indie Majestic release. In mixing showing of the flick anywhere in the state. Censor board handed down decision worded in customary way that 'Lives' is 'indecent, immoral, and tends, in the judgment of the board, to corrupt morals and excite crime.'

Majestic Pictures, Inc. appealed the action of the censors, filing proceedings in the Balto City Court last Friday (28). Presiding Judge, Albert S. J. Owens, ordered the censors to answer suit by Wednesday (29), and set next Friday (4) as date for appeal's hearing.

'Lives' is the first flick barred by censors in eight months, or since before the inception of the Catholic campaign for cleaner films.

NO EARLY RKO FINANCE REORG

There are RKO insiders who are skeptical about the possibility of an early financial reorganization of that company because it is their belief that the company is still hanging okay as it. No reorganization plan is known to be on tap. So far there have been only talks about reorganization among certain groups. RKO will probably show a loss for the year 1934. However, this loss is estimated to be considerably under the company's loss for the year 1933, which was around \$4,387,000.

Strong advance in income will be shown by the Keith-Albee-Orpheum group of RKO theatres. It is probable that these KAO houses will wind up in 1934 with about an even break. In 1933 they showed a loss of around \$800,000.

It is accounted that RKO's outlying theatres have shown greater comparative improvement during the year than those in metropolitan New York territory.

So far no actual reorganization plans at hand. The company is still under Section 77B of the new Corporate Bankruptcy Act. Irving Trust Co. is trustee. Same bank was receiver for the company and filed its final report as receiver last Thursday (27) in the Federal court for the six months-ended June 30, 1934.

Report shows that the total claims against the receivership estate (as distinguished from the claims which may be on file against the company under Sec. 77B) have amounted to \$35,768,415. Of this amount, \$19,544,355.56 is based on claims arising from rent guarantees or direct leases.

There were 84 claims filed against the receivership estate.

Warners 750G Prelim 'Dream' Expense Revealed as Reinhardt Whips Europe Injunction Suit

UA TAKES 'BATTLE'

Also Covenants With Garganoff for Future Pix

United Artists has closed with Leon Garganoff for American distribution of 'The Battle', French-made English language film starring Charles Boyer and Merle Oberon. French producer recently showed the film at the Criterion, N. Y., for three weeks, with the distrib deal resulting. U. A. has the film for \$45,000 against a percentage. Will be retitled 'Thunder in the East.'

Deal carries with it a clause to also handle Garganoff's future productions. 'Battle' was Garganoff's first film and U. A. wants an option on all his future films for world distribution. Clause in the 'Battle' deal is only a temporary, a more complete deal along this line to be figured out.

Garganoff, sailed back to Paris Saturday (29) immediately after signing papers.

CRAWFORD MAY HEAD METRO MUSIC

Hollywood, Dec. 31. Bobby Crawford expects to close on Wednesday a deal with Metro whereby he will become head of the studio's music department. He will not only reorganize the musical set-up but will serve as unit producer on musicals under the Sam Katz dynasty. During the past week Crawford has had half a dozen sessions with Mayer, Mannix and Katz, and now the deal hangs largely on the producing latitude he will be given.

If the deal goes through, Crawford will give up his active interest in the Crawford Music Company, with Rocco Vocce handling the entire business. Conditions of the agreement provide that Robbins will continue to publish Metro film tunes and that Crawford may continue to handle various song writers under personal contract to him and by him placed in different studios. This includes Gordon and Revel, now at Paramount.

Hollywood, Dec. 31.

Expense of \$750,000 has been run up at Warners on sets and preliminaries for 'Midsummer Night's Dream,' with actual shooting still afar off, it was revealed in the litigation seeking to compel Max Reinhardt to quit Hollywood and produce an operetta in London. Reinhardt, lickered the injunction thing, had argued so had to introduce data dealing with his Warners obligation; this barring the huge cost already charged to the Shakespearean spectacle, with only a few best scenes lensed so far.

Effort of the Habel producing concern of Paris to enjoin Reinhardt from going ahead with his production of 'Dream' until an asserted prior commitment in London had been fulfilled, floundered in Superior Court here when Judge Emmet Wilson dissolved a temporary restraining order which had kept Reinhardt out of the set for ten days.

Court not only uniled the temporary hobble, but denied a plea for permanent injunction, coupled with a complaint demanding Reinhardt be compelled to appear in London in January for staging of Strauss' 'Die Fledermaus.' Ruling was that plaintiffs Habel and A. W. Haendler had themselves breached the contract for a London production in attempting alteration of the original pact by cutting Reinhardt's guarantee of 150,000 francs and 7% of gross to 100,000 francs and 5%.

Court held additionally that a second installment of 50,000 francs had not been paid and Reinhardt, when signing with Warners, was not obligated to the Habel ticket.

F&M Deal

Proffered deal by Haendler to F&M whereby he sought to interest them in European production, with himself as impresario, was based in an affidavit by Reinhardt. But Reinhardt's counsel, Amosvitz stated Haendler, as assignee for Habel, was seeking a means of recouping 25,000 francs expended on 'Fledermaus' preparations; also, that he was loath to lose Reinhardt, if he could make some other profitable alliance. Deal with F&M fell through after preliminary discussions. F&M not wishing to be hooked into Reinhardt litigation.

Reinhardt, an hour after his court win Wednesday (28), was back at his 'Dream' preparation chores.

PAR G.M. URGES HASTENING REORG'S OK

Appeal to hasten the company reorganization for the company's own best interests, as well as for creditors was made by George J. Schaefer, general manager of Paramount, when testifying at the hearing begun Thursday (27) on Par's reorganization plan, which was held before Federal Judge Cox, hearing adjourned on Friday, following day, until the afternoon of Jan. 10.

Which may indicate that final acceptance of the Par reorganization is still some weeks off but stands a chance still to get okayed by the first of February.

It is expected that additional testimony and arguments additionally will be heard on the adjourned date. The past hearing has been intended exclusively for the offer of formal proof, as required by law, from the plan's proponents.

Others who testified included Austin Keough, Par's general counsel; Y. Frank Freeman, Par theatre head; Walter Cokell, Par treasurer, and Fred Morhardt, Par's general auditor.

Sid Kent Due Jan. 3

Hollywood, Dec. 31. Sidney Kent, who was expected here for New Year's, will not arrive until Thursday (3). Detained in New York by tonsil trouble.



ROUBEN MAMOULIAN

Director of 'Porgy,' 'Marco's Millions,' 'Wings Over Europe' and other productions on the stage.

Director of 'Applause,' 'City Streets,' 'Dr. Jekyll and Mr. Hyde,' 'Love Me Tonight,' 'Song of Songs,' 'Queen Christina' and 'We Live Again' on the screen.

Pay Scale for Projectionists

Washington, Dec. 31. Proposed wage schedule for exhibitors in Greater New York will be discussed at public hearing at Raleigh Hotel here on January 11, following recommendations of fact-finding committee appointed several months ago by Divisional Administrator Sol A. Rosenblatt. Schedule, fixing minimum pay of projectionists, ranges from 10¢ of 75 cents an hour to top of \$6, and is based on a 30-hour week for each operator. Proposed scales would apply for period of 10 years with arrangement for revision at stated intervals after the first two years of the term.

Stipulation is made that where booth costs on Oct. 1 were less than \$60 per booth per week, the basic minimum shall be \$60 and that where cost is reduced subsequently no reduction shall exceed 33 1/3 per cent per week.

Recommended minimum scale follows:

THEATRE SEATING CAPACITY	ADMISSION PRICES			
	25c and under	30c	35c	40c and over
400-599	\$0.75	\$0.85	\$0.90	\$1.00
600-799	1.00	1.10	1.15	1.25
800-999	1.25	1.35	1.40	1.50
1,000-1,199	1.50	1.60	1.65	1.75
1,200-1,399	1.75	1.85	1.90	2.00
1,400-1,599	2.00	2.10	2.15	2.25
1,600-1,799	2.25	2.35	2.40	2.50
1,800-1,999	2.50	2.60	2.65	2.75
2,000-2,199	2.75	2.85	2.90	3.00
2,200-2,399	3.00	3.10	3.15	3.25
2,400-2,599	3.25	3.35	3.40	3.50
2,600-2,799	3.50	3.60	3.65	3.75
2,800-2,999	3.75	3.85	3.90	4.00
3,000-3,199	4.00	4.10	4.15	4.25
3,200-3,399	4.25	4.35	4.40	4.50
3,400-3,599	4.50	4.60	4.65	4.75
3,600-3,799	4.75	4.85	4.90	5.00
3,800-3,999	5.00	5.10	5.15	5.25
Over 4,000—\$6.00 an hour.				

N. Y. Strand to Reopen Feb. 1; Fire Loss 100G

Cost of putting the Strand, N. Y., into shape for reopening, calculated for end of January or Feb. 1, will run between \$75,000 and \$100,000. The whole ceiling under the ventilators has to be ripped out and rebuilt, constituting a major portion of expense.

Entire orchestra also has to be re-seated, together with most of the balcony, back portion of which will be taken care of by removal of some orchestra chairs for substitution. House will be completely re-carpeted and redecorated except for the stage and front of house which escaped damage from fire and water. Fire occurred the night of Dec. 14, making it a six weeks' loss on operation if reopened Feb. 1.

Either 'Devil Dogs of the Air,' first Cosmopolitan to release through Warner Bros., or 'Sweet Music' (Vallee-Dvorak), will reopen the Strand, W. meantime probably selling several pictures to other Broadway houses for first run. Releases held up by fire include 'Border Town' (Muni), 'Maybe It's Love,' 'White Cockatoo' and 'Right to Live,' all scheduled to go out this month.

Since the fire WB has sold three away, 'Sweet Adeline' to Fox (4), 'I Sell Anything' and 'Murder in the Clouds,' current, respectively, at Mayfair and Rialto.

MPTOA'S 15TH ANNUAL CONV. IN N. O. FEB. 23

Largest turnout in history is expected for the 15th annual convention of the Motion Picture Theatre Owners of America, to be held this year in New Orleans Feb. 23 to March 1 at the Roosevelt hotel. This will be the first MPTOA convention since the adoption of the code.

It is expected that Ed Kuykendall will be re-elected president for another year.

COL'S SECURITIES APPLIC.

Washington, Dec. 31. Application for registration of two securities issues on New York exchanges was filed last week by Columbia Pictures.

State asked Securities and Exchange Commission for permit to list voting trust certificates for 5,023 shares no-par common on N. Y. big board and 4,340 shares no-par common on curb.

MONOGRAM'S PAUSE

Trem Carr East As Studio Ahead of Schedule

Hollywood, Dec. 31. Trem Carr lies here by train Wednesday (2) for New York for confab in Monogram's new year's product with Ray Johnston. He will be back here Jan. 18.

Currently Monogram is dark production-wise, not putting in another picture until Jan. 10. With only six to make to complete the current year's schedule, the company will ease up and put only one picture a month before cameras until the end of the filming season in June. Recently the company has been putting two a month before cameras.

Indie Exhibit Wins

Important 'Bank Night' Decision

Marshalltown, Ia., Dec. 31. A decision of far-reaching import as regards 'bank nights' in theatres has been handed down by Municipal Judge L. R. Sheets in favor of Don Thornburg, theatre operator here, charged with operating a lottery in connection with bank nights at his theatre.

The decision paves the way for an appeal by the state, the attorney general having recently stated the theatre bank nights, operated by many theatres in the state, are illegal. The court decision comes on the heels of information from the office of the attorney general that this ruling might be altered in the light of other court decisions that had been found.

Thornburg swore that those who participated in his theatre bank nights were not required to purchase tickets and that the only requirement was that the person be registered in the theatre office. In his finding the court held that Thornburg neither directly nor indirectly receives any pecuniary compensation in connection with the 'bank night.'

Lang East for Story

Confab with Lachmann

Hollywood, Dec. 31. Walter Lang is heading east for a vacash and Broadway O.D. during which time the Radio film director will huddle with Marc Lachmann, who sold an original, 'Four Stars for Love,' to Felix Young, RKO Radio producer. Lang will direct, in the McHugh and Dorothy Fields will interpolate the musical numbers, and Vera Caspary-Bradford Ropes have the adaptation assigned.

It's a Broadway story from Lachmann's practical experience with shoestring legit producer whose shows he p.a.'d.

New H'wood Film Lab May Touch Off Price War

Hollywood, Dec. 31. A new film laboratory, reported heeled with large capital to assist in partial financing of independent producers, will be opened here within the next two months.

H. T. James, who operated the Chester Bennett laboratory prior to selling the plant to Consolidated, several years ago, will head the new organization. It is understood that James has secured ample capital through his gold mining activities in northern California during the past three years.

Jack Snyder, former sales manager of Bennett lab, who resigned from the sales staff of Consolidated last week, goes into the new firm as sales manager. Jack Queria will have the spot of lab superintendent in the setup.

Working undercover, James purchased the building in the Santa Monica Blvd. district, and is moving in developing and printing machinery.

Operation of another laboratory on the Coast, catering to independent producers may produce a price cutting war, as competition will necessarily be keen among the processors.

PAR TO RETAIN ASTORIA PLANT

Paramount is retaining its Astoria, La., studio property under a plan of reorganization worked out by the trustees with Prudence Bonds and others concerned, extending Par's tenancy of the property to July 1, 1941. Unlike the Criterion-Lowry, New York site, Par considers the Long Island property worth holding.

The plan of the trustees entails a reduction in the interest on a mortgage of \$80,000 from 6 to 5 per cent annum, in return for which Par's lease on the three buildings, expiring Jan. 1, 1936, is lengthened to July 1, 1941, or five and a half years. This is the date on which the mortgage expires under the new arrangements.

Par agrees to pay all back interest on the mortgage accrued from Jan. 1, 1933, when defaults began, but at the 5% instead of the 6% rate. The total will run around \$93,000, to be paid off in cash on approval of the reorganization proposal. No back-taxes are owed; instead, a rental of the property having been sufficient to take care of this during Par's bankruptcy.

Paramount News, under the plan, will take a new lease on part of the property for the life of the mortgage at \$123,000 yearly.

HUBERT VOIGHT QUILTS, OLMSTEAD IN AT COL

Hollywood, Dec. 31. Hubert Voight quits Columbia studio publicity post Jan. 5, when he will be succeeded by Ed Olmstead—voight on last month from New York to handle special exploitation on 'Broadway Bill.'

Resignation of Voight took place after nearly three years with Columbia in the position. He has severed all rental of the property, and reported from Warners to take charge of art and special work at the Burbank plant.

Wanger Delays 'World'

Hollywood, Dec. 31. In order to make additional music and photographic tests, Walter Wanger's 'Private World,' scheduled to start Wednesday, has been set back until the 10th.

Frances Langford, new Wanger contractee, goes to the east. She is also scheduled for one of the leads in 'Vogues of 1935,' Wanger musical.

RE-RE-REVISED REVISION

Motion Picture Lab Code Gets More Going Over

Washington, Dec. 31. A re-re-revised draft of the revised motion picture laboratory code will be submitted to industry members for approval and signature late this week, Deputy Administrator William P. Farnsworth predicted today. Although pact was virtually set two weeks ago, minor clarifications and phraseology changes have been made subsequently during conferences with various NRA boards and advisors.

Factories basic, 40-hour week and former wage scales but cuts work time for employees on night assignment.

WRITERS SEEK 5-5 SHOWDOWN

Hollywood, Dec. 31.

Writers calling for a showdown on their code demands, a meeting of the producer-writer-five and five committee will be held Friday, Jan. 4, to vote on the pact proposals of the scenarioists, with the expectation that the producers will vote against the demands in toto, as was done in the case of the actor agency.

A session will be the first get-together of this committee in six weeks, meetings having been halted when the two factions failed to agree as to what should be written into the code, covering writer-studio relations. Since then the writers, through the Screen Writers' Guild, have drawn up a lengthy code proposal, although they charge the producers will be in accord with the demands.

Writers pushed the coming meeting in order that they can get a yes or no and are ready, they state, to appeal to the NRA board for a straightening out of the situation if the producers turn them down. It was the nixing of the actors in their five and five committee that brought about the current jump to Equity and the proposed future tie-in with A. F. of L. through an AAAA charter.

Although the documentary demand of the writers will not be made public until after the meeting, it is known that the demands comprise:

A new deal in writer-credits and royalties that prohibit scribbles from getting contracts calling for credit, no matter how much or how little they supply to the finished picture.

Arbitration of disputes by a committee of five, comprising two writers, two actors and a fifth, appointed by the code administrator.

Provision for a week's notice on dismissal for week-to-week writers. No more than 12 weeks' layoff for scenarioists on a yearly contract basis and no layoff to be less than seven days.

Elimination of loans of contracts without the permission of the writer involved.

In selling of stories, 25 percent to be paid on the making of the deal and the remainder within a reasonable limit after the story is finally written.

All contracts to be in writing. Promise on part of producers that at no time will writers be engaged through a central booking office.

LOU GOLDBERG'S CLAIM

Film P. A. Says He First Submitted 'March of Time' Newsreel Idea

Lou Goldberg, film explioter, has retained counsel in a claim purporting to show that he was the original author of the idea of a newsreel for Time magazine along lines being carried out by this publication in its production of 'March of Time' and that he submitted it to Time.

Goldberg claims to have prepared an analysis of a newsreel of the type the magazine is getting out, suggesting that it be known either as 'Time on the Screen' or 'Time Marches On' and to Roy E. Lichtenstein, vice-president in charge of circulation, after discussing the plan. At the time, two years ago, Larsen allegedly wrote Goldberg that while the idea interested the magazine, it would go forward with it.

'March of Time' series of newsreels will be released one a month by First Division.

BILL SMALLEY DIDN'T PROVE CHARGES

Washington, Dec. 31.

First complaint of violation of interference-with-lease provision of the Hamilton code, which was dismissed Wednesday (28) by the government compliance council, which held William C. Smalley of Hamilton, N. Y., failed to prove point in proceedings against Schine circuit.

Acting by unanimous vote after hearing challenge of authority by chain attorneys, council decided 'complainant has not sustained' the burden of proving that respondent knowingly and intentionally interfered with pending negotiations between complainant and his landlord pertaining to or affecting the possession, operation, or occupancy of the Hamilton theatre, Hamilton, N. Y., for the purpose of preventing the consummation of such negotiations so as to deprive complainant of continued operation, possession, or occupancy of such theatre. Upon the basis of evidence submitted, the Compliance Council does find a violation of the code as charged, and therefore, recommends that the case be closed.

Case was filed several months ago when Grove City Amusement Company, Inc., of Gloverville, acquired the Hamilton theatre by purchase at about the time Smalley's lease expired. Charging Schine interests had induced owner to sell in order to drive him out of business in that location, Smalley took the matter to the authority, which forward-passed the snarl to the government and did not itself act on the alleged violation.

Charlie Christie Ends World Tour Selling Cameras

Hollywood, Dec. 31. Charles Christie, former comedy producer, now sales manager for Mitchell Cameras, is back from a world sales' tour, with orders for equipment totalling \$150,000 from producers in various foreign countries. Eight latest model Mitchells were sold to producers in India, who plan to go in for heavy production schedules during the new year.

At Christie, who has been producing in the east, and director William Watson, accompanied the Mitchell exec from New York.

PAR PROD. BULGES WITH NINE IN WORK

Hollywood, Dec. 31. Paramount is experiencing its heaviest year in production in a year of years, with nine-pictures in work over the holiday season, each getting started on the old year's budget.

Those working are 'Rogues of R. R. Gap,' 'Cavale,' 'Smog,' 'Wings in the Dark,' 'Rumba,' 'Mississippi,' 'All the King's Horses,' 'Win or Lose,' 'Now I'm a Lady' and 'Car 9.'

Production schedules indicate that the studio will continue the rush for at least the next eight weeks.

Mabel Kinney Heading Fed. Fem Training Dept.

Hollywood, Dec. 31. Federal Apprentice Training department for women and girls will be launched here and in Erie, Pa. the first week in January, with Mabel E. Kinney, chairman of the extras standing committee, in charge. She will assume the duties in addition to her NRA and state posts.

Similar organizations are being initiated in every state for the purpose of training women and girls of minor age for jobs to be found for them.

Helen Strauss With Wanger

Helen Strauss will represent Walter Wanger in New York. Wanger is opening offices in New York this week.

Miss STRAUSS was formerly with Fox.

THE GROSSES IN 1933 AND 1934

By Sam Shain

In 1933, flimdom took inventory of its b.o. Then, it began to devise means to live within that income. Today the problem is to strive to enlarge the b.o.

Picture business is a matter of gross. When necessity demands relief the industry has discovered that even seemingly inflexible flimdom can be reduced. But there are times when it is more difficult to sustain the flow of such a flexible item as income. The flow fluctuates. Detours are to be expected, but downward plunges are not to be desired. The depths to which a downward flow may speed are known to be destructive. It's automatic in the trade that good pictures will cure any ills of the business.

The flim b.o. is automatic no longer. The screen of today does not possess the magic of instantaneous allurements which flims once had. Cinematic drama or comedy no longer has that magic urge that once made customers part freely with their bobs and shillings and dollars clinked tinklingly into the cashiers' tills. Haystack defenders of the celluloid art no longer regale with tales of stupendous customer draw and mythical audiences of 100,000,000 weekly.

Conditions

Toward the summer of 1932 business is stated to have caught up and to have increased over the spring months. Those spring months and later winter months were bad periods. Those were the days of bank closings. The uncertain interim of a presidential election and the flim not yet made effectively there were months in 1933 when the aggregate grosses were estimated to be off as much as one-third over corresponding months in 1932.

Grosses in 1933 were under 1932 by more than \$100,000,000. That's Washington, D. C., dope via the U. S. census of the amusement industry. No question but that 1933 was the all-time talker end-ebb in grosses.

But 1933 closed 20% behind 1932 in flim grosses, according to estimates. Banks had reopened and millions had been put to work by Uncle Sam. The theatre box, shows partly a benefit from these acts of President Roosevelt in Washington.

Some Good Trade Signs

A good sign always is when distributors foment talk about increased rentals from exhibitors. The distributis did this in August, 1933, at the opening of the new season.

Equally as good a sign of a better b.o. is circuit talk about the possibility of titling admission scales. This also happened, and in the early part of 1933.

The b.o. was hitting high in 1934 as compared to 1932. The seasonal start in August, 1933, saw grosses upstart with new flims. Product seems to have continued apace, and the year 1934 exits with heartfelt handshake from flimdom.

That good pictures have played their role for improvement of grosses in 1934 is ipso facto.

On the average it is estimated that grosses in 1933 declined approximately \$2,000,000 weekly under 1932. The 1934 rise may average equally as much as this, weekly, above 1933, it is figured.

That's a fascinating wobble for any trade's income. In such an objective it is very apparent that manpower and talent are the most requisites.

Equally with pictures because they go hand in hand. They are interwoven and they are basic—all.

Manpower and talent are synonymous in the show world because the amusement field is a personality business.

The figures from Washington show that 3,499 straight flim spots operating in 1933 grossed an aggregate \$386,316,000. Only 642 combination (vaude and flim) theatres in 1933 grossed an aggregate \$49,500,000.

Flimdom can perk at that kind of official figuring.

It is noticed from Washington figures that there are fewer flim theatres in the U. S. than had been thought to exist heretofore. Roughly the number of houses playing flims in one form or another would total about 10,000. General trade estimate has been that while the number of theatres have declined in the past few years, that there were still around 12,000 operating regularly.

It could be assumed that the number of theatres have been reduced by artificial means, such as pooling and decentralization. These methods often result in theatres being shut down in some localities after pooling, and so forth. The purpose of the pooling is to increase the grosses.

Perhaps oversteering has been remedied—involuntarily—in part during 1933 and 1934. The Washington figures

certainly infer as much, in contrast to general trade opinion.

Undoubtedly such reduction in number of theatres helps to better the b.o. in some localities. Since the depression began in the fall of 1929, and flimdom reached its b.o. ebb in 1933, the trade maxim that the theatre b.o. is the least to be affected by panics seems to hold true. Flim b.o.'s, however, while it may be stubborn to destructive tendencies is sensitive to constructive efforts.

Intra-Trade Evolutions

Decentralization and financial reorganization of portions of the industry has brought back experienced manpower to the helm of many theatre groups, and the b.o. has perked. It isn't pictures alone. The manpower is there also.

Final stages of reorganization have been reached in various parts of the industry during the past year where such reorganization has been going on. There are some aspects of reorganization which must remain to be completed in 1935.

However, in 1934, showmen were enabled to concentrate more of their time and effort on the pliable problem of grosses rather than wholly on real estate and finance. Thus much energy and ability was released this year to be devoted to building up localities constructively, whereas in 1933 such manpower was concentrated on problems of financial reorganization.

There are places in the industry which are suffering from too much switching of manpower. The problem of its many theatre switches is still gnawing from within, in one major instance. Time may remedy this situation.

The grosses must be sustained and increased and must attain a safe place, it would seem, that could reach beyond the attacks-by-politicians or reformers who, by instinct or nature, are antagonistic. Sustaining the grosses is the one way to make it possible for the people who work in the industry to continue in employment. Unless the grosses are sustained and enlarged, investors in the flim business can't hope to get returns on their investments.

However, sincere complaints are to be considered. It's an angle not to be thought about. That's because while showmen are afraid flim b.o. may hold down the first for the panics, the b.o. has not yet reached its fullest measure of recovery.

HUB HEATS UP, 'HEART,' MET, \$42,000

Boston, Dec. 31.

Everything is upliss this week along Hub's Cinema row. Deluxe Met is coralling the most important dough with 'Here Is My Heart' and a sure-fire unit on the stage, starring Phil Harris and Leah Hadley. 'Heart-Santa Claus' stimulus and New Year hype gate may reach \$42,000.

'Little Minister' at the Keith Memorial is being watched closely. Doing very oke, but no record breaker. 'Bright Eyes' fresh from their run at the Keith, is boosting the Scollay-towards-best week this season. 'Barnum' is mighty at the Keith, with a well-timed bolster from split week with 'Forsaking All Others' the up-town Loew spot may do a season's high.

Midnight shows all over town, and advance sale indicates bulging bix. Night-clubs are doing the deprecate with heavy covers, and in opinion of flim men this might swerve a goodly portion of the mob theatre-going.

Estimates for This Week

Keith-Boston (RKO) (3,300; 25-30-40-50)—'Marines Are Coming' and vaude will do a topper \$25,000, aided by midnight show, 'West of Pecos' (Radio) and vaude survived last week's shopping go by nicely at \$13,400.

Keith Memorial (RKO) (2,900; 25-40-55)—'Little Minister' (Radio). Looks big, about \$19,000, with midnight show of 'Romance in Manhattan' (Radio) and vaude. Last week a good \$19,000. 'Minister' opened Christmas Eve show, 'Lily of the Valley' (Radio) and 'Wednesday's Child' (Radio), included in bix of that week.

Fenway (M&P) (1,500; 25-30-40-50)—'Bordertown' (FN), 'Bachelor of Arts' (Fox), doubled, opening Jan. 1 expected to do a fair \$3,000. 'Sweet Adeline' (WB) and 'Till We Meet Again' (WB), each \$4,500 last week, including midnight show.

Met (M&P) (4,400; 35-50-65)—'Here Is My Heart' (Par) and Phil Harris unit on stage are surging ahead to a zammo \$42,000, including New Year's Eve show, 'Lily of the Valley' (Radio) and 'Wednesday's Child' (Radio), included in bix of that week.

Paramount (M&P) (1,300; 25-30-40)—'Bachelor of Arts' (Fox), doubled, looks like a medium \$6,200. Last week, with midnight show, 'Sweet Adeline' (WB) and 'Till We Meet Again' (WB), each \$4,500, doubled, garnered a good \$3,400.

Orpheum (Loew) (3,000; 25-40-55)—'Evelyn Prentice' (WB), running at Col. Sydney stage unit. Drumming up about \$16,000. Same show runs New Year's Eve, included. Shopping spree at \$10,500, with flim, althiering to \$10,500, with

'Band Plays On' (MG), first run, and week stage show, 'The State (Loew) (3,800; 30-40-55)—'Mighty Barnum' (UA) for four days, splitting with 'Forsaking All Others' (MG) for three days, threatening season record, \$20,000, 'Forsaking', opening Dec. 31, is mid-week and holiday crowd draw. Last week a sottle \$12,000. 'Babes in Toyland' (MG) and 'Wicked Woman' (MG) doubled, garnered a week \$4,000 for first. 'Mighty Barnum', opening Dec. 24, helped a lot with its \$8,000 for last three days.

Scollay (M&P) (2,700; 25-35-50)—'Bright Eyes' (Fox) and vaude flitting with record for season, topped \$12,000, helped by Eve show. Last week a ravenous \$9,000 for 'Forsaking All Others' (WB) and vaude.

XMAS EVERYWHERE BUT SEATTLE; TEMPLE \$8,000

Cold weather during week, with stormy Christmas Day, but theatres, while public overcast Christmas, with resultant economy wave, did better box office reports, 30% greater sales than any year since '29.

Estimates for This Week

Blue Mouse (Hamrick) (1,000; 25-30-40)—'Kid Millions' (UA)—'Hot Chick' (WB) and 'Lily of the Valley' (Radio), split, last week \$2,200. Last week 'Anne of Green Gables' (Radio), five days \$1,400.

Coliseum (Evergreen) (1,800; 15-25-35)—'Judge Priest' (Fox) and 'Madame Du Barry' (WB), Dual off to big \$5,800, with New Year's eve special show helping. Last week 'Outcast Lady' (MG) and 'Servants Entrance' (Fox), \$2,900, okay.

Fifth Avenue (Evergreen) (1,400; 25-40)—'Bright Eyes' (Fox). Shirley Temple getting good \$3,900. Last week 'Forsaking All Others' (WB), \$2,900, bad.

Liberty (J-v-h) (1,900; 15-25-35)—'Lady by Choice' (Col). Pulled after four shows, got \$1,500. 'Captain Hates the Sea' (Col) opened Saturday-to-better-takes—last week \$1,500. 'The Great Love' (WB) 'Tonight' (Col), week \$1,200.

Musie Box (Hamrick) (900; 25-35)—'Chu Chin Chow' (G-B). Getting fair \$3,800. Last week 'Mention of Life' (U), four days, \$1,500, slow.

Music Hall (Hamrick) (2,900; 25-40)—'The Little Minister' (Radio). Hepburn not burning up the town with fair \$5,800. Last week 'Kid Millions' (UA), four days, \$1,800, slow, but nice 11-day run at \$3,300. Orpheum (Hamrick) (2,700; 25-35)—'The Secret Bird' (WB) and vaude. Combo policy is pulling okay \$5,500, including midnight show. Last week 'Silver Streak' (Radio) and vaude got \$3,700. Paramount (Evergreen) (3,100; 25-35)—'Babes in Toyland' (MG) and vaude, with local musicals, 'The Song of the Siren' (Amkino), to augment Xmas week. Okay show drawing okay \$5,800. Last week 'Lilith' (WB) and 'Forsaking All Others' (WB), with vaude, \$5,300, slow.

DENVER GOOD; 'EYES' \$10,000

Denver, Dec. 31.

All first runs headed for fine week. Orpheum and Denver are having the edge. All houses up from last week. Swing to better biz started two days early and kept up when other houses closed in result of them on Xmas. Paramount's biz jumped when 'Babes in Toyland' went in. Orpheum and Denver sold out for the New Year's shows, 'Aladdin' and 'Denham' nearly so.

Estimates for This Week

Aladdin (Paramount) (1,500; 25-35-50)—'Chu Chin Chow' (GB). Doing fair at \$3,000. Last week 'Bachelor of Arts' (WB) started-out, finished with \$1,500.

Denham (Cooper) (1,500; 25-35-50)—'Here Is My Heart' (Par). 'Lily of the Valley' (Radio) and 'Till We Meet Again' (WB), split, last week \$1,500. 'Forsaking All Others' (WB) and 'Till We Meet Again' (WB), split, last week \$1,500.

Denver (Huffman) (2,500; 25-35-50)—'Forsaking All Others' (MG) Going big and should get \$5,000. Last week 'Music in the Air' (Fox) was satisfactory at \$6,000; average for the house.

Orpheum (Huffman) (2,500; 25-35-50)—'Bright Eyes' (Fox). Shirley Temple fans bringing in a fine \$10,000. Last week 'Hat, Coat and Glove' (RKO) and 'Bright Eyes' (Fox), split, did \$8,000, with 'Bright Eyes' doing the bulk and being held for four days.

Paramount (Huffman) (2,000; 25-40)—'Babes in Toyland' (MG). Doing nice biz at \$3,000. Last week 'One Night of Love' (Col) did \$1,800. Played almost four weeks at first-run houses about a month ago.

Newark OK with Lombardo Troupe 56% in 2 1/2 Days

Newark, Dec. 31.

Most houses started new bills tonight (Monday) but Branford built the gun by opening 'Broadway Bill' Sunday and the Capitol is running regular opening Friday.

Estimates for This Week

Branford (WB) (2,950; 15-65)—'Jealousy' (Par) and Guy Lombardo troupe on stage. Last week show in case. Lombardo big and on two and a half days will draw \$5,000. Last week 'Babes in Toyland' (MG) and 'White Lie' (Col), \$4,000.

Capitol (WB) (1,200; 15-25-35-40)—'Merry Widow' (MG) and 'Marines Are Coming' (Mono). Should start up. Odd, too, in this town. Doubtful if 'Broadway Bill' (WB) will work 'Music in the Air' (Fox) blab for five days with \$1,900.

Three Songs (Lombardo) (1,000; 10-25)—'Jack Off' (GB). Made way for 'Broadway Bill' (Col) Sunday (GB) after a bad showing. Maybe \$900. 'Bix' should get \$1,000 for the week. Last week 'Jealousy' (Col) plenty bad, \$800.

'Millions' (UA) and 'Vaude'. Matinee and finally close to \$10,000. Last week 'Gay Bride' (MG) good on three days, \$6,000. Paramount-Newark (Adams-Par) (2,240; 20-30)—'Here Is My Heart' (Par) and vaude. Lippell Kuttie Kids showing mate. Nice at \$14,000. Last week, five days, 'Fathers' (WB) and 'Detour' (Par), n.a.h. at \$4,500. Precator's (RKO) (2,300; 15-55)—'Green Gables' (Radio) and 'Music in the Air' (Fox), the draw and nice at \$10,000. Last week 'Wednesday's Child' (Radio) and 'By Your Leave' (Radio), weak at \$5,300 on two days.

Terminal (Skouras) (1,300; 15-25-40)—'Old Santa Fe' (Mascot) and 'The Great Love' (WB), with 'Gay Divorce' (Radio) and 'Forsaking All Others' (WB), (FD) in for three about \$4,000.

First two in for a week and

'EYES' VERY BRIGHT IN LINCOLN, \$3,300

Lincoln, Dec. 31.

The heat is really turned on here but it has to be the weather's down to zero. However, the pio flare is unusual. Good and the grosses are coming along nicely. All new openings were made Christmas day. The sock of them all is Shirley Temple's 'Bright Eyes' which is bowling them over at the Lincoln, and will displace with anything less than \$3,300 for the stretch, which is great.

The Orph has a stage show headlining Gene Austin with 'Gay Bride' (MG) and 'Forsaking All Others' (WB) with Baby Rose Marie, and breaks that after three days with 'Georgia Mine' on the boards for four. The run should insure over \$5,000, good. Stuart and Varley are the disappointers with 'Little Minister' and 'Forsaking All Others' (WB).

Estimates for This Week

Colonial (LTC) (750; 10-15-25)—'Kentucky' (WB) and 'Radio' (WB) 'Home on the Range' (Par), split. Good \$1,100 in sight. Last week 'Howling Dog' (WB) and 'Woman on the Loose' (WB), each \$800.

Lincoln (LTC) (1,600; 15-15-25-35)—'Bright Eyes' (Fox). Showing town to a frazzle, sweet \$3,300. Last week 'Babes in Toyland' (MG) \$2,500, okay.

Orpheum (LTC) (1,200; 10-15-25)—'Gay Bride' (MG), with Gene Austin on stage. 'Limehouse Blues' (Par), headliner Baby Rose Marie, and into four days with 'Georgia Mine' and 'Piccadilly', Take will get up, head \$5,000.

'Gardening' (Fox) and 'Whirl of Mirth' stage show, held at \$1,900, not bad.

Stuart (LTC) (1,900; 10-15-40)—'Little Minister' (Radio) and 'Mascot' pageant. Biz is bad and not plicking up. Odd, too, in this town. Doubtful if 'Broadway Bill' (WB) will work 'Music in the Air' (Fox) blab for five days with \$1,900.

'Three Songs' (Lombardo) (1,000; 10-25)—'Jack Off' (GB). Made way for 'Broadway Bill' (Col) Sunday (GB) after a bad showing. Maybe \$900. 'Bix' should get \$1,000 for the week. Last week 'Jealousy' (Col) plenty bad, \$800.

NEW STATE TAX DIZZIES B.O. IN CINCY

Cincinnati, Dec. 31.

Light opening for New Year's week has made exhibs in mood for high and mighty expectations from \$5. Current product is hot as today as any flim has been in the first for the natives, who are in celebrating fever for years on heels of biggest Xmas spending any the town has had for a like period.

Tuesdays follows this week and last caused shuffling of regular opening schedule. Albee is heading b. o. procession with a wham \$19,000 on split time for 'Bright Eyes' and 'Mighty Barnum'. Palace in place position with \$17,000 on 'Little Minister' and 'Forsaking All Others' (WB).

'Romance in Manhattan' ding-donging merrily with \$8,000 at Lyric and 'Here Is My Heart' is ringing in a turntable \$10,000 in second week at the Capitol.

Estimates for This Week

Albee (RKO) (3,300; 35-42)—'Bright Eyes' (Fox). Finished week Monday (31) with 'Mighty Barnum' opening new year's day. Should do a dandy \$19,000 in second week, three days of 'Bright Eyes' (Par) and three days of 'Bright Eyes' (Par) fetched for \$17,000.

Palace (RKO) (2,800; 35-42)—'Little Minister' (Radio). Ends week Monday (31) with 'Forsaking All Others' (WB) and 'Forsaking All Others' (WB) beginning run at special midnight New Year's Eve show. Tagged for a big \$17,500. Last week 'Forsaking All Others' (WB) and 'Forsaking All Others' (WB), each \$8,000.

Capitol (RKO) (2,000; 35-42)—'Here Is My Heart' (Par) (2d wk). Maybe \$5,000, total power following \$7,500 for great first week.

Keith's (Libson) (1,500; 30-42)—'Sweet Adeline' (WB). Winds up week Monday (31) with 'Secret Bird' following. Looks like \$6,000, all right. Last week four days of 'Mighty Barnum' and three days of 'Sweet Adeline', \$5,500.

Grand (RKO) (1,200; 25-40)—'Gay Bride' (MG). First run \$3,000, dandy. Last week 'Forsaking All Others' (WB) and 'Forsaking All Others' (WB), each \$8,000, a downtown returner, after week's absence, \$2,800, fine. Pic got \$1,000 during initial fortnight at Keith's.

Family (RKO) (1,000; 15-25)—'Silver Streak' (Radio). Held over for 'Broadway Bill' (WB) and 'Secret Bird' following. Looks like \$2,500, above average. Last week 'Secrets We Chateau' (U) and 'Silver Streak' (WB), split, \$2,200.

Strand (Ind) (1,200; 30-50)—'Marines Are Coming' (Mono). Stopping at \$2,500 for the week. Last week 'Old Santa Fe' (Mon), \$1,600.

Holiday Week Zooms Loop Grosses; 'Imitation' Tops Parade at \$60,000; 'Power Big \$13,000; 'Others' \$22,000

Chicago, Dec. 31.
Break out the champagne bubbles, boys! It's a new year that's starting in high gear, with business booming to record figures throughout the week. Gross this week will about triple the total loop gross of the week preceding, and will more than make up for some of the box-office slumps several of the houses took in the pre-Xmas season. The crowd and coin leaders are: **'Imitation of Life'** (U), unquestionably. Backed by the cream Chicago house and with four days for holiday business and advertising prices the picture should march right up into the \$60,000 numerals. This puts the picture more than twice as much ahead of its nearest competition on gross, but the other houses are doing well enough, with their smaller capacities and smaller admission price. **'Forsaking All Others'** has nothing to worry about at the Roosevelt, where the picture started socking away receipts immediately, and this three-day holiday ride should send the picture away to a mighty start on a great season.

Duke Ellington band on the stage in the reason for the success of **'Imitation of Life'** into the Oriental register, and the cashiers are expecting a topping session on the New Year's shows. **'The Barbers'** (U), and **'The Barbers'** (U), coupled with **'Romance in Manhattan'** at the Palace, where they will have reserved seats on the New Year's eve show.

Estimates for This Week
'Apollo' (B&K) (2,000; 25-35-50)—**'Home on the Range'** (Par). First two westerners are doing all right. The run of Paramount cash westerners have done all right in the loop, and this one should be no exception. Liked to go to \$7,000 good. Last week Evelyn Prentiss (MG) net \$15,000.

Chicago (B&K) (4,000; 35-55-75)—**'Imitation of Life' (U)** and stage show. In Ray Hutton band on stage for a new year, and in months. Box office here gets an express elevator currently, and rides up into the biggest figures since the **'World's Fair'** season, indicating a whopping \$60,000. Last week **'Bright Eyes'** (Fox) built towards the end of the week a gross of \$40,000, and moved over to the Garrick.

Garrick (B&K) (900; 25-35-55)—**'Bright Eyes'** (Fox). Second week in the loop and a clinic for coin here. Started nicely and sang a neat melody to pleasant \$5,000. Last week **'Gay Bride'** (RKO) took a fair first run cut at \$3,900.

MeVickers (Jones) (2,200; 25-35-55)—**'Power' (RKO)**. Excellent start on this one, much to the handsomely box-office record and riding to winning \$13,000 on initial session. House packed back to the Palace on Jan. 2.

Oriental (B&K) (3,200; 25-35-40)—**'Big Hearted Herbert'** (WB) and **'Duke Ellington'** (U). Stage and accounting for the great bulk of the excellent business. Shows the register into high ground and a successful \$10,000. **'Suite of Happiness'** (Par) couldn't stand the pre-Xmas gaff, and the slumped away to nothing at \$12,800.

Palace (RKO) (2,500; 25-35-55)—**'Romance in Manhattan'** (Radio) and vaude. Milton Berle's headlining on holdover. With New Year's eve celebration should have little difficulty in crossing the \$10,000 mark. Presently to fine profits. Last week's **'Caravan'** (Fox) and pre-Xmas **'Merrimee'** managed more than fairish \$17,200.

Roosevelt (B&K) (1,500; 35-55-65)—**'Forsaking All Others'** (MG). Crawford-Gable and **'The House of Mirth'** (U) combination hard to beat for a holiday mood and this the gate to a hearty take at \$25,000. Last week **'Vell'** (MG) finished its 10-day season to weakish \$9,800.

State-Lake (Jones) (2,700; 20-25-35)—**'By Your Left'** (U) and vaude. Boosting into a high mark currently to \$15,000 for mighty **'The House of Mirth'** (U) and vaude. Boosting into a high mark currently to \$15,000 for mighty **'The House of Mirth'** (U) and vaude. Boosting into a high mark currently to \$15,000 for mighty **'The House of Mirth'** (U) and vaude.

JAMES LIQUOR SHEET
Arthur James, veteran film trader paper man, is getting out a liquor journal, to be published weekly. James has formed a tie-up with the bartenders' union, and the paper to serve along house organ lines for that labor unit although circulating generally.

COLUMBUS DISCOVERS

Box Office Good Over Both Holiday Parade

Columbus, Dec. 31.
In spite of split-up knocking local schedules cockeyed, last week was happy for the theatre boys, and this week should be as big. Merchants report busiest shopping week in several years, with streets packed night and day. Sidewalk trade for film shops is consequently big.

'Barnum' and Crosby got the big in big chunks, with Shirley Temple and a **'Mistake'** picture coming along fine, too. Xmas eve crowds didn't pay an usher's salary, but the 25th was marvelous, maybe better than a record **'Thanksgiving'**.

All four shows worked heavily on New Year's Eve midnight performance, but nobody expected much. Broad got high-hat on the city and reserved seats.

Palace working overtime on promotional Henry, with Ohio painting at pushing the Crawford-Gable-Montgomery picture.

Estimates for This Week
'Ohio' (Loew-U) (3,000; 30-44)—**'Forsaking All Others'** (MG) should garner \$10,000 with ease. **'Mighty Barnum'** (U) should take a cool \$11,500, and no surprise.

Broad (Loew-U) (2,500; 30-44)—**'Bordertown'** (WB) has \$9,500. **'My Heart'** (Par). Zoomed at end of week, clearing a clean \$10,000.

'Palace' (RKO) (3,075; 30-44)—**'Little Minister'** (Radio) should sweep up an swell \$12,500. **'Bright Eyes'** (Fox) hit \$10,500.

'Ohio' (Loew-U) (3,100; 30-44)—**'It's a Gift'** (Par) should smash for \$4,000. Split week, with **'Kentucky Kernels'** (Radio) taking the rap and **'Pack's Bad Boy'** (Fox) opening. It hit about \$3,000 for the stretch.

DETROIT TAKES ON ROSEALE TINT

Detroit, Dec. 31.
Three houses this week hold their picture fare. **'United Artists'** with Eddie Cantor's **'Kid Millions'**, should make its two weeks' engagement a pleasant one. **'The House of Mirth'** (U) should do better this week than last. Fox holding **'Bright Eyes'** over, word of mouth advertising by **'The House of Mirth'** (U) should do better this week over big.

With plenty of men going to work and the bank open, the town will soon find its rightful place in the amusement sun.

Estimates for This Week
'United Artists' (2,270; 25-35-55)—**'Kid Millions'** (U). Will ring the bell for another winner on its second week. Will get \$16,000. Last week the surprise of the town at \$14,500.

Michigan (United-Detroit) (4,100; 25-35-55)—**'Here I Am'** (Par) and giant stage show with Dave Apollon. Latter never misses here; should garner a nice \$10,000. **'The House of Mirth'** (U) should do \$17,000, with **'Enter Madame'** (Par) and 165-people stage presentation.

Adams (United-Detroit) (2,700; 25-35-55)—**'Bright Eyes'** (Fox) for seven days more of a 10-day run, with new stage show, should bring \$18,500. Last week **'Captain Hates'** (Se) (Col) for four days and **'Bright Eyes'** (Fox) for three days did well at \$15,000.

Fisher (United-Detroit) (2,975; 30-40)—**'Babes in Toyland'** (MG) and **'Timehouse Blues'** (Par). **'The House of Mirth'** (U) should do \$17,000, with **'Enter Madame'** (Par) and 165-people stage presentation. **'Bright Eyes'** (Fox) for seven days more of a 10-day run, with new stage show, should bring \$18,500. Last week **'Captain Hates'** (Se) (Col) for four days and **'Bright Eyes'** (Fox) for three days did well at \$15,000.

State (United-Detroit) (3,000; 25-40)—**'The House of Mirth'** (U) and **'Home on the Range'** (Par). On the stage **'The House of Mirth'** (U) should do \$17,000, with **'Enter Madame'** (Par) and 165-people stage presentation. **'Bright Eyes'** (Fox) for seven days more of a 10-day run, with new stage show, should bring \$18,500. Last week **'Captain Hates'** (Se) (Col) for four days and **'Bright Eyes'** (Fox) for three days did well at \$15,000.

TACOMA ROARING

Shirley Temple's 'Bright Eyes' Snagging Big \$25,000

Tacoma, Dec. 31.
The old year dies in Tacoma with a rip-roaring closing week for the theatres after the usual pre-Yule slump.

Estimates for This Week
Blue Mouse (Hamrick) (700; 25-35)—**'Trans-Atlantic Merry-Go-Round'** (U). Heading for good \$3,000. Last week **'College Boy'** (Par), four days, \$700; slow, after big first week at \$4,100.

Musky (Hamrick) (1,400; 15-25-35)—**'Silver Star'** (Radio) and vaude, split with **'Kid Millions'** (U) for \$4,000, nice enough. **Roxy (C-El) (2,800; 25-35)**—**'Bright Eyes'** (Fox). For entire week, off to big start and will do great \$3,200. Last week **'Charley Chan'** (U) (Col) did \$1,500.

'It' (Col) dual, split with 'Student Tour' (MG) and 'Among the Missing' (MG), \$2,500, slow.

'MINISTER' IN PROVIDENCE \$11,000

Providence, Dec. 31.
Plenty of excitement in town, the troops have been in the box office. Exhibitors anticipate no trouble in making the holidays this week, some stands figuring on sagging the gross with the help of midnight shows.

'Little Minister' (Radio) will sweep up an swell \$12,500. **'Bright Eyes'** (Fox) hit \$10,500. **'Ohio' (Loew-U) (3,100; 30-44)**—**'It's a Gift'** (Par) should smash for \$4,000. Split week, with **'Kentucky Kernels'** (Radio) taking the rap and **'Pack's Bad Boy'** (Fox) opening. It hit about \$3,000 for the stretch.

Strand put across two midnight shows, Sunday and Monday, each performance marked by a different bill. First time such a stunt has been attempted in this one-horse town. Strand selected New Year's Eve for opening of 'Here is My Heart'.

Exhibitors burned up over Saturday amateur nights at the spacious Metropolitan theatre put on by Station 2720. **'Fay's' (2,000; 15-25-40)**—**'Hello, Ray'** (Fox) and **'Night Club'** (Hollywood) on stage. Strong combination; **'Fay's'** (2,000; 15-25-40) should do \$10,000 in town, with **'Night Club'** (Hollywood) on stage. Strong combination; **'Fay's'** (2,000; 15-25-40) should do \$10,000 in town, with **'Night Club'** (Hollywood) on stage.

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'Forsaking All Others' (MG). Started today and in for 11 days. Last week **'Mighty Barnum'** (U) was off to a solid start and worked up gradually to reach \$14,000; nice. **'Majestic' (Fay) (2,200; 15-25-40)**—**'Sweet Adeline'** (WB) and **'One Exciting Adventure' (U)**. While start nothing to brag about there are indications of a nice showing, should close to \$9,000 with the help of a midnight show.

'Fay's' (2,000; 15-25-40)—**'Hello, Ray'** (Fox) and **'Night Club'** (Hollywood) on stage. Strong combination; **'Fay's'** (2,000; 15-25-40) should do \$10,000 in town, with **'Night Club'** (Hollywood) on stage. Strong combination; **'Fay's'** (2,000; 15-25-40) should do \$10,000 in town, with **'Night Club'** (Hollywood) on stage.

'Strand' (2,200; 15-25-40)—**'Here is My Heart'** (Par) and **'Home on the Range'** (Par). In for nine days, opening with **'New Year's Eve'** in midnight show. **'Father Brown Detective' (Par)** and **'One Hour Late'** (Par) ended one week run tonight with \$7,500 in the till for a late showing.

'Alma' (2,500; 15-25-40)—**'Little Minister' (Radio)** and stage show. Swell start and every indication that present pace will continue, getting a nice showing, should show a swell \$11,000 by the end of the week. Last week **'Grand Old' (Par)** did \$10,000, and **'Alma'** (2,500; 15-25-40) came through nicely at \$8,500.

RKO Victory (1,800; 15-25-35)—**'Give Us a Girl'** (U) and **'The House of Mirth'** (U) should give house good break at \$1,500 on split week. Last week **'Woman in the Dark'** (U) and **'The House of Mirth'** (U) should give house good break at \$1,500 on split week. Last week **'Woman in the Dark'** (U) and **'The House of Mirth'** (U) should give house good break at \$1,500 on split week.

Holiday Cheers for All B'way B.O.'s; 'Minister' Sending M. L. to \$110,000; 'Forsaking' \$70,000, 'Heart' \$60,000

Heavier spending this week, present in New York of more out-of-towners than usual, a generally good list of attractions and with kids out of school until next Monday (7), the box office holiday stockings are ripping at the seams.

Outstander is **'Little Minister'** at the Music Hall, which played to a record-breaking \$15,000 opening day Thursday (27) and on the week with easily hit \$110,000 or over, coming close to the all-time high set by **'Little Women'** over Thanksgiving (28) and **'The House of Mirth'** (U) on **'Bright Eyes'** Wednesday (28). **'The House of Mirth'** (U) Temple picture may have been held, as originally planned, but ads were already wanted. **'The House of Mirth'** (U) Temple picture may have been held, as originally planned, but ads were already wanted.

'Forsaking All Others' is the only other new picture on Broadway of any note. It opened at the Capitol and is doing well with a double break on holiday business, the week ending New Year's \$110,000. **'The House of Mirth'** (U) Temple picture may have been held, as originally planned, but ads were already wanted.

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'Week' and 'Night Alarm' (Maj) (1st and 2nd double bill, under \$4,000). **Mayfair' (3,000; 25-35-55)**—**'I Sell Anything'** (WB). Closed its week last night (Monday) at no-no \$7,300. **'I Am a Thief'** (WB) the successor.

Palace' (1,700; 35-50-65)—**'Bright Eyes'** (Fox) and vaude. Hot from a good week at Music Hall, getting kids here and looks to hit around \$15,000 or over. **'Bright Eyes'** (Fox) did a brodie, under \$8,000.

'Paramount' (2,544; 35-55-75-80)—**'Here is My Heart'** (Par). On pretty good start prior to Xmas got \$48,000 first week while second (holder) stanza is romping mighty for a smash \$60,000 week. **'Sweet Friday' (4)** (Maj) may possibly be set back so that the Crosby picture can stay a third lap. Paul Ash and band are booked for the pit week on Jan. 1.

'Picture to follow 'Adeline' is 'Love of a Bengal Lancer' (Par). **'The House of Mirth' (U) (4,946; 40-50-65)**—**'Mighty Barnum'** (U) and vaude. Opened very strong and looks to mount an \$115,000 record, held by **'Little Women'** (Radio), also. **Hopburn, Adeline' (WB)** is booked to open Friday (4) (Maj) may possibly be set back so that the Crosby picture can stay a third lap.

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'Kid Millions' in 2 L. A. Houses \$22,500; 'Little Minister' in 2 Spots \$16,800

N. O. CHEERFUL
Crosby Leading Town With \$10,000; 'Adeline,' \$8,000

BROOKLYN LOOKS UP

'Heart,' \$22,000; 'Bill' Big \$24,000; Excellent; 'Veil,' Okay \$19,000

Brooklyn, Dec. 31. Christmas having come and gone, the boys in the downtown area are as hopeful as a mother about to take her child on an 14. cent. Pictures okay and biz is picking up. Midnight shows (Monday) figured to help considerably.

Estimates for This Week
Paramount (4,000; 25-35-60-65) — 'Here Is My Heart' (Par) (2nd week). Will do close to \$20,000. Last week took \$17,000.

Most of the houses are hitting an \$3-cent top, while Paramount, for premiere of 'Here Is My Heart' and 'Bill' (Col), is getting \$1.65 top, which will bring around \$5,000 for the midnite take.

An added starter came to the first-run field with 'Power' at the Filmfare in Hollywood, which Hugo Reinhold is in. Did not do as well before it shuttered some time ago.

Chinese and State with 'Bright Eyes' (RKO) and 'Zorro' (Fox). No hit any record breaking proportions. Latter house beating former by around \$2,000 for final count to tonight (Mon.).

'Sweet Adeline' in for nine-day sojourn at Hollywood and RKO. Bites the dust. Last week business just about 50% of what was expected. Little Minister opened in these houses nicely on the week.

Estimates for This Week
Chinese (Grauman) (2,028; 30-40-40-40) — 'Kid Millions' (UA) (2nd week) (31) Eve to capacity play at an \$3-cent top and with steady grind should come through with around \$5,000. Last week took \$4,500. Had heavy kid trade but not up to what was calculated and for with \$5,000, which is profit for house.

Criterion (Partmar) (1,600; 25-30-40) — 'Broadway Bill' (Col). Same as (31) after Paramount runs, and off to very good start, which should make \$5,000 a cinch. Last week took \$4,500. 'Zorro' (Fox) five-day stay in brodie class to tune of \$1,800. 'Father Brown Detective' (2nd week) (RKO) (31) took \$1,000.

Downtown (WB) (1,800; 25-30-40) — 'Mills of the Gods' (Col) and 'Men of the Night' (Col). Both took \$1,000. Hitting a sure \$5,000, which is close for the stanza. Last week 'White Lies' (Col) and 'Lost Willard' (RKO) (31) took \$1,000.

Filmfare (Reisenthal) (400; 40-50-50) — 'Power' (Grauman) (31) took \$1,000. Last week took \$1,000. 'Zorro' (Fox) (31) took \$1,000.

Four Star (Fox) (800; 30-55) — 'The Every Woman Knows' (MG). House is fir-class name territory, getting strong play and, with Helen Hayes in this, and 'Babes in Toyland' (MG). The kiddies were mainstay for this one and tossed house profit with \$10,000 gross.

Hollywood (WB) (2,750; 35-40-55) — 'Little Minister' (Radio). Opened (31) with evening show counted in, should chalk up around \$8,000 on week. 'Sweet Adeline' (WB) (31) took \$1,000. Last week took \$1,000.

Los Angeles (Wm-Fox) (3,800; 30-55) — 'Secret of the Church' (U) and 'Jealousy' (Col). Split. Better than average double bill and signs off with around \$4,000.

Parlange (Par) (2,700; 25-40) — 'Man Who Reclaimed His Head' (U) and 'The Curious Fails' (Chester). Split. Better than average double bill and signs off with around \$4,000.

United Artists (Park) (1,600; 25-30-40) — 'Broadway Bill' (Col) and stage show (2nd week). Winds up with a corking \$17,000 for six-day holdover period, making way to midnite (31) for 'Have a Heart' (Par), which opened to around \$5,000.

RKO (2,500; 25-35-40-55) — 'Little Minister' (Radio). Opened (31) at evening showing and geared toward an \$8,000. Last week took \$1,000. 'Zorro' (Fox) (31) took \$1,000.

United Artists (Fox-UA) (2,100; 25-30-40-55) — 'Kid Millions' (UA). Opened (31) and with midnite show and extra New Year's (31) took \$1,000.

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New Orleans, Dec. 31. Returns now on all b.o. fronts. Town topper is 'Here Is My Heart' at Saenger. Low's State doing well with 'Bill' (Col). Pictures doing nice profit with 'Sweet Adeline'. Tudor okay with 'Music in the Air'.

Estimates for This Week
Saenger (2,500; 40-50) — 'Here Is My Heart' (Par). Spotted perfectly and will get \$10,000 from Crosby-fans; fine.

Low's (State) (3,215; 40-50) — 'Barnum' (UA). Highly commended and okay, \$9,000 evident.

Orpheum (WB) (2,400; 35-55) — 'Sweet Adeline' (WB). Getting best play at \$8,000.

St. Charles (WB) (2,500; 25-35) — 'I Sell Anything' (WB). Beginning new year auspiciously and looks like \$2,000.

Tudor (700; 35-55) — 'Music in the Air' (Fox). Started well and may go to big \$3,000.

San Francisco Strong; 'Heart'-Roesner, 28G; 'Minister'-Heidt, 21G

San Francisco, Dec. 31. Usual extra holiday business in Frisco has been somewhat nullified by heavy rains, so that takes are like a new mother—doing as well as can be expected. Extra shows at all houses tonight (31) will help the week. Gentlemen are Born expects to smash all records beginning New Year's with 'Little Minister'.

Places are all date-shoppers and regular days have gone by the board, with all houses cutting in to try and get best days. Most houses are holding an opener, though Tuesday isn't regular day for any theatre. Screens may get back to regular days after holiday season is over, but there is no guarantee of this, as house execs are as jealous of each other as two freshmen over a pretty girl.

Estimates for This Week
Fox (Leo) (5,600; 25-30-40) — 'Band Plays On' (MG) and 'That's Grandville' (Col). Look for safe \$8,000. Last week took \$1,000. 'Fugitive Road' off at \$4,500.

Golden Gate (RKO) (2,644; 30-35-40) — 'Little Minister' (Radio). With 'Here Is My Heart' (Par) and 'Fugitive Road' off at \$4,500. Last week took \$1,000.

Orpheum (F&M) (2,682; 30-35-40) — 'Broadway Bill' (Col) (2d week). Doing well with better than \$12,000. Last week, nice biz at 14 grand.

Paramount (F-WC) (2,432; 30-35-40) — 'Sweet Adeline' (WB) (31) took \$1,000. Last week took \$1,000.

St. Francis (F-WC) (1,200; 30-40-55) — 'Bright Eyes' (Fox) (2d week). Moving from better trade, \$11,000. Last week took \$1,000.

Strand (Cohen) (1,250; 25-35) — 'Sing Sing Nights' (Lemon) and 'Tomorrow's Love' (WB). Last week took \$1,000. Last week took \$1,000.

Warfield (F-WC) (2,432; 30-35-40) — 'Sweet Adeline' (WB) (31) took \$1,000. Last week took \$1,000.

Minneapolis (1,800; 25-30-40) — 'Little Minister' (Radio). Opened (31) with evening show counted in, should chalk up around \$8,000 on week. 'Sweet Adeline' (WB) (31) took \$1,000. Last week took \$1,000.

United Artists (Park) (1,600; 25-30-40) — 'Broadway Bill' (Col) and stage show (2nd week). Winds up with a corking \$17,000 for six-day holdover period, making way to midnite (31) for 'Have a Heart' (Par), which opened to around \$5,000.

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touch \$10,000. Very big. Last week, 'Babes in Toyland' (MG), \$4,800. Good, considering season and weather.

Orpheum (Singer) (2,890; 25-35-40) — 'Little Minister' (Radio) and Benny Meroff and band on stage. Considerable entertainment outlay for this season of year. Both picture and stage show much liked and drawing in customers. Headed for a very big \$13,000. Last week, 'Romance in Manhattan' (Radio), \$2,200.

State (Public) (2,200; 25-35-40) — 'Here Is My Heart' (Par). They like this one here. Crosby quite a hit. Last week took \$1,000. Last week took \$1,000.

World (Steeles) (350; 25-35-40-55) — 'Great Expectations' (U). Highly regarded in critical but apparently not what doctor prescribed for box office. At that may hit pretty good local for this house. Looks close to \$3,000. Last week, 'Home on Range' (Par), \$1,800. Light.

Johnston (200; 20-25-35) — 'Lady by Choice' (Col). Held over for second week and may reach \$1,000. Last week took \$1,000.

Uptown (Public) (1,100; 25-35-40) — 'Sweet Adeline' (WB). Should collect good \$3,000. Last week, 'White Parade' (Fox), \$1,500. Fair.

Walace (Benz) (1,500; 15-20-25) — 'Road to Rio' (Col). Last week took \$1,000. Last week took \$1,000.

Lyric (Public) (1,200; 20-25) — 'St. Louis Kid' (WB). Jimmy Cagney a draw here and picture a real hit for this house. Looks close to \$3,000. Good. Last week, 'Home on Range' (Par), \$1,800. Light.

Mont'l. Frigid BUT B. O.'S HOT

Montreal, Dec. 31. Blitzards and zero temps denting grosses, but not till after holidays, so things were not too bad over Xmas, while for New Year's and the Eve celebrations outlook is not bad with good pix and crowds ready.

Palace (FP) (2,700; 50) — 'Bright Eyes' (Fox). Shirley Temple will bring 'em in in swarms and the gross should be jacked up to \$10,000. Last week took \$1,000.

Capitol (FP) (2,700; 50) — 'Here Is My Heart' (Par) and 'Father Brown, Detective' (Par). Should gross \$5,000, okay. Last week 'Babes in Toyland' (MG), \$2,000.

Princess (CT) (1,900; 50) — 'Kid Millions' (UA) and 'Fugitive Road' (Col). Certain to be a wow with crowds turned away and a smash gross at \$12,000. Last week took \$1,000.

Imperial (France-Film) (1,800; 30-35) — 'Here Comes the Navy' (WB). Better than average. Pic, which should boost the gross to \$3,000. Last week 'Successful Failure' (Mono) and 'When a Man Sees Red' (WB), \$2,000.

Cinema de Paris (France-Film) (600; 50) — 'L'O' second week. Repeat should get about the same day as last week, \$2,500, on holiday biz.

Metro Holding Back 'MARINES' FOR BEERY

Hollywood, Dec. 31. Metro will hold back filming of its remake of 'The Marines' for a while, as Wallace Beery will not do two military pictures consecutively. He is currently topping in 'West Point of the Air'.

Studio is looking for another yarn for Beery to go in ahead of 'Marines', which, when released, will get a new title, likely 'First to Fight'.

Hepburn and Vode Pulling Big 21G in Balto; 'Heart' 10G

Baltimore, Dec. 31. New Year's week sprang to front with less from openers than last week, which came as large measure of relief to bulk of burg's exhibs who had to rather leery after wash-out Xmas session.

Currently, there's one h.o., 'Bright Eyes', at the New, and pair of pix is taking this morning (Monday), 'Foraking All Others' at the Century, and 'Bordertown' at the Studio.

'Little Minister' started big Friday at vaudin Hippodrome. With continued capacity, house will soar to a terrific \$21,000 on first session, and pic will certainly hold over.

'Here Is My Heart' is singing a sweet carol of courtesy coin to Koda's \$10,000. This will also linger more than a week.

Estimates for This Week
Century (Loew-UA) (3,000; 15-25-40-55-60) — 'Foraking All Others' (MG) and five acts open today (Monday) and will span 11 days. Last week 'Barnum' (UA) and stage show, \$12,000.

Little Minister (Radio) (2,200; 25-35-40) — 'Little Minister' (Radio) and five acts. Getting smash patronage for very \$21,000, which means a big figure as Grand Old Girl (Col) and vaude disappeared at mid built \$13,700.

Kath's (Schanberger) (2,500; 15-25-35-40-55-60) — 'Here Is My Heart' (Par). Bing Crosby giving house biggest bag of bullion it has copped in nine days. 'Babes in Toyland' (MG) bettered a nice \$8,000.

New Mechanic (1,800; 15-25-30-35-40-55-60) — 'Sweet Adeline' (WB). It is giving a bit after the sparkling \$6,100 snatched opening count, but the \$4,200 in prospect is okay enough.

Storley (WB) (3,450; 15-25-40-55-60) — 'Bordertown' (WB). Opens today (Monday) and will span 11 days. Last week 'Barnum' (UA) and stage show, \$12,000.

Valencia (Loew-UA) (1,000; 15-25-30-35-40-55-60) — 'Sweet Adeline' (WB) replacing it next Saturday (5).

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PTSBC. HOPING FOR THE BEST

Pittsburgh, Dec. 31.

Boys around here are plenty worried, and pub-lynt! Business en- tire month of December just wasn't, and expected Xmas week pick-up failed to materialize save in a couple of instances. In fact, it was for most part just another week, and show mob doesn't know what to make of it.

New Year's week has always been pretty reliable, but so in the past has Yuletide season, so nobody's predicting anything, only hoping for best. Schedule-juggling continues, with most of ace sites getting under way at beginning of week and hoping that current attractions will stick out 10 days and get them back to regular Thursday and Friday in- augurals.

Of first-run sites, only Warner and Pitt got away as per usual, and if they're any criterion, this week at least, won't be repetition of last. Warner, with 'Captain Hates the Sea' and 'Secret Drive', should have great marquee power to lure \$1,600, while Pitt, with 'Gridiron Flash' and 'Chuckles of 1935' unit, out to collect around \$1,000. There are no midweek New Year's eve shows anywhere, which should also assist materially.

Estimates for This Week
Alvin (Harris) (2,000; 25-40)—'Marines Are Coming' (Mase) and stage show with Max Searcy. Last week's midnight show tonight (31) and stays only three days, getting back to regular Friday start next week. Last week's 'Bright Eyes' (Fox) and 'Pittsburgh on Parade' on stage paced the town without the slightest trouble, netting an estimated \$16,000 in nine days.

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Chu Chin Chow' (GB). Last week's (31) for week and possibly 10 days. English pictures have found vaude going rough here, but this one 'Babes in Toyland' (MG), brought the kids in droves and enabled house to collect around \$5,000 for its first week in some time.

Penn (Loew's-A) (3,000; 25-35-60)—'Forsaking All Others' (MG). Triple threat main power should be enough to carry this one along for 10 days. Last week 'Mighty Barnum' (UA) mightily disappointing at \$1,000.

Pitt (Sharer) (1,600; 15-25-35)—'Gridiron Flash' (Radio) and 'Chuckles of 1935' unit. Got away to a fairly impressive start, and, with holiday and midnight show, should go to \$4,000 or slightly better. That, with no kids coming from either end. Last week 'Dan- gerous Corner' (Radio) and 'World's Fair' (Fox) with stage below ex- pectations at \$5,000.

Stanley (WB) (3,800; 25-35-60)—'Sweet Adeline' (WB). Open with midnight show tonight (31), and management is depending on this one to carry it through until Jan. 11, when Jack DeWy and a stage show come in. Last week 'Little Minister' (Radio) received indifferently, and with radically mixed notices could break through to anything more than ordinary \$10,500.

Warner (WB) (2,000; 25-40)—'Captain Hates the Sea' (Col) and 'Secret Drive' (WB). Sturdy mar- quee display helped this combo get away nicely, and a decent notch \$5,000 or thereabouts should be the answer. Last week 'Babbitt' (WB) and 'Home on the Range' (Par) off at \$4,300.

Divorcee' 61G, B'ham

Birmingham, Dec. 31.
'Gay Divorcee,' at the Alabama, is what they want here and week should be dandy. Pantages newly re- opened with vaudeville, is also doing pretty well.

Estimates for This Week
Alabama (Wilby) (2,800; 20-35-40)—'Gay Divorcee' (Radio). Should be good for \$6,500. Last week 'Kid Millions' (UA) \$4,000.
Empire (Acme) (1,100; 25)—'Broadway Bill' (Col). Billed heavily and should bring in more than most, \$2,700. Last week 'Secret Bride' (WB) \$1,900.
Ritz (Wilby) (1,800; 25-30)—'Transatlantic' (UA). Nice at \$3,800. Last week 'Little Minister' and 'Gay Bride' (MG) \$4,000.
Pantages (Wilby) (2,800; 25-30-35)—'Wake Up and Dream' (U) and vaude. Beginning second week of reopening, and as newness wears off a problem to get customers to walk all the way outside of town to this house, \$3,500. Last week 'It's a Gift' (Par) and vaude \$4,000.
Strand (Wilby) (800; 25)—'Home on Range' (Par)—House becoming known as a vaudeville house. Last week, very western, worth playing in a deluxe goes in here, \$1,600.
Last week 'Babes in Toyland' (MG) surprised by clicking to \$1,900.

OMAHA BOOKINGS ALL JAZZED UP BUT BIZ OK

Omaha, Dec. 31.
Theatre row still considerably of customary schedule, mostly for purpose of getting an extra advantage by openings on holidays. All bills of past week close date, after that it's a jumble of short runs or hold- overs to get back on the usual opening days.

Orpheum opened Christmas with 'Bright Eyes' to the biggest single day of the theatre has had, and is sticking to that calibre bills through week. Temple sure to top \$10,000. World on its new policy of single features and increased admission likewise running heavy, probably more than \$7,000. Brandels with 'Flirtation Walk' right in the race, also, with an increased top, and probably \$7,000 on six and a half days.

Matter of price increases brought about by new policy at World. This house and Brandels always figured more or less direct competitors, so when World goes up from a 35c to a 40c evening price, Brandels meets it. Besides Brandels cuts out in the first vaudeville of the season and the first flesh to play a picture house since last Spring. Cotton Club Revue with Harriett Caloway, George Dewey Washington and Red Perkins runs through Jan. 3, with 'It's a Gift' on screen. Following this house goes back on its regular Fri- day openings. World brings in 'Kid Millions' New Year's Eve show for what may be a 10-day run. Brandels breaks in 'Little Minister' at 8:30 tonight on what will also likely be an extended run. These extra runs will put both these houses back on their regular Thursday openings.

Last week's bills all ended Dec. 24, after short runs of better than usual pre-Christmas business. **Estimates for This Week**
Orpheum (Blank) (2,975; 25-40)—'Bright Eyes' (Fox) and 'Father Brown' (Par). Opened Christmas day to biggest day house has had at these prices and that despite the cold wave that settled suddenly. Headed for over \$10,500. New Year's eve midnight show here will see the first flesh in town for many months, with the 'Cotton Club Revue' along with 'Sweet Adeline' (WB). Following three days revue runs with 'It's a Gift' (Par) for a run close to \$5,000. Bill ending Dec. 24, was better than \$5,000 on four days of 'Babes in Toyland' (MG) dualled with 'Home on the Range' (Par).

Brandels (Singer) (1,200; 25-35-40)—'Flirtation Walk' (FN). Sets this house back to its policy of oc- casional single features and with raised price list started off about \$6,200 for its scheduled 6 1/2 days. Monday at 6:30 p. m. 'Little Min- ister' (Radio) moves in for what will probably be a 10-day run, certain to

stay that long if it holds to its ex- pected pace of \$1,000 per day. Last week's bill of 'Wednesday's Child' (Radio) and 'Fugitive Lady' (Col) twinned at \$2,700 for five days end- ing Dec. 24.
World (Blank) (2,100; 25-40)—'Here Is My Heart' (Par). In- augurated the single feature policy here opening Christmas day, and started off the new plan in great shape around \$7,000, which this house hasn't seen in years. New top price helps no little, but house will undoubtedly grow into this plan more. New Year's Eve mid- night show on 'Kid Millions' (UA). Then comes 'Forsaking All Others' (MG) for a nine-day schedule after house resumes Thursday openings. This one should come in about \$9,000, the long run. Last bill closing after five days was 'Marie' (Fox) with 'Redhead' (MG), satisfactory at \$2,800, and marked close of double feature policy here.

BUFFALO STRONG
Crosby in 'Heart' with Vaude, Pulling \$15,000.
Buffalo, Dec. 31.
Current offerings are of strength due to good holiday busi- ness. Nothing particularly out- standing, although the Buffalo looks pointed for a good week with the Crosby picture.

Estimates for This Week
Buffalo (Shea) (3,800; 30-40-65)—'Here Is My Heart' (Par) and stage show. Got off with flying colors and should do nice \$15,000. Last week 'Music in Air' (Fox) and 'Secret Bride' (WB) and stage show, got \$11,000, fair.
Hipp (Shea) (2,400; 25-40)—'Bright Eyes' (Fox). This one is figured to bring in over \$7,500. Last week 'Babes in Toyland' (MG) and 'Student Tour' (MG), nice \$7,700.
Great Lakes (Shea) (3,400; 35-40)—'Forsaking All Others' (MG). This one due to open New Year's day. Last week 'Little Minister' (Radio) showing good \$7,600.
Century (Shea) (3,400; 25)—'Band Plays On' (MG) and 'Menace' (Par). This dual also due to open New Year's day. Last week 'I Am a Thief' (WB) and 'Side Streets' (WB) slipped under estimates at \$4,200.
Lafayette (Ind.) (3,400; 25)—'Broadway Bill' (Col). Strong run- ning forecast for this one, opening New Year's Day, and may be held for fortnight. Last week 'Kentucky Kernels' (Rat) and 'Exciting Ad- venture' (U), good at \$7,600.

Futter Hires Houston
Hollywood, Dec. 31.
Walter Futter has signed Norman Houston to write the script and dialogue for the first of producer's series of Tom Keene action fea- tures, 'Hong Kong Nights'.

Picture goes into production at the California studios the middle of January with E. Mason Hopper directing.

KATHARINE CORNELL
Appearing at the Martin Beck Theatre in New York City in William Shakespeare's 'Romeo and Juliet,' the first of the four plays she will present this winter.

K. C. B.O.'s Dizzy from Jazzed-Up Schedules

Kansas City, Dec. 31.
There have been so many changes in policy—prices, opening dates, style of show, etc., in the past few weeks, that the managers are dizzy, trying to keep up with their oppo- sition.

This week starting today (31) the three big down town first runners are opening on Monday, instead of the regulation Friday. This is to get the New Year's eve play which is always a smash. However the three houses have three different hours for opening. The Midland starts off at the regulation opening hour with 'Forsaking All Others' and is in for a great business. At the Newman 'Here Is My Heart' held over for three and a half extra days, and then for a great business. 'Sweet Adeline' swings in for the evening shows and a week's run.

Mainstreet closes 'Little Min- ister' at 10:30 after a full week and opens a few minutes later for the New Year's eve show and the fol- lowing week with 'Babbitt' and Countess Beul Viera's 'Spices of 1935' with Ted Healy's Stooges featured. The house will collect 76 cents, with all seats reserved for the New Year's eve special show.

Estimates for This Week
Mainstreet (RKO) (3,200; 25-35-40)—'Babbitt' (FN) and 'Spices of 1935'. Opened with a special New Year's eve show and is set for big week. Last week 'Little Min- ister' (Radio) at 15-25-40, got \$9,000, fair.
Midland (Loew) (4,000; 15-25-40)—'Forsaking All Others' (MG). Opened to heavy business and the names Crawford-Gable and Mon- gomery will keep the ticket ma- chines clicking steadily all week for an estimated \$25,000. Last week 'The Mighty Barnum' (UA), heavily circused and held up for \$11,000, good.

Newman (Par) (1,800; 25-40)—'Sweet Adeline' (WB). Opened at seven New Year's eve and will stick for the following week. With the holiday start is expected to make the best showing of any picture in the house for weeks. Last week 'Here Is My Heart' (Par) held for ten and a half days returned \$12,000, big.

Mower (Rewot) (2,200; 25)—'Flowers of the Gods' (Col), and stage show. Had a nice business over the week and with its ex- tra show tonight will get close to \$20,000. Last week 'Madam Du- 38,000. Last week 'Madam Du- 38,000.

Uptown (Fox) (2,040; 25-40)—'Bright Eyes' (Fox). Fox. This is the picture that was set back a week in order to show 'Babes in Toyland'. No question about Shir- ley Temple being a natural for the house and big things are expected at the box office after the nice start Friday, may be \$7,000, big. Stays two weeks. Last week 'Babes in Toyland' (MG) earned \$3,500, okay.

Curran Vice Danziger
In Donahue-Coe Agency
Stepping out of the ad agency field, Bill Danziger resigned Sat- urday (29) from Donahue & Co., which handles the Metro and Radio City Music Hall accounts. Danziger has two other propositions.

Agency probably won't move into its new Radio City quarters until Feb. 1 although in control of the account for several weeks. Danziger's suc- cessor in D. & C. will be Charles Curran, who resigned from Colum- bia Pictures in order to make the move.

Grace Moore Libretto
Hollywood, Dec. 31.
S. K. Lauren draws job for 'On the Wings of Song,' second Grace Moore musical starrer for Colum- bia.
Victor Schertzinger is slated to direct the picture, which is down for production in late February.

Boatsford Back Jan. 7
A. M. Boatsford returns to the Coast around Jan. 7. He is looking at new plays while vacationing east, as well as contacting writers.

Re-Team Barrie-Roland
Hollywood, Dec. 31.
Fox is re-teaming Merna Barrie and Gilbert Roland in 'Secret Lives,' which goes into production under supervisory wing of Ed. T. Love, Feb. 1. Story is by Arthur Kober and picture will be a John Stone production.

Linking of the leads results from their showing in 'Mystery Woman.'
Scrib 'Man Eating Tiger'
Hollywood, Dec. 31.
Ray Harris and Philip McDonald have been engaged by Fox to do the screen play for 'Man Eating Tiger.' Robert Kane will produce. Walter King set for the male lead.

Lawrence Hazard Set
Hollywood, Dec. 31.
Lawrence Hazard goes to Radio today to write a story for the Felix Young unit.
Writer set by the M. C. Leves of- fice.

McVickers-Par Lease Settles Jones-B&K Tiff

Chicago, Dec. 31.
McVickers theatre has been leased for six months by Paramount Pic- tures, from Jan. 1, at an approxi- mate total rental of \$110,000. This means a six-month settlement of the tiff over product between Aaron Jones for Jones, Linick & Schaefer and the Paramount crowd, particu- larly Balaban & Katz.

With the assuming of the thea- tre by Paramount the Jones group has withdrawn suit against Par. B. & K., and the rest of the Chi- cago affiliates in attempt to break the B. & K. control of the major part in the loop, and to acquire a share of that product for the McVickers as independently op- erated by Jones. But the with- drawal of the suit in the New York courts is classified as a temporary move and does not mean that Jones is relinquishing his right to sue again at a later date on the same complaints.

AGRICULTURE DEPT. MAKES 5 PICTURES

Washington, Dec. 31.
With sudden burst of activity, Agriculture Department has just completed production of five educational films. Two are sound and remainder silent.

Picture for pub- use without charge except for trans- portation and are printed on both 16 and 35 mm. film. Talkies en- titled 'The Forest Serves Man' and 'The Civilian Conservation Corps at Work'. Silents are three animal pic, beavers, elk, and porcupine. Other recent Agriculture films in- clude talker on wapti elk of Jack- son Hole, Wyo., and silent on re- gulated deer hunting.

Inside Stuff—Pictures

trustees and their attorneys are surrounding the proposed directors and officials of Par, as well as the banking house of Par & Co. for recovery of excessive salaries, stock bonuses, stock participation and the like with great secrecy.

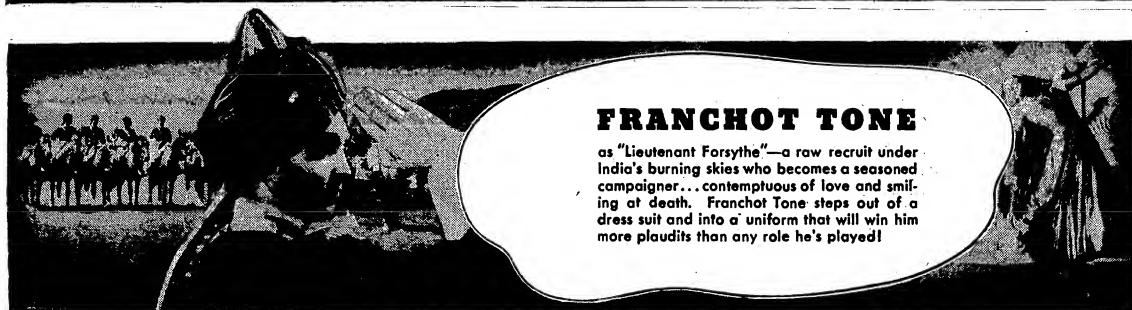
three weeks, will look at two plays for Paramount before returning to his scribbling job.

PARAMOUNT PROUDLY PRESENTS "THE LIVES OF A BENGAL LANCER"



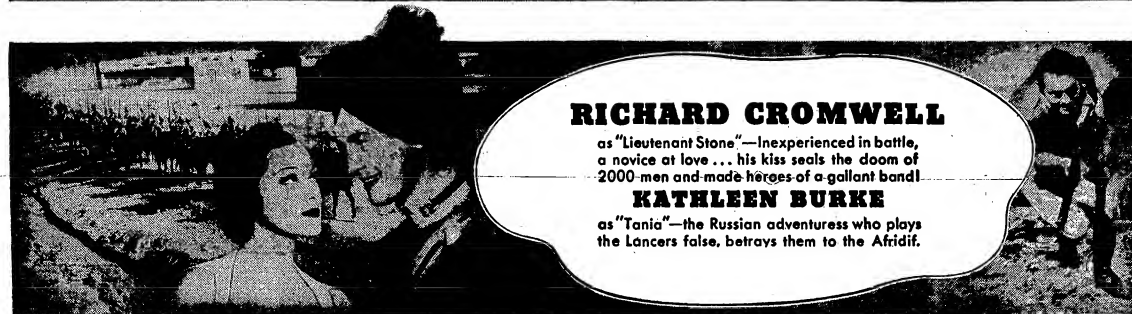
GARY COOPER

as "Captain MacGregor"—sabre-slashing, devil-may-care fighter who would rather die with honor than live without it! It's Cooper of "Morocco"—"Farewell to Arms"—"The Virginian"—in another big picture of the stamp that made him box-office!



FRANCHOT TONE

as "Lieutenant Forsythe"—a raw recruit under India's burning skies who becomes a seasoned campaigner... contemptuous of love and smiling at death. Franchot Tone steps out of a dress suit and into a uniform that will win him more plaudits than any role he's played!

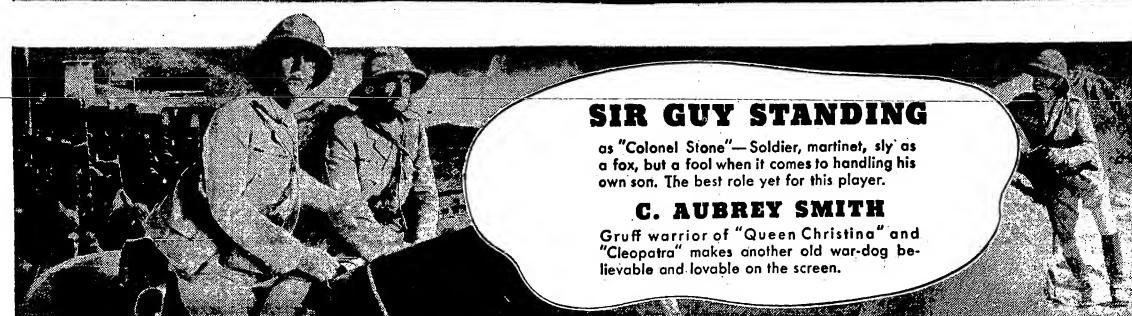


RICHARD CROMWELL

as "Lieutenant Stone"—Inexperienced in battle, a novice at love... his kiss seals the doom of 2000 men and made heroes of a gallant band!

KATHLEEN BURKE

as "Tania"—the Russian adventuress who plays the Lancers false, betrays them to the Afridif.



SIR GUY STANDING

as "Colonel Stone"—Soldier, martinet, sly as a fox, but a fool when it comes to handling his own son. The best role yet for this player.

C. AUBREY SMITH

Gruff warrior of "Queen Christina" and "Cleopatra" makes another old war-dog believable and lovable on the screen.

A PARAMOUNT PICTURE



Directed by HENRY HATHAWAY

Paramount's

JANUARY • FEBRUARY

JANUARY



"HERE IS MY HEART"

with BING CROSBY, KITTY CARLISLE, Alison Skipworth, Roland Young, Reginald Owen. Directed by Frank Tuttle.

—December 28th



"ENTER MADAME"

with ELISSA LANDI, CARY GRANT, Lynne Overman, Sharon Lynne, Richard Bonelli, Nina Koshetz. Directed by Elliott Nugent.

—January 4th



"PRESIDENT VANISHES"

with Edward Arnold, Arthur Byron, Paul Kelly, Andy Devine. A Walter Wanger production directed by William A. Wellman.

—January 11th

FEBRUARY



"WINGS IN THE DARK"

starring MYRNA LOY and CARY GRANT, with Roscoe Karns, Hobart Cavanaugh, Dean Jagger. Directed by James Flood.

—February 1st



"RUMBA"

starring

GEORGE RAFT and CAROLE LOMBARD, with Margo, Lynne Overman, Gail Patrick. Directed by Marion Gering.

—February 8th

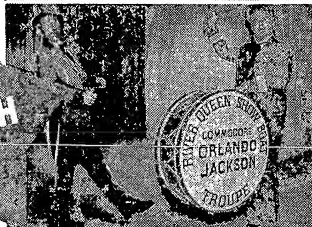


ZANE GREY'S "ROCKY MOUNTAIN MYSTERY"

with Randolph Scott, Charles "Chic" Sale, Mrs. Leslie Carter, Kathleen Burke, Ann Sheridan, George Marion, Sr. Directed by Charles Barton.

—February 8th

MARCH



"MISSISSIPPI"

with BING CROSBY, W. C. FIELDS, JOAN BENNETT, Queenie Smith, John Miljan, Gail Patrick. Directed by Edward A. Sutherland.

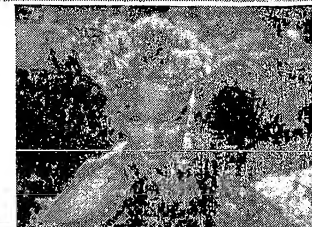
—March 1st



"WIN OR LOSE"

(Tentative Title), with Joe Morrison, George Burns and Gracie Allen, Dixie Lee, J. C. Nugent, Lee Kohlmar. Directed by Elliott Nugent.

—March 8th



2nd MARLENE DIETRICH PICTURE

with Lionel Atwill, Cesar Romero, Edward Everett Horton, Alison Skipworth, Don Alvarado. Directed by Josef von Sternberg.

—March 15th

IF IT'S A PARAMOUNT PICTURE

PRIZE PICTURES

MARCH 1935



"ONCE in a BLUE MOON"

A Hecht-MacArthur production with JIMMY SAVO. Written, directed and produced by Ben Hecht and Charles MacArthur.
—January 18th



"THE LIVES OF A BENGAL LANCER"

with GARY COOPER, Franchot Tone, Richard Cromwell, Sir Guy Standing, C. Aubrey Smith, Kathleen Burke. Directed by Henry Hathaway.
—January 18th



"GILDED LILY"

starring CLAUDETTE COLBERT with Fred MacMurray, Ray Milland, C. Aubrey Smith, Edward Craven. Directed by Wesley Ruggles.
—January 25th



"ALL THE KING'S HORSES"

starring CARL BRISSON and MARY ELLIS, with Edward Everett Horton, Katherine DeMille, Eugene Pallette. Directed by Frank Tuttle.
—February 15th



"RUGGLES OF RED GAP"

with Charles Laughton, Mary Boland, Charlie Ruggles, ZaSu Pitts, Roland Young, Leila Hyams. Directed by Leo McCarey.
—February 22nd



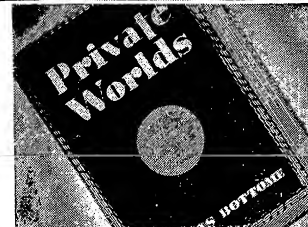
"MACFADDEN'S FLATS"

with Walter Kelly, Helen Mack, Andy Clyde, George Barbier, Richard Cromwell, Jane Darewell. Directed by Ralph Murphy.
—March 15th



"STOLEN HARMONY"

with George Raft, Ben Bernie, Queenie Smith, Lloyd Nolan, Iris Adrian, Paul Gerrits. Directed by Alfred Werker.
—March 22nd



"PRIVATE WORLDS"

a Walter Wanger Production, starring CLAUDETTE COLBERT, CHARLES BOYER with JOAN BENNETT. Directed by Gregory LaCava.
—March 29th

IT'S THE BEST SHOW IN TOWN!





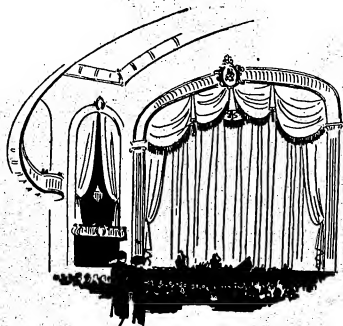
HAND TO HAND!

Applause always follows anything that JIMMY SAVO does, so you can be sure that your customers will give this little guy a big hand in his first feature picture, Ben Hecht and Charles MacArthur's "ONCE IN A BLUE MOON" Lee Garmes, photographer and associate director. A Paramount Release.



climaxed by one of the planes spiraling to earth in flames. Sand-

(Continued on page 148)



With pride and pleasure

FOX FILM

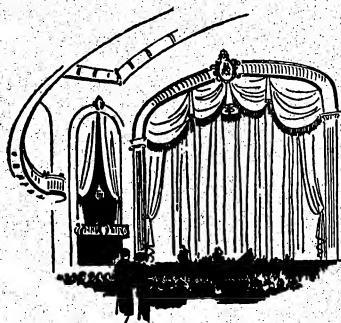
presents

THE BIGGEST FIRST

QUARTER LINE-UP

THIS INDUSTRY HAS

EVER SEEN



For the month of JANUARY

SHIRLEY TEMPLE

in BRIGHT EYES

With JAMES DUNN. Produced by Sol. M. Wurtzel. Directed by David Butler.

WILL ROGERS in THE COUNTY CHAIRMAN

By GEORGE ADE. With Evelyn Venable, Kent Taylor, Louise Dresser, Mickey Rooney, and Stepin Fetchit. Produced by Edward W. Butcher. Directed by John Blystone.

MYSTERY WOMAN

With Mona Barrie, Gilbert Roland, John Halliday, Rod LaRocque. Produced by John Stone. Directed by Eugene Forde.

EAST RIVER

(Tentative Title)

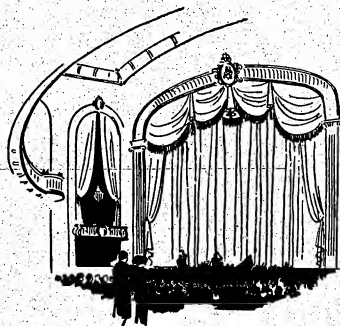
with EDMUND LOWE VICTOR McLAGLEN

Florence Rice, Marjorie Rambeau, Charles Bickford, Siegfried Rumann. Produced by Robert T. Kane. Directed by Raoul Walsh. From the story by Bordon Chase and Edward J. Doherty.

LOTTERY LOVER

With Lew Ayres, "Pat" Paterson, Peggy Fears, Walter King, Alan Dinehart, Reginald Denry, Nick Foran. Produced by Al Rockett. Directed by William Thiele. From the story by Siegfried M. Herzog and Maurice Hanline.





For the month of **FEBRUARY**

JANET GAYNOR WARNER BAXTER in ONE MORE SPRING

With Walter King, Jane Darwell, Grant Mitchell, Rosemary Ames, John Qualen, Roger Imhof, Nick Foran and Stepin Fetchit. Produced by Winfield Sheehan. Directed by Henry King. From Robert Nathan's novel.

CHARLIE CHAN IN PARIS

With WARNER OLAND, Mary Brian, Thomas Beck, Erik Rhodes. Produced by John Stone. Directed by Louis Seiler. Based on the Earl Derr Biggers character.

SHIRLEY TEMPLE and LIONEL BARRYMORE in THE LITTLE COLONEL

With Evelyn Venable, Bill Robinson. From the novel by Annie Fellows Johnston. Produced by B. G. DeSylva. Directed by David Butler.

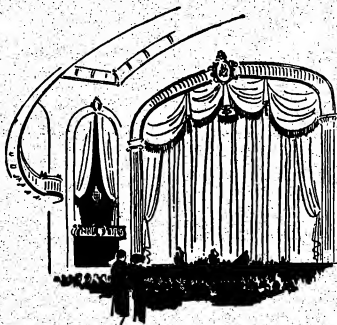
MR. & MRS. MARTIN JOHNSON'S BABOONA

An Aerial Epic Over Africa. Supervised by Truman Talley.

HAROLD BELL WRIGHT'S WHEN A MAN'S A MAN starring GEORGE O'BRIEN

With Dorothy Wilson, Paul Kelly. Presented by Sol Lesser and John Zandt. Produced by Sol Lesser. Directed by Edward F. Cline.





For the month of MARCH

WILL ROGERS in LIFE BEGINS AT 40

With Rochelle Hudson, George Barbier, Jane Darwell, Slim Summerville, Richard Cromwell. Produced by Sol M. Wurtzel. Directed by George Marshall. From Walter B. Pitkin's best seller.

GEORGE WHITE'S SCANDALS

With Alice Faye, James Dunn, Lyda Roberti, Cliff Edwards, Ned Sparks, Eleanor Powell, Arline Judge and George White. Produced by George White. Directed by James Tinling.

RECIPE FOR MURDER

(Tentative Title)

with EDMUND LOWE and
VICTOR McLAGLEN

From the story by Vincent Starrett. Produced by Sol M. Wurtzel. Directed by Eugene Forde.

MAN EATING TIGER

(Tentative Title)

Adapted from the play by Ben Hecht and Rose Caylor. Directed by Melville Brown. Produced by Robert T. Kane.

HIGHWAY ROBBERY

(Tentative Title)

From the American Magazine story by
Albert Treynor.



Columbia made the box-office champions of 1934

"It Happened One Night", "One Night of Love" and "No Greater Glory" selected among the best by National Board of Review.

"It Happened One Night", "One Night of Love", "20th Century" and "No Greater Glory" selected by the Screen Writers' Guild.

... AND NOW EXHIBITORS NOMINATE THE FIRST BOX OFFICE CHAMPION OF 1935 .

"Los Angeles Paramount Broadway Bill opening biggest in theatre history stop Audience reaction most enthusiastic women particularly."

-Fanchon & Marco

"Dallas Majestic Broadway Bill opening above average stop Second day best gross in eight months stop Finest reaction ever witnessed opening box office hour earlier today stop Will exceed One Night of Love by almost eighty per cent."

-Bob O'Donnell

"Springfield Bijou Broadway Bill opening biggest business history of the theatre stop Women especially enthusiastic stop Broadway Bill same class with two previous great hits stop Look for record."

-Al Anders

"San Francisco Orpheum Broadway Bill opening sensational stop First time my experience women as well as men actually stood up and cheered stop Congratulations on another top hit." -Hal Neides

WARNER MYRNA
BAXTER • LOY
in FRANK CAPRA'S production
"Broadway Bill"
By Robert Riskin
Based on the story by Mark Hellinger
with
Walter Connolly Helen Vinson
A COLUMBIA PICTURE

BARNUM; YOU

"COLOSSAL!"

"STUPENDOUS!"

"GIGANTIC!"

**WALLACE
BEERY**

in

**THE MIGHTY
BARNUM**

**A DARRYL F. ZANUCK Production
PRESENTED BY JOSEPH M. SCHENCK**

SAID IT!



"Biggest opening in Cleveland
in four months!"

Smash in Akron as 2nd day tri-
ples first day... which was BIG!

Great first day in St. Louis...
BIGGER the second day! Even
BIGGER the third day!

"A Real smash in Providence!"
— VARIETY

"Hitting fancy \$50,000 at
RIVOLI, New York!"
— VARIETY

"Strong gross in Kansas City!"
— VARIETY

• and just as big in Baltimore,
Boston, Columbus, Dayton,
Harrisburg, Rochester etc., etc.!

20th
CENTURY
PICTURE

Released thru
UNITED ARTISTS

Henri Klarsfeld, head of the French division, says he returns from his trip to the United States with authorization to reopen production, but hasn't decided whether to go ahead on it or not. He'll make his decision in January, and if the film is made he hopes to have it ready to show to the trade in March for next season's release.

Meanwhile, the policy of releasing independents as sweeteners to American product is being continued.

SHOW BIZ AROUND WORLD

By Wolfe Kaufman

Curiously, the past year was a good one for foreign film biz from an American standpoint. International show biz still is dominated almost completely by motion pictures and Americans still dominate the motion picture business. So when it is stated that for Americans international film biz was good, that will long be remembered as a curious contradiction of terms.

It wasn't that business was so good but that the exchange favored the Americans. The foreign exchange—that bugaboo which for all the years of prosperity around the world was kicking the U. S. business men in the pants, despite what the Europeans thought—suddenly laid back last year and gave the foreign offices a break. Thus it was that foreign departments of U. S. filmers could afford to be cocky. During normalcy the foreign offices turned in about 45 to 50% of gross film incomes. Last year, by picking up the break on exchange, American companies picked on getting nearly 60% from abroad, and in some instances even better.

Those figures gave the regular front offices and cocky h.o. boys both in New York and Hollywood, who've been step-childing the foreign offices for years, a lot to think about.

Outside of that, the year for films around the world was full of headaches as usual. The international market shifted somewhat, with England coming strongly into the limelight for the first time. Year previous was noted for Germany's decline due to the Hitler regime, and England grabbed that opportunity. England is now undoubtedly No. 2 to the U. S. and in some spots fighting it out for the front line.

Paradoxically, it was Hollywood that gave London its break. A Hungarian film director who hasn't done well in Hollywood went to London and started out on his own. He had some revolutionary ideas and dug up a bit of talent. He made the picture "Korda," when he followed that one pronto by a second sock film, "Catherine the Great" there was no longer any doubt. Korda was in.

But it wasn't only Korda that was in. And a new regime, Korda proved that a bit of Hollywood experience applied to picture making abroad, where costs are lower than in Hollywood, and with some Hollywood talent sprinkling could be made to pay. Britishers who for years had slumped back and said, "What's the use? The Yankees won't play our films," suddenly realized that the Yankees would—if the films were good enough.

That started a mad scramble for Hollywood talent. Hardly a boat between England and the U. S. now but it carries a Hollywood player, writer, director or technician either to or from England, Hollywood and London became door neighbors. Gaumont-British began going to bat. And that resulted in an actual serious invasion of the home grounds.

G-B made eight pictures of which it was proud, wrapped them up and moved into New York. Hired publicists of experience, called meetings, opened offices, introduced stars and sold pictures. It was the first time a foreign company had sent up a bona fide national distribution in this country and it was no kidding.

It wasn't only G-B and Korda. Several of the smaller companies followed. There is practically no more quota filming in England to speak of. There are still cheap, quick films being made, but almost everybody over there now has his eye on the U. S. box office. And the U. S. h.o. is not at all averse to paying attention—if the film is there. Quite a few of the films have shown themselves to be there.

So that was England's in. And it was just one more sock for Germany's declining product. Germany had begun to make inroads filmatically into the foreign market in 1932, but then alighted with entry of the Hitler restrictions. With England coming forward it just about washed out Germany.

In Sweden, once a German film stronghold, German pictures dropped off about 45%. American films picked up 26% of this loss. German films dropped off in the Netherlands and French films picked up the advantage. German films dropped off 28% in Hungary and the U. S. picked up 17%. Germany lost 12% of its Turkish biz and the U. S. picked up 14%. So on it went down the line. The year ended with Germany having lost 80% of its film export biz.

Quotas

As usual quotas played a big part in the international film news. That French annual quota battle developed into a semi-annual affair when France passed its new regulations for a sixth month. Instead of the usual year. As usual, there was much weeping about the terms of the new French law, but actually not much hurt to Americans. Then, a few weeks ago, before the sixth month period was up, the law was extended for six months, making everything pretty. There is some talk of doing away with the French quota entirely and substituting a heavy tariff but no one is sure which way the thing will be better.

New quota regulations came up in Australia as result of a film war there. Was continued for several months. American companies fighting it out with General Theatres, which has a practical theatre monopoly. Much wrangling and entire matter finally got into courts with an official governmental investigation of the business

called. After weeks of testimony and arguments, it was decided there was no monopoly, everything was okay, anyone who wanted to was told it could build theatres and there was gladness all around. But work was started on a quota along British lines. Incidentally, immediately after the squabbling, G-T started signing up American product and now has all of it except Paramount and Metro; with Par pictures, however, available to the trust where Par has no houses of its own.

Holland passed a 100% film tariff raise and shelved it. Mexico passed a 10% film import tax and mothballed it. In Jugoslavia, film houses were taxed in new way, coin going to help legit houses. In several other European spots, notably Czechoslovakia and Hungary there was talk of a radio tax to help legit and pix. In France there was much trouble over an allegedly too heavy tax on pic houses. Exhibits decided to strike but always at the last minute, they were promised relief and never carried idea through nationally, although in Havre all cinemas closed down for 15 days.

America's Effect on Europe

America's film code affected Europe considerably. Germany already had more or less framed a code for filming and several European countries decided to follow suit. France appointed an important governmental committee to study the film business and frame a code for the industry. Both the Austrian and Czechoslovakian governments issued codes and Poland published a law of procedure. Spain also appointed a government council to frame a document.

Picture production in Europe gained considerable headway, locally. Holland, for example, produced four or five pictures, all except one of which did well in the local market. Hunnia in Budapest was occupied almost all the time. Universal (American) helped considerably by making several Hungarian films, a production unit having been transferred to Budapest when U had to leave Berlin.

Spanish local production was up, several studios in both Madrid and Barcelona working regularly. Italian studios, too, were busy most of the time, although industry was stymied part of the time because it was being cleaned up by the government.

In Vienna and Prague the government tried to help local production by organizing an official film bank. Idea was taken from Germany where one is already functioning.

U. S.'s Foreign Production

American wasn't very active in foreign production during the year. Fox started off in a big way, organizing a large French unit headed by Bob Kane and with big production ideas. Erich Pommer, ex-German refugee, came over to Fox to head the production activities in Paris. His first picture, "Lillom," was a \$600,000 flop so the entire idea was junked and Kane, Pommer, et al, shipped to Hollywood. Fox, however, still leads in European production, having arranged for 40-odd films to be made in France, Germany, Italy and England by local concerns.

Warners entered production in France, although sub-leased. Financed a local indie to one picture with several others to follow. Universal still sporadically produces pictures around Europe but not much definite production idea now. With U. S. Fox and several other companies it's a matter of getting money. With Germany not allowing money to be exported, it is figured that film productions can be brought out for sale elsewhere; that income thus becomes a value.

Paramount went back into production in New York for a few Spanish language talkers starring Carlos Gardel. First two were immediate and solid clicks, so two more will be made pronto. Gardel is the biggest Spanish b.o. name currently.

And in France

There was considerable internal bickering among the filmers in France. Gaumont-Franco Film-Aubert, for many years tottering, finally went into liquidation. That left Pathe-Natan as practically sole change of opinion producing and exhibition in France, except that it was soon learned Pathe wasn't as big as it thought. The indies all got together and gave the company plenty of trouble on all counts. Also O-P-F-A, despite its liquidation, is not at all out of the picture, but reassembling itself for a new onslaught. Independents in France, however, have now pulled themselves together so much and are in such good shape that they easily dominate the market and dictate terms.

Two U. S. films got special commendation in France during the year. Government liked "Invisible Man" so much it granted Universal permission to show the film anytime and not to worry about quota restrictions. Same later to Rialto on "Little Women."

Financially no important international moves except that of the British companies. All filmers in Britain felt growing pains. All expanded, floated new issues and declared dividends. By all it principally intended London Films (Korda), Gaumont-British and British International.

U. S. P. and G-B

Much talk of British International buying out Gaumont-British. Not as fantastic as it sounds at first thought. G-B is the bigger and more important company but G-B has an over-abundance of highly salaried officials, whereas B.I.P. is practically a one-man show, John Maxwell dominating the picture. Arthur Dent is Maxwell's right hand man and, while drawing a pretty good salary, he's nowhere near the G-B big boys and there are several of them, while Dent's the lone B.I.P. exec under the boss.

Maxwell's idea, as figured, is that if he can get control of G-B he will control British filmdom, especially insofar as theatres are concerned. Has now the best houses in England, outside of London, and by combining with the G-B chain will have virtually all the big houses in the country. That will allow him to pretty well dictate booking terms. And that way, by trimming rental terms just a shade he can get the G-B purchase price back in no time.

It's not an impossible idea and the Ostrers are reported

willing to drop out of the picture business if seeing their kind of money.

Russia didn't enter the international field seriously, although it bought several pictures from the U. S. for the first time. Bought Metro's "Cabin in the Cotton" and "Tilly," paying \$5,000 for the Russian rights to each. Same figure offered Metro for "Viva Villa" was turned down. Metro wanting more. Deal is currently in the wind for a new distribution setup whereby all U. S. films would go into Russia.

Among American headaches abroad, Metro got hit the worst way. "Rasputin" was the trouble-maker, company being sued and socked in London on the film. Trouble also in Austria on "Raoul in Vienna," which was straightened out by the film being withdrawn. It had already played most spots. Warners offered Poland by having characters in four different films representing gangsters and with names of famous Polish heroes. All WB pics were banned but matter straightened out after six months. United Artists was sued in Paris over "Nana," picture being called a perversion of literature. Company won the suit.

Legit Around the World

Legit around the world was jerky. Quite a number of British plays came to the U. S. but no really big clicks and several serious flops. No other importations to speak of, except for talent, a lot of French actors coming over, more so than at one time in some years.

Legit biz was good in Australia, Hungary and England, although the rest of the world was pretty far off. New York had the best legit season last year in some years but by no means a really good year, whereas in the three countries named business was actually good for almost everybody.

In Budapest "Men in White" and "Ah Wilderness" were American import hits, while "Circus Girl" was a local hit that went out to most every other spot in Europe and is being talked of for New York.

In Sydney "Du Barry," "White Horse Inn" and "Fresh Fields" were solid money-makers.

"Pursuit of Happiness" was a quick U. S. import foldup in London. "Men in White" did fair business. "Christopher Bean" was a sock. "Blackbirds" (colored revue) is one of the currents and about the biggest click musical import from U. S. in some years. British International is filming it. "Royal Family," retitled "Theatre Royal," pleased London and is doing well.

"Dodsworth" did only so-so in Budapest and "Barretts of Wimpole Street" is a Paris click. "Counselor-at-law" was called a moderate in London, although it looked like a flop at first. "Biography," "She Loves Me Not" and "The Bird of Power" were quick turnovers in London, not even standing a chance. "When Ladies Meet" died in Vienna pretty quickly.

Italy too busy reorganizing legit to do anything with it or about it.

Radio Around the World

Several developments in radio around the world, but this branch of amusements is not yet important outside of the U. S.

Efforts were made to adjust the wavelength tangle in Europe, but only with partial success. Stations still cut in on each other seriously. The Eiffel Tower was silenced, however, late in the year, so that helps a lot.

Radio-Luxembourg continued to flood non-commercial England with advertising programs and this is growing. The J. Walter Thompson agency sent a representative from New York to London to build shows for the English market but, necessarily, using foreign transmitters.

There was a considerable pickup in Latin-American radio and it became evident that this field will be exploited in the future. Programs in the native tongues on waves all over America.

Shortwaves looked promising for a while and Philco sponsored a Madrid program for short wave reception in the U. S. Whole idea fizzled, however, with insufficient interest from fans over here.

Italy opened up under II Duce's orders, using the air for propaganda purposes (as was previously and is constantly still being done by Hitler in Germany). Understood advertising may be allowed in Italy later.

British radio remained essentially dull and casual. High spots of the year, in the way of top command performance at the Palladium, which was broadcast, theatre getting £2,500 for the hour. So many people remained home to listen and such a drop in show biz takings all around, that it became evident how much harm could be done. It was the first sample British showmen had of what real air opposition was such as the U. S. experiences regularly, can and showmen didn't at all like it.

Songs didn't mean as much internationally as they might. Quite a few numbers coming over and going back, but no real import or export socks. "Spinning Wheel" did well abroad, one of the biggest in years, everywhere except in England. Hill-billy songs generally were the best of the American export tunes, Europeans caring for them in a big way. "Little Man, You've Had a Busy Day" registered in Britain.

Vaudeville was dull to dead. There was talk of a vaude revival in Australia but nothing happened. In England vaude did pretty well, and this was about the only country in the world, the U. S. included, where this was so.

For a while there wasn't a single vaude or vaudeville house in Paris, although now there are two or three spots. Berlin has a few variety spots but is having trouble getting talent, due to the Hitler situation. Lately, because of this talent dearth, complete amnesty to all manners and types of artists is being held forth to too talent from foreign lands. All through Europe vaude is absolutely dead.

American acts were helped a lot by opening up of a big stage show in England, a lot of the cafes going for that. This may spread on the Continent, and if so is the only hope for vaude talent.

Sirs:
I have just looked over my TIME, and noticed your announcement of your new venture, namely, your future pictorial MARCH OF TIME.
I would like to see it at the Olympia Theatre, New Bedford's leading theatre.

Sirs:
I see TIME Magazine every week in my place of business, and believe me—it "Sells."
May I suggest a real live picture?

Sirs:
Regarding your new "Venture" as announced in TIME.

Sirs:
In response to your request as to whether we would appreciate seeing MARCH OF TIME on the screen, I say "Yes," believing that it would enhance our intelligence greatly, knowing and enjoying your program on the radio as it is now, to broadcast into larger fields could certainly do no one harm.
Will be awaiting your first production in January.

Sirs:
I have just finished listening to the best radio program, THE MARCH OF TIME and am writing immediately regarding the new movie. I am looking forward to seeing the same and hope we can enjoy it for a long, long time.
Long live to TIME.

M. G.
284 Union Avenue
Irvington, N. J.

L. T. E.
1542 1st Place
Chicago, Ill.

Sirs:
For the first time in many weeks I was fortunate enough to hear the MARCH OF TIME Friday night last, which as usual I thought very good indeed. During the program your announcer mentioned the inauguration of a new type of cinema program. I also saw notice of it in TIME.

I hope that you will do all possible to see that these newsreels are released to our local Saenger Theatre or its affiliates. I am not flatter when I say that if this new venture of yours is as successful as your previous ventures, you will be more than pleased with the reception extended it by the theatre public.

In conclusion I wish to state that I consider TIME as outstanding in the periodical field as I do Plymouth in the automobile field. Perhaps I shall make present of a year subscription instead of continuing newstands.

M. P. L.
Mobile, Alabama

Time fans will prove their interest at your box office.
Read this letter. It's only one of thousands.

Sirs:
We hope the new movie feature THE MARCH OF TIME will be shown at the Kerredge Theatre, Hancock, Mich.

E. L. W.
L. A. R.
O. N.

Sirs:
I have seen TIME this afternoon.

Poll's
Franklin Square
Worcester, Mass.

Attention of the Manager

Gentlemen:
As fairly regular patrons of your theatre, my wife and I are hopeful that the new "March of Time", which is to be released by Time, Incorporated, for showing during January, can be obtained and shown at your house.

Time's radio programme has appealed to us and to our friends as one of the best on the air, and it seems to us that they would turn out a very interesting picture.

We are going to see this new release wherever it is shown in this vicinity, and we sincerely hope it will be possible to view it at your theatre.

Very truly yours,

F. J. C.
17 Huntington Ave.
Worcester, Mass.

Sirs:
For the Alliance For second Capital Ave.

Sirs:
I am extremely idea of showing I hope the theatres are the Strand. Because the present, and the past, I am sure will be highly.

Sirs:
I am thrilled by your new THE MARCH OF TIME and hope it will be a Springs Theatre.

J. H.
Palm

Sirs:
I am a TIME reader and 16 mm. movie enthusiast that I am, will answer your suggestions at once.
I would like to see the Black Hills Amusement Company, which has a chain of theatres in all important Black Hills Towns of Western South Dakota, be among the first theatres to show a new MARCH OF TIME.
Their main office is at
R. S.
812 F.
Belle

J. C. E.
1811 Chicago Ave.
Evanston, Ill.

In all your experience have you ever received a letter like this one about any picture?

Sirs:

Ormont Theatre
Strand Theatre (The half in Orange.)
W. East

Sirs:
Through P. T. A. I am a little in touch with the discouraging feeling of parents in regard to movies for children and youth. There is so very little that is suitable, so I am sure I voice the sentiment of many parents when I say a hearty welcome to your venture. It will be wholesome, instructive, and fascinating. Many thanks. In Rochester, perhaps, Loew's, R. K. O. Palace, or Century would be the favored.

E. A.
11 Reservoir Avenue
Rochester, N. Y.

Sirs:
I gladly accept your invitation to write to you in connection with your new venture—the showing of the MARCH OF TIME in theatres.

Lancaster is a city of approximately 69,000 inhabitants. It has six picture houses, namely: Hamilton, Grand, Capitol, Colonial, Fulton, Strand. The first three mentioned are Warner Brothers theatres; the other three are independently owned and operated.

Personally, I would like to see the MARCH OF TIME exhibited in one of the independent houses, preferably the Colonial. This theatre is located on the busiest corner of our city and it seems to be the most popular. My second choice would be the Fulton.

Here is hoping the MARCH OF TIME will be as great a success in theatres as it always was on the radio and that I may have a chance of seeing and hearing it in Lancaster shortly after the first of the year.

With best wishes, I am,
A. O. R.
206 No. Queen Street
Lancaster, Pa.

Sirs:
I would be very glad and very much interested in seeing your MARCH OF TIME. Would like to see it at Proctor's RKO, in Schenectady.

M. L. S.
6 Cornelius Avenue
Schenectady, N. Y.

Sirs:
I would like very much to see your new newsreel exhibited here in the Paramount Theatre and would suggest that you write them about it.

L. L. O.
Kinston, N. C.

Sirs:
Referring to your letter of last night that you were going to show "March of Time" on the screen, I would appreciate it if you would have one of your representatives contact the manager of the local motion picture house in Sewickley, Pa., on the subject of showing this new reel regularly.

Thinking you,
P. B. S.
Union Trust Building
Pittsburgh, Pa.

Sirs:
Two communities which really need this service, I feel, are State College, through the Nittany Theatre, and Ithaca, New York, through one of the theatres of the Cornell Theatres, Inc.

A. E. B.
State College, Pa.

Porter Sargent
11 Beacon Street
Boston

The Editor of Time

Sirs: -

I am elated at your announcement of the new news cinema feature "The March of Time." I append a list of greater Boston movie houses to whom I have sent the following letter:

DEAR MARCH OF TIME, the new news movie is available I shall want to see it and shall recommend it to my household (5), to my office staff (25), to my friends (hundreds), and to my clients (more hundreds).

I shall recommend it in the Journal Private School News which I send to all private schools (1000) suggesting that they recommend it to their pupils.

The radio "MARCH OF TIME" has been the best and most meaningful entertainment on the air. I have confidence the editors will make their twenty minute reel equally interesting and valuable.

TIME "Age cannot wither her, nor custom stale her infinite variety."

P. S.
11 Beacon St.
Boston, Mass.

LIST OF GREATER BOSTON MOVIE HOUSES

Upton Theatre, 239 Huntington Ave., Boston, Mass.
Warner Bros. Theatre, Inc. 121 Arlington St., Boston, Mass.
University Theatre, Harvard Square, Cambridge, Mass.
R.K.O. Theatre, 539 Washington St., Boston, Mass.
Paramount Theatre, 549 Washington St., Boston, Mass.
Metropolitan Theatre, 268 Tremont St., Boston, Mass.
M & P Theaters Corp., 60 Scollay Square, Boston, Mass.
Loew's Boston Theatre, 18 Hamilton Place, Boston, Mass.
Fine Arts Theatre, 136 Mass. Ave., Boston, Mass.
Fanny Theatre, 136 Mass. Ave., Boston, Mass.
Center Street Theatre, Center St., Boston, Mass.
Capitol Theatre, 1266 Commonwealth Ave., Boston, Mass.

Grand Theatre to RCH OF TIME.
R. K. B.
709 East Orange St.
Lancaster, Pa.

TIME at Strand Theatres, N. Y.
J. S. M.
Niagara Falls, N. Y.

With interest the announcement of the current issue of TIME of the 1st of the March of Time newsreel, I am a cover-to-cover reader of it and an eager listener of the radio of Time. I do want to be "in on" the first joining of eye and ear appreciation of the efforts of TIME staff.

Acting on the suggestion made by your advertisement, I suggest that in Duluth, the March of Time movie series be presented at the Lyceum Theatre for the following reasons:

First, it is the largest local theatre, showing always first run pictures, and Second (more important), the advertisements in the local papers of the features shown at the Lyceum always include the name of the brevities and shorts that go with them.

F. K. D.
1312 East 4th Street
Duluth, Minn.

Sirs:

"The March of Time"

As one who has thoroughly enjoyed "The March of Time" on the air, I look forward to next month, when the same program is to be tried out on the screen in the local picture houses.

It is the hope of my wife and me that Pol's, Franklin Square, Worcester, will obtain this release.

We shall be glad indeed to do what we can to interest our friends in your new venture, which we wish the best of success.

E. J. C.

17 Huntington Avenue
Worcester, Mass.

Copy of the following letter attached:

Pol's

Franklin Square
Worcester, Mass.

Attention of the Manager

Gentlemen:

As fairly regular patrons of your theatre, my wife and I are hopeful that the news reel, THE MARCH OF TIME, which is to be released by TIME, Incorporated, for showing during January, can be obtained and shown at your house.

TIME'S radio program has appealed to us and to our friends as one of the best on the air, and it seems to us that they would turn out a very interesting picture.

We are going to see this new release wherever it is shown in this vicinity, and we sincerely hope it will be possible to view it at your theatre.

...

Sirs:

I would like to have the MARCH OF TIME shown at the Fox Theatre or the Opera House in Tucson, Arizona. I am looking forward to seeing your intelligent and interesting presentation.

J. L. T.
Tucson, Ariz.

...

"On Needles and Pins"

Sirs:

You suggest (TIME, December 3) that subscribers should write in and tell you what cities they would like to have THE MARCH OF TIME exhibited. I agree with this and suggest for my part this city, Pocatello, Idaho. If the particular theatre would be of any assistance to you, the name is "Orpheum Theatre" or one of the "Fox Theatres" located here.

Waiting "on needles and pins" to see what new thing TIME has to offer, I remain,

D. P.
Pocatello, Idaho

...

Sirs:

Permit me to co your latest delect MARCH OF TIME has long been appeals, despite such tures of the Ma have failed, on t news. As people fifty years hence ever did was to t army maneuver baby contests. TIME give us

I suggest tw hood of Bos MARCH OF would be m University cated at He vard Colle theatre w previews, feet, but p ligit uni The of Boston, this are without always possesse

dience, and its short au... always above the average, and often... great educational value (plants growing recordings of earthquakes, and the like). Hoping to see the MARCH OF TIME at both these theatres soon, I am,

Z. C. HIRD
26 Elmwood Avenue
Cambridge, Mass.

...

COPY

Montgomery Hill
City
Dear Gum:

Last night in listening to MARCH OF TIME on radio, they announced that they would have for distribution in January, MARCH OF TIME pictures. As their magazine and radio broadcasts have been so interesting, I hope you will secure these pictures for Greensboro.

J. R. O.
Greensboro, N. C.

Sirs:

I am of the new March of greater Box have sent

"THE new ne January

"I sh recom to my of (hundred hundred

"I sha nal-Priv send to suppl to their

"The has beer ingful es have co make t equally TIME! custom sta

List of G Hou

Uptown Ave., Warner-lington Universal Camb R.K.O. St., B Paramot St., B Metropo St., B M & P Squar Loew's I Place, Fine Art ton, M Fenway Ave., Exeter: Boston Capitol Ave.,

Sirs:

I am ver nouncemen Time" ap houses. I t oment an be justly c Please an ance will State of 1 Tacoma.

SEE YOUR FAVORITE RADIO PROGRAM

THE MARCH

OF

TIME

HERE'S THE MOST POWERFUL TIE-UP IN THE HISTORY OF THE MOTION PICTURE INDUSTRY. The world knows about the startling and sensational success of TIME and Fortune magazines on the newsstand and the March of Time on the air. Today they have a combined audience of 35,000,000.

Now this same unique appeal to public interest is being brought to the screen in THE MARCH OF TIME. For the first time in history a ready-made audience is waiting and eager to buy tickets at your box office, to see this picture.

Repeat this success at YOUR BOX OFFICE with THE MARCH OF TIME.

Released by FIRST DIVISION
Harry A. Thomas, President

now in
MOTION PICTURES

Sirs:

Though Orange u there is a l of these s tone News like to see one of ti theses-- Holly Ormor Stranc Palace half

Among the Women

By The Skirt

Best dressed woman of the week!
SPRING BYINGTON.
Piper Paid—Rita Theatre

The saving grace of 'Piper Paid,' at the Ritz, is Harry Green and the clothes of Santa Rosenberg. It is a silly play, with Spring Byington, Katharine Warren and Edith Barrett doing their best with flimsy material.

Miss Byington is in rust-colored pajamas, then an evening frock of blue velvet, made with low back and long ends hanging from the arms. A pale blue negligee is a flash and there is a black velvet suit, worn with small hat and silver fox stole. Miss Barrett, in the first act, is in a blue suit, made with three-quarter coat, and a pinkish satin blouse. A small hat had a narrow red band. Very beautiful was a white dinner frock made with full accordion-pleated skirt. The bodice was high, with a narrow collar of rhinestones, and the sleeves were of the pleatings and studded with brilliants. Over this she wore a silver hip-length jacket with slashes in the sleeves. In the third act a suit of brick red was worn with a short beaver cape and muff and matching hat.

Miss Warren was in chateaux dress with brown lace with gold dots and a short coat of gold. Green cloth was the third act dress, with a coat trimmed Russian fashion with grey kimmer.

Clothes at the State

State theatre wasn't large enough to house the crowds trying to get in Friday afternoon. The picture, Eddie Cantor's 'Kid Millions,' brought forth rounds of applause. On the stage was Will Osborn's orchestra, with Winnie and Dolly opening the show. Winnie was in green shorts with a side draping of the kerchief type. The final bow was taken in a white sailor suit. Lynn Burno at the piano has a soprano with him in a fringed costume of green with a feathered address. A contortionist of the well known stilt dance in blue feathers. Red taffeta was worn by a young woman, and a black full-skirted dress dotted with white was worn by another miss, while still another girl was in white chiffon with a narrow red ribbon trimming. The girl of Lewis and Moore was in a lavender cloth skirt with jacket of purple velvet made double-breasted with square diamond buttons. Hat and slippers were of purple. For the lead wanderers into the auction stage declaring she is starving but is dressed neatly in a black frock with white collars and cuffs. From then on the shows several simply made dresses either of black or a light shade made with the usual different collars and cuffs. Claire Dodd, the other woman in the case, shows a lovely wardrobe. A black dress has as trimming a flat white fur. Stunning were the pelamas of plain satin with a dotted coat with ermine revers and cuffs. A lame gown was combined with black velvet and a dinner frock was of black net. A black skirt was worn with a white satin blouse with a bertha with a pleated trimming. Another black dress was banded with white.

Sells Everything—But Tickets

Mayfair theatre isn't faring so well with its picture, 'I Sell Anything.' Pat O'Brien is an auctioneer and talked a blue streak. Ann Dvorak as the lead wanderers into the auction stage declaring she is starving but is dressed neatly in a black frock with white collars and cuffs. From then on the shows several simply made dresses either of black or a light shade made with the usual different collars and cuffs. Claire Dodd, the other woman in the case, shows a lovely wardrobe. A black dress has as trimming a flat white fur. Stunning were the pelamas of plain satin with a dotted coat with ermine revers and cuffs. A lame gown was combined with black velvet and a dinner frock was of black net. A black skirt was worn with a white satin blouse with a bertha with a pleated trimming. Another black dress was banded with white.

A Fine 'Babbie'

Katharine Hepburn makes a superb Babbie in 'The Little Minister.' As the gypsy she wears the full skirt with print bodice, and as the ward of a nobleman her clothes of the '40's are of the same full-skirted variety with elaborate trimmings. A wedding frock of white is of net over a white satin petticoat with the sleeves in many puffs. Miss Hepburn's hair is worn, for the most part, in a long bob and then in curls hanging from the ears.

Stage show at the R. C. Music Hall opens with the white butterfly ballet seen at this house a fortnight ago. For the well remembered skating number of Fowler and Tamara a nice rink is set in a glade of silver trees. Miss Tamara wears a white skirt with red and white sweater and red toboggan cap. The Russians were in white one-piece suits with blue sequins trimming the bodices. Cape were of blue and silver sequins. Blue velvet curtains encircled the stage, with green inserts. Three tall girls, with huge headresses, posed in the final tableau.

Picture Possibilities

'Thumbs Up!'—Unfavorable

'THUMBS UP!' (Revue, Dowling, St. James). Being a bookless revue, its film chances are automatically eliminated, although some of the personnel merits the Hollywood talent scouts' o.o. Abel.

'Accent on Youth'—Favorable

'ACCENT ON YOUTH' (Comedy, Crosby, Gaige, Plymouth). Smartly written romantic comedy, with several twists which should serve film purpose well. Dec.

'Birthday'—Unfavorable

'BIRTHDAY' (Drama, Harmon and Ullman, 49th Street). Serious play of mother and daughter conflict when former remarries. Done in London as 'Sixteen.' Picture value doubtful. Dec.

'Baby Pompadour'—Unfavorable

'BABY POMPADOUR' (Farce, Dreifuss and Cernhardt, Vanderbilt). Play about a political columnist and a dizzy dame. Nothing for pictures. Dec.

'The O'Flynn'—Unfavorable

'THE O'FLYNN' (Opera, Russell Janney, Broadway). Nice music but little else to recommend for pictures. Costume tale laid in 17th century Ireland. Lond.

'Piper Paid'—Unfavorable

'PIPER PAID' (Comedy, Berg and Lederman, Ritz). Not likely to mean much either as legit or film. Too much sapologing needed for pictures. Kauf.

'Rain From Heaven'—Unfavorable

'RAIN FROM HEAVEN' (Comedy, Theatre Guild, Golden). Excellently written play which lightly touches on an assortment of subjects or trends abroad. Did not impress as picture material. Dec.

'Music Hath Charms'—Unfavorable

'MUSIC HATH CHARMS' (Operaetta, Shubert, Majestic). Well presented. Cinderella story set in old Venice probably not screen material. Dec.

'Portrait of Gilbert'—Unfavorable

'PORTRAIT OF GILBERT' (Drama, Greisman, Longacre). Sad story which is doubtful for stage and more so for films. Dec.

Did You Know That—

Tallulah Bankhead is wearing a gorgeous new emerald ring. Lily Damita is too beautiful with her lighter hair and just to be different Helen Monken has darkened hers. Lew Golden, Jack Cohn and the Herman Stars were ended in Atlantic City. Roosevelt cafe will have Mary Nolan featured. Green George was stunning in black with a tiny black broadtail pill box hat shopping last week. Hazel Dawn, too, was as lovely as ever selecting frocks on 3rd St. The first of her opening. Mrs. Eddie Robinson wore a lovely gown of brown taffeta with gold dots. Pat Casey has his Bourbon bonded under his name. The Place Piquale had Jane Wilson as guest star the other night. Karen Morley in from California, and John Boles too. Gladys Feldman and Horace Brabant weekend at Dorchester Hall's center place. Hattie Stiles spent Christmas with her sister in Westchester. That was Mrs. Walter Connelly, smartly tailored in blue, on Fifth Ave. one day last week.

DOWNTOWN, L. A.

(Continued from page 25) given by Chappell and Carlton in a flitting, dashing, and a big wallop delivered when man-rolls up flight of eight steps balancing girl on his hands. Pay Courtney and Shirley Rose looked well and a couple of old favorites. Wearing her mammy makeup and garb, throaty warbler had no trouble registering.

Shaw and Lee, next to shut, had easy going, and their pantomime went over particularly strong. Courtney and Shirley Rose looked well and a couple of old favorites. Wearing her mammy makeup and garb, throaty warbler had no trouble registering.

CAPITOL, LANCASTER

Lancaster, Pa., Dec. 27.

Christmas was right merry in Lancaster, with the Cap belting over plenty of unlooked for business with a neat vaude bill in conjunction with 'Kentucky Kernels' (Radio).

Bob Witt, with his hill-billy one-man band, missed few slightly in the opener, due to absence of entertaining patter. Comes on cold, carrying a new York number and hat, monies and pipes-on, makes a bee line for the center of the stage and sits down and goes to work. Hit the key that is in playing a banjo, motorized with the wheels out of about a half dozen Victrolas. Act looks good, but could stand some peping up.

Audrey and Wesley Catli, kid hoopers, open with a song which lacks wallop, but recovers with a stall dance. Wesley's single to 'Post and Pessant' gets plenty applause.

Helen Honan's impersonations, which are clever enough in themselves, were given in a little added touch that has been being done on the stage. Gal, working in green pajamas, skins out of one dress and dives into Mae West garb, which is her best bit of business. Gets hands on everything from Laurel and Hardy to ZaSu Pitts and Katharine Hepburn.

Doyle and Donnelly, with comedy patter, have plenty of good gags and an act that's better than fair all the way through. Donnelly, dolled up as a red-headed cat, is funny. Old telephone gag, using two phones and an interesting conversation, has some original spots and is put across well. Same idea on single verses also gets over nicely.

Too! Loomis Troupe, working under handicap of a stage somewhat under their requirements, had to cut their act short but put together a presentation which made a peach of a finale. Comedy horse in polo number and the parade of the eight walkers were very good. Tallest goes up at least 30 feet, with others scaling up to about eight feet. Short subjects included Gene Austin in 'Berry Go-Round' and Grantland Rice's Sportlight, with news.

FRANKLIN IN L. A.

Hollywood, Dec. 31. J. J. Franklin in from Honolulu to spend the holidays with his family here.

Latest addition to ranks of indie exhibitors plans to return to the islands within a week of 10 days.

Going Places

By Cecelia Ager

Making 'Em Guess

Metro doesn't mention any names. It simply shows the name Crawford. Clark Gable, Robert Montgomery arm in arm very gay rushing headlong into a fade-out. Fade-in, title, 'Forsaking All Others.' Any dope who doesn't know, who these two best known cowboys are, won't learn from Metro.

For 'Forsaking All Others' has its own set and code, both that exclusive they understand only each other. Yet Miss Crawford, Mr. Montgomery and Mr. Gable are decent about it when compelled to traffic with outsiders. They don't point, they just look at one another and smile.

Miss Crawford has a lot of different coiffures to express her varying moods. Most of them are swept one and free off her face, but when there's some enticing to be done—bangs, and the back frizzed far and wide to catch the light and make sort of a holy haze. It is also one of Addison's, and Miss Crawford's mad little notions to devise a swan-gear coat of sheer lace, wire its turned collar, and put it over a heavy satin evening dress which, rife with madness on its own, feigns its décolletage with largish loops of satin macaroni gushing from a band round her throat. Even tighter than Miss Crawford's skin, this dress; it points out her bone structure.

Bille Burke's fluttering has been harnessed by a slim dark frock with white collars and cuffs that flutter hugely themselves. Frances Drake is looked upon by Miss Crawford and her crowd as an upstart, because although her clothes cling close, compared to Miss Crawford, she seems to swim in them.

Palace's Juvenile Week

Lured by Shirley Temple, in 'Bright Eyes' hordes of children are yanking their mothers toward the Palace this week, where the ushers aren't lonely any more. Touched by the enthusiasm of its

audience, and inspired by its acts, the management instructed its five acts to be careful. Friday afternoon one actor forgot and said 'lousy,' but he's sorry.

Mothers who would not like their little girls to wear such a dress, actresses will be pleased by the bill, for there is nothing about the ladies on the stage that will make their daughters stage-struck. The feminine members of the DeGuhl-Jane wears white corset stockings, blue velvet shorts, a yellow satin blouse, and a tiara of gardenias in her carefully marcelled black hair. The costumes of the Misses Foy, of the Fox Family, sacrifice a certain glamour to the exigencies of slapstick clowning, and so leave the little girls cold, and the two Cuban dancing ladies with the Rimac Orchestra wriggle so much and jig so continuously, they can't be leading such a glamorous life either. Nothing but colored silk handkerchiefs to tie around their heads, no feathers, a plain black satin dress with a white lace collar, and a white flounce sleeves for the Continental, heck; even mama's got a dress like that.

Sunday Clothes

Ann Dvorak's role in 'Murder in the Clouds' must have seemed pretty swell, when they told her about it. Only woman in the cast, dozens of aviators crazy about her, all sorts of uniforms to wear.

But somehow a heroine's characterization, in mystery yarns, doesn't go very deep. A pretty face and the ability to crouch terrified at the prospect of being killed, that's all they ask, that's all they want. So Miss Dvorak does her stint as decoratively as anyone might expect. For this Miss Dvorak wears her Sunday clothes, the Sunday clothes of an air courier in white embroidered muslin dress with short puffed sleeves, a blue and white polka dotted bow, a white picture hat, long white gloves, and a radiant look.

Kurtz Wants Cartoon

Theatre, Bijou, 100%

Willie Kurtz may take over the Bijou, N. Y., for sole operation on his own, buying out associates with him in the cartoon policy venture recently inaugurated by Theatre of Light.

Bijou has been grossing an average of \$2,800 and at this figure going slightly in the red because of present out. Kurtz would attempt to reduce the operating expenses.

Courtney Burr Takes

New Brennan Play

Los Angeles, Dec. 31.

Courtney Burr, who will produce Frederick Hazlitt Brennan's play, 'Battleship Gertie,' in New York, has also taken another of the writer's young for lunch comedies.

New one is 'Elke Queen Landing,' which Burr hopes to produce after 'Gertie.'

Contracts

Hollywood, Dec. 31.

Harry Langdon drew a new pact at Columbia and will be starred in a series of two reel comedies.

Fox put Jane Withers, 8, under seven-year term as result of her work with Shirley Temple in 'Bright Eyes' in cost.

C. Gardner Sullivan started last week on his contract as associate producer at Columbia.

Frank Butler, writer, pact for another year by Hal Roach stock company.

Six month option taken up by Fox on Gertrude, which will go to Bartlett McCormack a term at Fox. To start on adaptation of 'The Torchbearers.'

Carl Decker new writing pact by Paramount.

Blanca Vischer and John Qualen get six month extensions at Fox.

Metro scraps Clark Gable's contract, which had two years to go, for new one running 'till 1942 with usual terms.

Benjamin Zernack, dance director, 'She,' at Radio.

Constance Tilton, Louis Opera conductor and musical director of Will Rogers' broadcasts, termed at Fox studio as musical supervisor.

RUSSIAN DIALOG IN SHANGHAI 'ROSE MARIE'

Shanghai, Dec. 6.

'Rose Marie,' is being played here in Russian dialogue by the Russian Light Opera Company, many of whom are former Russian concert stars, including Mme. Bitner and M. Rosen.

Friml, composer, assisted in the direction and made a personal appearance.

Friml is remaining in Shanghai, composing a second local operetta.

STORY BUYS

Hollywood, Dec. 31.

Frank Sullivan's 'Ministering Angel,' which recently appeared in the 'New York Times' was bought by Paramount and will be used in 'The Big Broadcast of 1935.'

Metro buys 'Cafe,' original story by Lenora Cowley. Has an army post background.

Original by J. P. Medbury, called 'Crazy People,' has been bought by Fox for Burns and Allen.

Paramount has bought 'Brazen,' by Harry Segall. Cary Grant producer in cost.

Gordon Rigby and Robert Dillon have closed with Fox for their original, 'Orchids to You.'

Columbia has bought the 'Lady Cop' for Claire Trevor and Lew Ayres.

Columbia has bought the Liberty magazine serial, 'Modern Lady,' by Grace Perkins.

Canita Clara, Spanish novel by Rogelio Gual, has been taken by Fox as a foreign pic.

TO WHOM IT MAY CONCERN:

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DOUGLAS D. BROTHERS.

CHANGING THEATRE MAP

By Sam Shain

Good pictures plus the right kind of manpower. And the film business has made tremendous efforts trying to carry out this idea in 1934. This year has been a year of reconstruction.

In 1933, Public, Fox-West Coast, RKO, in addition to Fox Met (Randolph and Skouras) were cloaked in receivership or bankruptcy. The year 1933, was a year of theatre closings.

As 1934 draws to a close, the reconstruction of floundering theatre end is well under way, although the fullest results are still to be had.

Already, F-WC has been clothed anew as National Theatres Corp. The Public circuit has been decentralized and re-established as a Paramount affiliate. Fox Met, and RKO, are on the tapis for early reorganization. There have been other changes.

Skouras is out of St. Louis theatre operation and Fanchon & Marco is in, but the St. Louis theatre is far from new. The Warners would like to control it.

RKO, through Keith-Albee-Orpheum, largest of the RKO theatre subunits, had a war with Loew's, and acquired a dozen or so neighbours in metropolitan New York. That was soon ended and the theatres turned back for the most part.

The ownership-of-the-Consolidated group of neighbourhood theatres in metropolitan New York has been changed during the year. On Broadway, the Rialto, at 42d Street and Broadway, is slated for the wreckers within a year or so and a new theatre and seating tentatively is slated to rise on that site by new owners.

In Radio City, the RKO Centre, was taken out of pictures and re-planted as a legit house ("Great Waltz"). The R. C. Music Hall continues as is. The Rockefeller interests learned that no house can operate successfully on one line of pictures but they went to extremes the other way and went to the Capitol, where they are now. Consequently the M. H. occupies that unique position of being date-jammed.

Fanchon & Marco has become established in theatre operation. The R. C. M. circuit now includes houses in Los Angeles and San Francisco in addition to spots elsewhere on the Pacific slope. Also, Salt Lake, New York, St. Louis and in Worcester and Springfield.

F. & M. stepped out of the Orpheum, Denver, Louis Dent is in the Denver territory and Salt Lake as a Paramount operator. Otherwise in the territory, Harry Hoffman practices control the Denver theatre situation.

Aaron Jones in Chi
In Chicago, Aaron Jones has gradually expanded his theatre holdings and among these today is included the RKO theatre, formerly B. & K. standby, Mort Singer is now the operator of a chain-of-around-10 theatres in the middle west. Several former Orpheum houses are among Singer's present holdings.

Karl Hobbeltzelle and Bob O'Donnell, together, now operate all of Par houses in Texas in addition to the former Interstate houses taken back from RKO.

E. V. Richards operates the Senger circuit as Par's partner. In the middle west, A. H. Blank partners with Paramount in Iowa and Nebraska.

George W. Trendle, with Willard Patterson, operates Detroit for Paramount. Jenkins & Lucas have some of Par's southern houses. So has Hunter Parry. Goldstein Bros. own a chain operation in association with Par, certain New England cities. Finnski and Mullins are to have Netoco, again, but as Par partners.

The Balaban boys are still handling Chicago for Paramount. The Public Minnesota theatres are to be handled by Hamm and Fried on a partnership arrangement. John J. Fried actively operating.

In Canada, N. L. Nathanson after resuming operation of Famous Players Canadian theatres around a year ago is stepping out of his own accord despite a successful record as the boss of the picture houses, going into the banking business.

S. L. Rothafel (Rox) is the maestro of the Maabbaum in Philadelphia, for Warners, since Xmas. Thus the year 1934 has been one of intensive reconstruction. Manpower, houses and systems have been overhauled. The changes noted

are those most outstanding. There have been others.

In the course of events that have occurred the personal equation must also be remembered. Facts and rumors about manpower have come and gone throughout the year.

Beyond all else, the outstanding achievement of 1934 has been the reorganization of Public on a decentralized system. That reorganization has been directed under the supervision of S. A. Lynch.

Par's Decentralization
Nearly all of Par's partners or operators in the field are former owners of the house involved or have a direct financial interest in the theatre they are handling. That's a kind of insurance against super-type operation, from the Par angle.

Par is saving upwards of \$1,000,000 yearly on home office costs alone, according to estimate, under a more decentralized operating setup.

George Schaefer and Y. Frank Freeman are in charge of Par's home office-theatre activities. For Schaefer, these theatre duties are additional to his overall general capacity as general manager of Paramount head Famous Theatres, which replaces Public Enterprises in the Par fold.

During the year, Sam Dembow, Par theatre operator, resigned. He is now with National Screen Service. Ralph A. Kohn, former Par treasurer, who had been made off-head of the theatre division in the home office after Sam Katz departed, also resigned.

Skouras-Fox-Chase
While all this was taking place at Par, Skouras brothers, with Chase Bank help, were working toward rehabilitating F-WC. As a reward for their work the Skourases have been given a new 10-year contract as operators of that circuit. S. R. Katz, Fox F-WC, is official head of the National Theatres, which replaces F-WC, but on that company's board, in addition to Chase bank reps, are found John Dillon, Hayden Stow, and representative also. Dillon is not new to show biz, he formerly represented H. & S. in the original F-WC founding.

Herman Place, one of Chase's former executives, has played an important role in F-WC reorganization. With Kent, Place has been

representing the banker side of that reorganization.

In the course of the bank and Fox Film, as previously, control most of F-WC. That circuit is stated to be in the money now under the Skouras treatment and operation. The F-WC reorganization is only second to Paramount's in its development.

Spyros Skouras, executive vice-president of the new company, will continue to headquarter in the east. Charles Skouras will handle operation directly in the Coast.

George Skouras, younger of the three brothers, continues to represent his family in the operation of their Fox Met holdings. The indications are that FoxMet will continue to retain Skouras as well as Randolph in the operation of those houses.

Among the new personalities in the theatre horizon are such names as Howard S. Cullman, Herbert Bayard Swope, Malcolm Kingsburg and William G. van Schmus.

Cullman is receiver of the Roxy. Swope is the new KAO board chairman. Kingsburg is Mike Meahan's chief representative in Keith-Albee-Orpheum and vice-chairman of the KAO board. Van Schmus is operator of Radio City Music Hall, representing the Fox Film franchise also. RCA and RKO are again associated with the operation of the R. C. Music Hall also.

Cullman has achieved distinction for the improvement in the Roxy theatre's financial condition. He made up its 1933 deficit, according to accounts, in addition to showing an additional profit over that amount this year. Harry Arthur is Cullman's representative on the operation of the house. Arthur also representing Fanchon & Marco interests.

Music Hall and RKO
The Music Hall and RKO speaks for itself. Van Schmus has as assistant Gus S. Eyszel. In the new Music Hall swing, M. H. Aylesworth is chairman of the board, which also includes David Sarnoff, RCA chief and representative also.

Swope came into KAO as a compromise between the RKO-RCA interests and Mike Meahan. Meahan is believed the biggest preferred shareholder in KAO, which continues in turn RKO's chief theatre subsidiary. Under Meahan's recom-

mendations, KAO's corporate setup was made independent of RKO, so far as operation goes. Meahan, in addition to Kingsburg, has representatives through Leon Goldberger, KAO treasurer, and Major Lambert, general counsel of KAO.

Other RKO theatre corporations were set up as individual units, for operating purposes, with Major Leslie R. Thompson being made president of all, and Nate Blumberg, J. P. in charge of theatre operation. Y. R. McDonough, who had been president of KAO, and Herman Meahan, who also held substantial presidential posts, stepped down and were assigned to the Coast studios of RKO.

Throughout the year reports and rumors about people and theatres in the industry were thick and fast.

Warners and Loew's seemed about set to wage war against each other but that went out of the window because Fox Met couldn't transfer its Fox Films franchise also to the Loew-Warner as prospective operators. Warners had intended to make an independent bid for the Fox Met group of around 85 theatres in greater New York and New Jersey. Later it teamed with Loew's in a joint bid of \$4,000,000 for the houses.

Warner-RKO
Previously KAO had considered moving into the Fox Met picture. There was even talk of a Warner-RKO deal, but the Warner-KAO thing is being revived again among some who may or may not have any official connection with either company.

In this matter, KAO got into a hot fight with Loew and acquired certain theatre neighbours contiguous to Loew houses, in New York. The sagacious Loew company in the meantime cornered all available film product. Its houses thus protected, the Warner-KAO deal was dropped.

KAO made peace with Loew if KAO was to get enough product to operate through the season.

In the meantime, before or after, various parties including Loew's were reported after the Roxy theatre. S. L. Rothafel (Rox) was concerned in some of the reports on his own behalf in association with Herbert Lubin, through others. At any rate, Loew's didn't get the spot which he needed for the operation of the Capitol. Rothafel is now with Warners at the Philly Maabbaum.

Loew was also reported to have considered moving into the R. C. Music Hall operation, in association with RKO, if that were possible. It didn't materialize.

The Paramount people switched the Paramount Broadway, out of stagelights into a straight picture policy, but has since played name bands in the pit and it is still considered possible house will re-light its stage if the pictures fall down. After some talk of a product deal between the Par and the Capitol, whereby the Cap would drop stage shows but take first choice on Par as well as Metro films, while the Par would take second choice and retain stage shows, but this fell through.

Bill Fox
Previously Par almost sold its program to the M. H. which would have made the Broadway Paramount a second choice house on the M. H. circuit. But that didn't happen.

Loew's got mixed with Allied Owners over defaulted rents on the Kings, Valencia and Pitkin, Brooklyn. This was finally fixed up with Loew retaining the spots.

St. Fabian took the Brooklyn Paramount under his wing and the Fox, Brooklyn. Through a pooling deal with Warners, Fabian was able to provide the Brooklyn Par with a choice of product in Brooklyn of the Warner program besides Par's own. This made the Warner-Brooklyn Strand second choice, double features.

Early in the year Harold B. Franklin resigned from RKO. He may be back in the film biz this year after an inauspicious try at book production.

Gaumont-British came swooping over the seas with reports preceding the arrival that the British firm contemplated establishing a chain of theatres in the U. S. This has not come to pass. For West Coast theatres, the British houses went begging after prelin talks. Now Fanchon and Marco, is linked as a possibility for the spots.

In the meantime, trade talk concerning the possible future of Warner's situation in Philadelphia. During the year Warners got mixed with the Catholic Church in that territory over the Legion of Decency campaign and has lost plenty over this.

The theatre industry was pretty well shaken by the patent controversies of the trade late in the year. This was after William Fox gained outstanding victories in Philadelphia and New York on the Tri-Ergon flywheel and double print patents.

There has been talk of Tri-Ergon demanding all theatres be licensed and the name of William Fox got to be mentioned in all newspaper reports about his possible return to operation.

The most persistent of the reports links his name to that of Fox theatres. In the meantime, the theatre war has been going on in the patent matter. The U. S. Supreme Court has decided to re-review the Bill Fox victories. Should the U. S. Supreme Court uphold Fox's victories the theatre business will be in a somewhat different place to think about and to do.

Mentioning William Fox brings up the name of A. C. Blumenthal and also Fanchon & Marco. Blumenthal has been in a kind of re-orientation in the theatre during 1934. He finally got hooked up with one real deal. This was on the P. L. circuit in New England. The deal was made through him via the P. L. circuit. Blumenthal, on behalf of himself, N. L. Nathanson and Loew's. Loew eventually took over operation of Poll directly and is continuing in this respect. However, Blumenthal also is mentioned as still trying to move into the Fox Theatre picture. He also had been associated with that Warner-Loew bid for Fox Met.

In the coming year many of the matters herein mentioned will be up for consideration again and many of these firms which are near set presently may have to undergo a change. That change most expected is a union of Skouras and Fanchon & Marco interests. The two presently are at odds but peace between the two firms looks to be a natural in the swing of things that are coming along. Whether Harry Arthur will wind up operating the Par houses in Salt Lake or whether F. & M. will turn it over to the Capitol, or to Paramount, is one of those things which must be decided in the next few months also.

MUSICAL FILMS SHRINK

Hollywood, Dec. 31.
Twenty years ago come Michaelmas, William Elliott, Ray Comstock and Morris Gest announced that they had leased the 299-seat Princess theatre in New York and would produce therein musical comedies. Up to that time, musical comedy, with few exceptions, meant extravaganza where slapstick comedy was the vogue in humor and what talk existed throughout the show had little to do with plot.

Elliott, Comstock & Gest commissioned Gus Brown, G. W. Whitehouse and Jerome Kern to write their first show-and the succeeding Princess offerings: 'Oh Boy', 'Nobody Home', 'Very Good Eddie' and 'Oh Lady, Lady'. Success of the small cast musicals with a real plot, while it did not eliminate the production of large scale musical shows did diminish their activities and showed that mere flash did not constitute good musical entertainment.

During the past year, picture producers have learned the lesson of Elliott, Comstock & Gest and are trying to get away from the large scale musical pictures. Because of the attendant flash and the desire to astonish both themselves and audiences, big musicals are still made but the cost is staggering and producers are trying to curb the desire to make the biggest. Despite this, one will turn out an eye-tilting spectacle and the rest will follow.

Until last year, studios thought it impossible to make a musical unless they could outdo the geometric chorus gyrations of Busby Berkeley. But they did not. With both the cost and return on pictures such as 'Paramount on Parade', 'Movie-Ton Follies' and other revue type pictures, they started to make musicals with backstage stories in order to legitimately include chorus routines. But they did not diminish the musical numbers and continued to show musical production

flashes that could not be accommodated in Boyle's Thirty Acres, let alone the stage of a theatre, as was supposed to be the case.

Fewer Games, More Plot
Then came the turn. Remembering the Elliott, Comstock & Gest productions, Paramount turned out 'We're Not Dressing' with a line of 20 girls. Picture was no great rarity. It paved the way for more intimate musicals, gave writers an opportunity to inject some plot. Followed other pictures of this type 'Moulin Rouge', 'Smiling Lieutenants', 'Ebb Tide' and others in which the chorus was either dropped or minimized.

Warners kicked over the traces last year with 'Goldiggers of 1933'. Picture made money but for once other producers did not run to the wire. Warners' was the smaller musicals. Possibilities are that if other extravaganzas had followed, the whole cycle would have landed behind the eight ball.

Big musicals are still made. It gives everyone connected with the production a chance to show off from producer to extra. But they are fewer today than they have been since sound came in. Currently, Warners is hammering out a new 'Goldiggers', '20th Century' is making 'Follies Berge'; Fox is producing another 'Scandals'; but both Metro and Paramount are steering clear of the giants. Later studio is planning another 'Big Broadway' picture which will be more intimate than the studio's previous efforts along this line. Radio has 'Roberta' and 'High Hat' on the schedule. Latter will be along the lines of 'Gay Divorcee', with one thing in common, the musical numbers. 'Oka Argentina' at Fox will be less pretentious than the previous Lou Brook productions. Just what a large musical can mean in time consumed is best illustrated by Warners' 'Grand Hotel', which started in October and four weeks were used up in photographing the story. How-

ever, November, December and January sees the picture still in production, shooting and rehearsing musical numbers. Eddie Cantor pictures at Goldwyn go through the same cycle with the story completed long before the dance sequences are worked out.

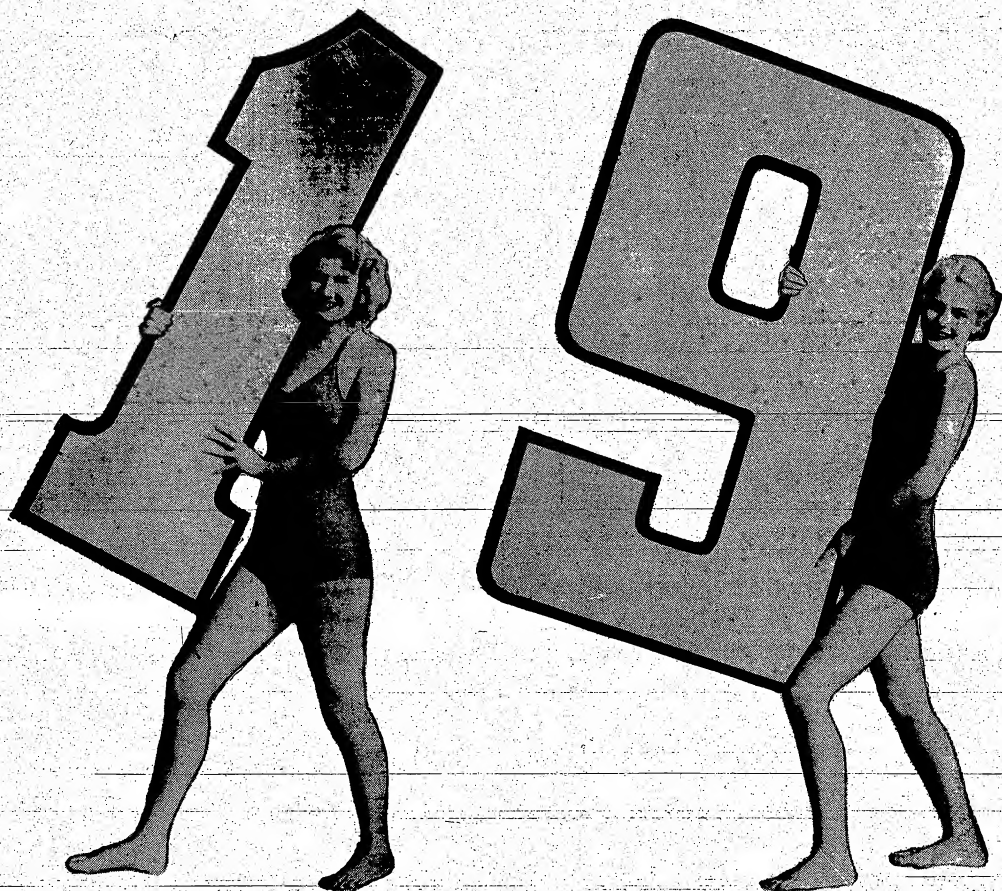
\$150,000 Worth of Flash
It is estimated that the difference in production cost between the intimate and flashy musical pictures is upwards of \$150,000, depending on the scale of the latter. Few of the small musicals cost more than \$250,000 budget unless the picture is saddled with a big overhead. 'Transatlantic Merry-Go-Round', made by Reliance for United Artists, but produced off the U. A. lot, came within this figure.

Producers in the last year have had to make the inclusion of music in pictures, which are not outright musicals and which, do not have a theatre or night club background. Warners 'Flirtation Walk' and Paramount's 'Rumors' are good examples of the former. Flash number was a hula but was brought in legitimately with the locale of the story in that sequence. Hawaii and the dance part of the hallyhoo put on for visitors, as is the case with 'Flirtation Walk'.

In 'Rumba', picture is laid in Havana and the inclusion of the rumba routine done by about 100 natives is not a chorus routine but a mixture of native hilarity following a

Main trouble with the small musicals is that producers feel that there must be a reason for the music so far as production is concerned. In other words, they do not feel that music can be accepted as song, sung in a drawing room to the accompaniment of a young symphony. They cannot believe that a picture house audience will overlook the fact that an orchestra is not in the pit. Alternative is to have a background for the number, which according to them, must include an orchestra or a chorus.

USHERING IN THE GRANDEST SHOW



THE YEAR OF "THE BIG SHOW"

PAUL MUNI in **"BORDERTOWN"**

With **BETTE DAVIS**

and hundreds of others, directed by Archie Mayo.

JAMES CAGNEY and

PAT O'BRIEN in

"DEVIL DOGS OF THE AIR"

The stars of "Here Comes the Navy" in a Cosmopolitan Production directed by Lloyd Bacon with the cooperation of the U. S. Marine Corps.

KAY FRANCIS in

"LIVING ON VELVET"

With **GEORGE BRENT** and **WARREN WILLIAM**

Directed by Frank Borzage.

IRENE DUNNE in **"SWEET ADELINE"**

With Jerome Kern-Oscar Hammerstein II songs, Bobby Connolly dances, and a 12-star cast directed by Mervyn LeRoy.

RUDY VALLEE in **"SWEET MUSIC"**

With **ANN DVORAK**

And Helen Morgan, The Connecticut Yankees, Frank and Milt Britton's Band and many others. Songs by 6 famous Warner composers. Dances by Johnny Boyle and Bobby Connolly. Directed by Alfred E. Green.

"THE RIGHT TO LIVE"

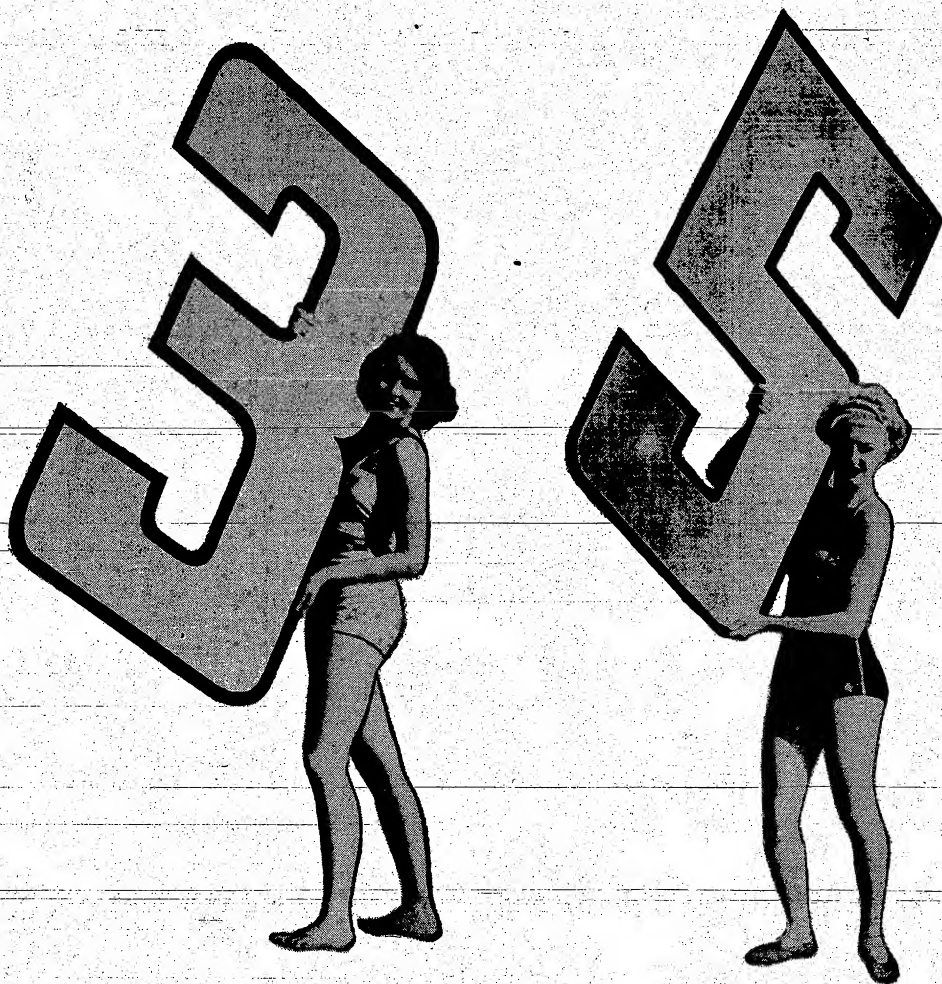
By the author of "Of Human Bondage", starring

JOSEPHINE HUTCHINSON

GEORGE BRENT

And a noted cast including Colin Clive and Peggy Wood, directed by Wm. Keighley.

HOW YEAR OF YOUR YOUNG LIFE



OTS" FROM WARNER BROS.

"GOLD DIGGERS OF 1935"

With a 12-star cast headed by

DICK POWELL

The elaborate Warren & Dubin song numbers and the entire production exclusively directed by Busby Berkeley.

AL JOLSON and **RUBY KEELER** in

"GO INTO YOUR DANCE"

By the author of "42nd Street". With Warren & Dubin songs and Bobby Connolly dances. Directed by Archie Mayo.

PAUL MUNI in "BLACK FURY"

With **KAREN MORLEY**

And a cast that includes 32 other speaking parts. Directed by Michael Curtiz.

MAX REINHARDT'S

"A MIDSUMMER NIGHT'S DREAM"

With a remarkable all-star cast including

**JAMES CAGNEY—DICK POWELL—JOE E. BROWN
JEAN MUIR—VERREE TEASDALE—IAN HUNTER**

Directed by Max Reinhardt and William Dieterle.

"OIL FOR THE LAMPS OF CHINA"

From the famous best-seller by Alice Hobart, starring

**GEORGE BRENT and
JOSEPHINE HUTCHINSON**

Directed by Mervyn LeRoy.

ROBT. DONAT in "CAPTAIN BLOOD"

by **RAFAEL SABATINI**

Leading Film Names

(Continued from page 1)

Rogers, previously regarded as spotty box-office, proving almost surefire with "Handy Andy" and "Judge Priest". Then, Myrna Loy, counted just another nice support player, galloped to the fore in no uncertain strides and is counted upon for 1935 as a potent factor. Mariette Collier and Carole Lombard also can be figured in this direction, with Miss Collier the top money-getter of the trio the past year. Grace Moore, in a one picture comeback, "One Night of Love," was supported only and Joe Penner rates even on his single try at Paramount.

Fred Astaire, a promise in "Flying Down to Rio," has clicked as a light comedian on top of his dancing while Claude Rains, recruited from the theatre by Universal, has shown promise on the year, as did Robert Donat, imported for "Count of Monte Cristo."

Other than this, however, there were no other boxoffice phenoms which excited the public to a deluge of fan mail and raves.

Not forgetting that 1934 took a number of strong screen figures beyond the horizon. The loss of Marie Dressler was a heavy blow to the film business at large and especially for Metro.

The Directors

Ratings for the directors are based on the following data, with the company for whom they made the pictures designated:

W. S. Van Dyke at Metro is the "face-of-the-year" on a basis of "The McGee Men," "Thin Man," "Hideout," and "Forsaking All Others." Even discounting the last named, because of lateness of release, the other three are sufficient to send him to the front.

Frank Capra, looked upon as the miracle man at Columbia, got a whirlwind start with "It Happened One Night" and finished the year with "Broadway Melody."

Norman Taurog, at Paramount, had a consistent trio which put him on the pinnacle at his plant in the coin getting division. His pictures were "We're Not Dressing," "Mrs. Wiggs' and 'College Rhythm."

Lloyd Bacon is the Warner topper on "Wonderbar," "Here Comes the Navy" and "Six Day Bike Race" (Joe E. Brown).

George Cukor rode along from his 1933 start with "Little Women" (Radio) and "Dinner at Eight" (Metro), both being in the heavy take class.

Victor Seltzerling rings in with his comeback-opic "One Night of Love" (Col.), a terrific date stayer in the house, plus "Barbed" (U.), which grossed nicely, though not spectacularly.

Others in the Money

There were other corking box office megers who showed well for their complex, such as John Stahl (U.) with "Only Yesterday," and "Imitation of Life."

Clarence Brown (M-G) with "Sadie McKee" and "Chained," John Ford had "Lost Patrol" (Radio), and "World Moves On" (Fox), latter a strong foreign grosser, and "Judge Priest" (Fox). Richard Boleslavsky (M-G) had a good coin crawler in "Men in White," "Operator 13," "Painted Veil" and "Fugitive Lover"; "Painted Veil" (Fox) was no slouch in this division with "T'm No Angel," "Bolero" and "Shoot the Works." Mark Sandrich (Radio) came through with a long shot in "I Am a Divorcée" and brought in a fair money getter in the Wheeler and Woolsey "Hips, Hips, Hooray" (Radio).

Thornton Freeland delivered "Trotting Down to Rio" (Radio) and co-directed "White's Scandals" (Fox), which grossed well outside of the keys.

Leo McCarey had "Belle of the Nineties" (Pat) and "Six of a Kind" (Pat), while Mervyn LeRoy and Al Green, with a group at Warners, can chalk up wins for their bosses, too.

Many of the pictures named above may not have been big winners by themselves, but grouped with the director's sock money getters, they push the directors for honorable mention.

B. O. Pictures

Grosses are still not what they once were, but the leading films as previously named did manage to make the boys forget the many ghastly figures of 1933.

Taking these features in twin shows on a Coast check-up, that alighted "Little Women" was a late '33 release, it played more than 90% of its dates in 1934. "T'm No Angel," on the other hand, was sold heavily prior to release, and the picture of "One Done Film Wrong" and carried through strongly, but not on repeat dates as did its predecessor. "Judge Priest," which came through last summer, seemed to have definitely turned a strong

tide in favor of Will Rogers throughout the country. Previously he had only been strong in western and provincial sections of the country. Also his foreign popularity took up a little, especially in English-speaking countries, although there remains room for improvement on this phase.

"Dinner at Eight," with its all-star cast, started with a bang late in '33 and held big in the hinterland as well as the keys into '34. "It Happened One Night" was a way from the start and had Columbia possessed the booking lineup of other major companies, through theatre affiliations, this one would have been at the top of the heap of big grossers. "The Bowery" also proved a big b. o. magnet, if a bit shy in some keys, with the draw coming through the names of Wallace Beery, George Raft and Claude Rains in the cast.

Late in the year came a few dynamic pictures such as "One Night of Love," "Gay Divorcee," "The Sign of the Cross" and "Baby Take a Bow," which would have counted strongly for 1934 had their start been earlier. Some of these would push it to the background a couple of places, which hit the '34 top money class.

The year seemed to unroll many better than average pictures which clicked neatly without reaching records. Among them were the Bing Crosby and "Shirley Temple films, Norma Shearer's "Rip Tide" and "Barrette," also "Sadie McKee" and "Chained," with Joan Crawford. "Count of Monte Cristo," "House of Rothschild" and "Wonder Bar and Belle of the '90s."

No Star Bunching

There was not the concentration of stars in one picture during 1934 as was noticeable the year before. This may have been due to the fact that producers found that it did not meet with consistent favor at the boxoffice. Hardly talent into parts which didn't fit was no help, also, and many of those who were so strong at the boxoffice during '33 had dwindled from marquee elements.

A definite proportion of name people stuck to the freelance field, some of whom could be counted on for performance, but no unusual boxoffice talent shifted around from company to company during the year. There are close to 150 of these people working in this way, figuring on the basis of financial return rather than seeking contracts and boxoffice. Many in this bracket are close to six figures in earnings and outnumber the studio contract feature people in earning power.

Case of Shirley Temple

No question that the biggest sensation of the year was Shirley Temple, whom Fox had picked up and thrust into "Stand Up and Count" and "The Golden Rule" and had a bond. Studio afterward loaned the tot to Paramount for "Little Miss Marker" and "Now and Forever," and also put her into "Baby Take a Bow" and "The Sign of the Cross." "Eyes," if the child keeps up the pace this year she will, to the draw of Will Rogers and Janet Gaynor for Fox.

With the trend being a bit in the direction of the kiddies, due, perhaps, to the church campaign, a bunch of youngsters crept onto the screen, but none showed nearly as strong as the Temple lass. A number of companies are trying to groom this juvenile aggregation to boxoffice strength for 1935. Warners has Mickey McGuire and Universal "Gale" Jane' Quigley. Metro has tagged Greta-Gore-Gottins, another infant standout.

Slight Star Development

In developing talent during 1934, the studios were far behind any other year. Seemed as though producers or directors wouldn't take chances on new blood (an old habit) and boosted their own talent from the contract ranks. They wanted to depend on the so-called sureties and appeared to have crossed up money in many cases.

Paramount

Mae West, though the topper for the Paramount organization on the year, did not bring as much bacon home for the company as she did the year before. Opinion out here is that Miss West must get away from her present type of picture. Bing Crosby, who graduated into the star group the previous year, is strong and appears to be working his way up. He may find a top rating during 1935.

George Cooper showed in better shape at the b. o. than the previous

PARAMOUNT

Stars

MAE WEST
BING CROSBY
GARY COOPER
MARLENE DIETRICH
GEORGE RAFT
CLAUDETTE COLBERT
FREDRIC MARCH
SILVIA SIDNEY
BEN BERNIE
RICHARD ARLEN
LEE TRACY
RANDOLPH SCOTT
GEORGE BANROFT
DOROTHEA WIECK

FEATURED

Carole Lombard
Jack Oakie
Burns-Allen
Kay Francis
Cary Grant
Charles Ruggles
Mary Boland
Joe Penner
Charles Laughton

Supporting

Slr Guy Standing
Helen Mack
Baby Leroy
Ella Landi
Frances Drake
Carl Brisson
Mary Boland
Wm. Frazer
Lynn Overman
Allan Skowcroft
Sally Wilson
Evelyn Venable
Toby Wing
Kent Taylor
Pauline Lord
Kathleen Burke
Gertrude Michael
Herbert Marshall
Joe Morrison
Alan Sheridan
Ray Milland
Gail Patrick
Katherine DeMille
George Barbier
Grace Bradley
Kathleen Burke
Larry Crabbe
Edward Craven
Dean Jagger
Fred MacMurray

year, with Claudette Colbert and W. C. Fields perking up in good style and proving potential money grabbers for the company. George Raft was short of what was expected of him with Marlene Dietrich missing out from the top class, too. Foreign market really held her up as regards boxoffice. In the star group, as a whole, Paramount had plenty in the so-so class, but not causing the company any losses.

Par's feature aggregation, headed by Carole Lombard and Fred Astaire, proved very strong in the market and had an edge in this respect over comparison with other major producers outside of Warners. But Al Jolson, Ben Bernie, Kitty Carlisle, Joe Penner, Charles Laughton and other players were a help in consistently acceptable pictures. Local opinion is that Frances Drake is a miss whom Par hasn't fully developed.

Radio

Radio didn't have so much to offer as to stars for 1934 but turned out some good pictures. Katharine Hepburn hit the bill here, while

RADIO

Stars

KATHARINE HEPBURN
WHEELER WOLFEY
ANN HARDING
RICHARD DIX

FEATURED

Irene Dunne
Joel McCrea
Ginger Rogers
Thelma Todd
Tom Brown
Fred Astaire
Francis Lederer
John Bel
Erik Rhodes
Virginia Reid
Betty Grable
Helen Westley

Supporting

Edgar Kennedy
Charles Bickford
Florence La
Tom Kennedy
Jeannine Roberts

Wheeler and Woolsey far outshadowed the other two stars on this list—Ann Harding and Richard Dix, who had been put in the program class by the company and Miss Harding didn't have an exactly happy 12 months.

Radio's featured aggregation was led by Irene Dunne with Fred Astaire, new, hitting a high mark in "Gay Divorcee," also coming up with him, was Ginger Rogers, who had been considered just a contract player prior to the current year. Francis Lederer, an import, did better off the lot than on with "Pursuit of Happiness" and Paramount. Also showing well here were Thelma Todd, figured more as a short reeler draw in the past than as a major length player, and Tom Brown.

Metro

Metro had Norma Shearer creep to the top of the year. She was absent from the 1933 slate, but with the termination of the Dressler-Beery team she was a clinch to carry payoff honors for this company. Wallace Beery, on his own, ranks second, with Joan Crawford, who held the double spot the previous year, now third.

Clarke Gable climbed strongly in this firm's star group, and if the ambitious plans the company have for him in 1935 materialize, he should be a couple of points ahead of his present rating. William

METRO

Stars

NORMA SHEARER
WALLACE BEERY
JOAN CRAWFORD
CLARK GABLE
Wm. Crawford
GRETA GARBO
MARION DAVIES
JEAN HARLOW
JACKIE COOPER
ROBERT MONROE
MAURICE CHEVALIER
JEANETTE MACDONALD
RAMON NOVARRO
HELEN HAYES
CONSTANCE BENNETT

FEATURED

Myrna Loy
Lionel Barrymore
May Robson
Maureen O'Sullivan
Jimmy Durante
Leo Carrillo
Mae Clarke
Charles Butterworth
Jean Parker
Leann Stone
Stuart Erwin
Otto Kruger
Joan Herschell
Ted Healy
Franchot Tone
Una Merkel
Robert Young
Johnny Weissmuller
Louise Fazenda
Isabel Jewell
Elizabeth Allan
Katharine Alexander
Elizabeth Allen
Frank Morgan
Karen Morley
Barbara Kent
Mary Carlisle
Mady Christians
Ruth Channing
Nelson Eddy
C. Henry Gordon
Mickey Rooney
Rosalind Russell
Robert Taylor
Virginia Bruce
Muriel Evans
Preston Foster
Lucille Watson
Betty Furness
Russell Hardie
Barbara Kent
Cecilia Parker
Shirley Ross
Henry Stephenson
Louise Henry
Henry Wadsworth
Harvey Stephens
Irene Harvey
Ruth Gordon

Powell was a great help to M-G, being tied with Myrna Loy as a b. o. combination.

Unfortunately, though still strong in the foreign market, did not provide the draft expected of her. Jean Harlow was of some value in the star group and overshadowed Muriel Evans, who had been figured dynamite on the year. Down toward the bottom slipped Helen Hayes, Ramon Novarro and Constance Bennett. Jeanette MacDonald and Chevalier are hard to classify, as Miss MacDonald had, prior to "My Wife," a

rather poor one in "Cat and the Fiddle."

Myrna Loy is way out front of the featured division with Lionel Barrymore, who had been somewhat submerged during the year so far as outstanding productions were concerned, trailing. May Robson was a magnet, mostly through her less pushed around but showed up well in "Joe Palooka" on a loanout to ROLLAND.

Universal

The big ace at Universal was Margaret Sullivan in the star field, with Edmund Lowe, a free lance but used in a number of pictures by this company, running quite a bit behind. Outside of the Colbert-Williams combination for "Imitation of

UNIVERSAL

Stars

MARGARET SULLIVAN
EDMUND LOWE
COLBERT WILLIAM
BUCK JONES
LEON MARYARD
CHESTER MORRIS
BORIS KARLOFF
SALLY EILERS

FEATURED

Paul Lukas
Gloria Stuart
Russ Colombo
Claude Rains
Onslow Stevens
Sally Eilers
Roger Pryor
Henry Armetta
Douglas Montgomery
Andy Devine
Lionel Barrymore
Frank Lawlor
Cesar Romero
Binnie Barnes
Heather Angel
Sterling Holloway
Ann Dvorak
Francis L. Sullivan
Irene Vore
Baby Jane Quigley
Valerie Hobson
Phyllis Brooks
Ann Dvorak
Nash Berry, Jr.
Irene Biller
Wm. Roberts

Life, the others in the star classification here were rather lukewarm as to audience response.

U's feature aggregation, outside of Paul Lukas, Gloria Stuart, Claude Rains and Onslow Stevens, meant little.

Columbia

Columbia, which has few stars, or other players, under its firm contract, had the outside team of Gable-Colbert heading the list and Grace Moore, a new acquisition, crowd-

COLUMBIA

Stars

GABLE COLBERT
GRACE MOORE
MAY ROBSON
JACK HOLT
CAROLE LOMBARD
JOHN BARRYMORE
TIM MCCOY
COLLEEN MOORE

FEATURED

Fay Wray
Nancy Carroll
Walter Connolly
Ralph Bellamy
Leslie Robinson
William Nixon
Ella Landi
Jean Arthur
Ann Sothern
Arline Judge
Richard Dix
Johnny Mack Brown
Robert Armstrong
Evalyn Knapp
Shirley Grey
Victor McLaglen
John Gilbert
Neil Hamilton
Frank Craven
Lillian Bond
George Breakston

ing the leaders. May Robson, also in loan division, is the studio's standby. Jack Holt, figures next with John Barrymore helping with one picture, "20th Century."

In the featured class Fay Wray, though a free lance, was the topper with Nancy Carroll and Walter Con-

olly trailing. Checking over Columbia's list of featured people will show a ranking with most of the talent of major company teams, some of whom Columbia got on loan with others from the free lance field.

Fox
At Fox it was Will Rogers who topped the previous year's leader, Janet Gaynor, with Harold Lloyd, on his one pic, rating third. Shirley Temple, the company's sensation, is fourth and getting stronger. Warner Baxter held his own, but outside of these the company had nothing to give second thought to in the star group.

James Dunn and Loretta Young top the feature list with the pos-

The featured contingent here was mostly on loan and free lancers, but of outstanding support quality and most helpful to carry over the product at the boxoffice. Many of these people were used for a number of pictures and their aid in these, as well as in others they appeared in for other producers, was material.

Warners
Joe E. Brown may be no key center but he leads the Warner list on draw power, with his pull very strong in the smaller cities and towns. Next comes James Cagney, who crept to the fore with his work in "Here Comes the Navy" that paved the way for "St. Louis Kid." Cagney has always been strong in New York and weak in the south. There's a chance he may improve that southern rating.

Al Jolson proved a big shot with his single sock "Wonderbar," while the Dick Powell and Ruby Keeler combination kept up a faster pace than the previous year.

Kay Francis leads the WB women stars with Barbara Stanwyck, Richard Barthelmess, Leslie Howard and Ruth Chatterton following. Special

FOX

Stars

WILL ROGERS
JANET GAYNOR
HAROLD LLOYD
SHIRLEY TEMPLE
WARNER BAXTER
JOHN BOYER
SPENCER TRACY
GEORGE O'BRIEN
LILIAN HARVEY
GLORIA SWANSON
GEO. M. COHAN

FEATURED

James Dunn
Loretta Young
Al Jolson
Dick Powell
Rudy Vallee
Low Ayres
Warner Oland
Claire Trevor
Helen Westcott
Stepin Fetchit
Mona Barrie
Sally Eilers
Rochelle Hudson
Anita Louise-Tom Brown
Louis Dresser
Herbert Mundin
Ned Sparks
Al O'Connor
Mitchell and Durant
Harry Green
Henrietta Croswan
Pat Paterson
Ketti Gallian
Hugh Williams
Heather Angel
Rosemary Ames
Nigel Bruce
Ralph Morgan
Victor Jory
Peggy Wood
Madeline Carroll
Astrid Allwyn
Kent Taylor
Irene Bentley
Norman Foster

ability that Miss Young will hit star classification before this year is over. Al Jolson will lead the start with Low Ayres, Mona Barrie, Sally Eilers and Warner Oland, also classed as b.o. aids. None of the foreign players imported by this company registered as of any consequence the past year.

20th Century

The 20th Century organization had a smart star b.o. lineup which is headed by George Arliss, with Wallace Beery in for a couple, and

20TH CENTURY

Stars

GEORGE ARLISS
WALLACE BEERY
RONALD COLMAN
FREDRIC MARCH
CONSTANCE BENNETT
ANN HATHING
LEE TRACY
GEORGE BANCROFT

FEATURED

Loretta Young
Adolphe Menjou
Fay Wray
Edna May Oliver
Constance Cummings
Clive Brook
Frances Dee
Paul Kelly
Arlene Judge
Gregory Ratoff
C. Aubrey Smith
Tullio Carminati
Arthur Byron
Ivan Lebedeff
Helen Jerome Eddy
May Boley
Sally Blane
Janet Beecher
Sterling Holloway
Etienne Girardot
George Regas
Georges Renavent

then Ronald Colman and Fredric March.

CENSORSHIP AT THE SOURCE

Hollywood, Dec. 31.

The production end of motion picture industry now has a real czar. It's Will Hays' title, but Hays is a mediator; the new holder of the title—Joseph L. Breen—is a czar, emperor and dictator in one. General Fox's famous line, "They shall not pass," now belongs to Breen. Breen curbs the industry's shock troops and buffer between the makers of motion pictures and the organized anti-pic crusaders.

With that power behind him and with grudging approval from the reforming elements, Breen holds the balance of power in the industry. When Breen says, "they shall not pass" and picks off those Hays of-

fice certificates of approval he means it. Repeatedly saying 'no' in a community traditionally yes-man has meant peace with censorship boards. In the first four and a half months of his tenure, Breen has passed out 166 pictures cleared all censor boards in the United States without a single cut. Figured in dollars and cents, this means at least \$500,000 saved in the industry's shock troops and buffer between the makers of motion pictures and the organized anti-pic crusaders.

Biz On the Upbeat
During the same period theaters and circuits report the best box office business since 1930. Yet Hollywood is still trying in some spots to chisel past some of the verboten material.

Of the pictures reviewed by Breen and his cohorts, 37 have been refused seals on the first lamping. In every case changes were made, involving the writing of new scenes and retaking, but never without a fight.

Some of these fights have been tinged with bitterness and it has been known for Breen to walk out of one of these stormy conferences. But Breen always wins—and changes is made.

Industry had two particular outstanding heavy grossers during the last few months, but they didn't get to theaters until after knock-em-down-draw-em-out fights by Breen and the producers over scenes and dialog in these pictures. "It would ruin the picture," the producer screamed on different occasions—but the taming-down process was used as Breen demanded and the pictures went out and cleaned up.

Breen and his staff, in addition to being censors, are also forced to be reading department and review all studios and in cases of questionable scenes and sequences must go into story conference huddles to devise a new treatment for the particular part of the film object to.

Read On, McOut:

Breen today collaborates on more films than any dozen writers in Hollywood and gets none of the glory—nor even screen credit. His board reads stories, bought or recommended by producers, and then the tight-of-day and reads as many as six scripts on each story reaching celluloid. The scripts read average three- and five-eighths for each film made. However, 50% of the pictures made need only one reviewing for Breen to slap on a purity seal. It's the other 10% that cause the headaches both for the studios and the Hays office. Suggested changes are made in pictures reviewed by Breen, but perhaps more changes. Some are run off up to four and five times before they are finally approved.

Aside of those occasional flare-ups by producers when Breen says 'no' and glunks to his guns, Hollywood hasn't been changed any by the apologetic. The belief that Hollywood would only be allowed to make pictures if producers haven't materialized. Pictures have still got guts—but there's a little finesse to the presentation of the innards.

Writers have had to be a little smarter in getting over scenes and situations that might have been easier, but more crudely told in the pre-purity era. Directors, likewise, have had to be more ingenious in transferring these to celluloid.

If unable to get over with that necessary finesse and smartness, Breen members of his board show them.

A company finishes a picture and Breen says 'no.' Film had a couple of crooks getting away with veritable murder and then leaving on a boat to Europe with a checkbook and assurance of happy days on the Riviera. "But you can't do that," Breen tells the producers. "You can't make crime popular, the crooks must be punished."

So the day after the producer delivers an amendment to the script in the form of a sequence whereby the crooks are caught and sent to jail. Sets involved and cast necessary for the new scenes would entail around \$5,000.

"Why not do it this way?" suggests Breen. "Just one small scene of a police chief in a dining room, a saleswoman telegram sent to Scotland Yard to meet the boat when it docks at Southampton and fade your picture on that line."

That was done. Crime was punished. The reformers were satisfied. It cost the studio \$125 instead of \$5,000.

A company caught in the purity drive with a lot of hotcha pictures that drew condemnation ratings from the campaigners today offers no problem to the Hays office. A telegram from the chief tin hat in the home office to the studio read: "If Joe Breen tells you to change a picture you do what he tells you. If any one fails to do this—and this goes for my brother—be fired."

But all studios are not such a cinch. That's where Breen has to go into action and fight the cajolery and threats sometimes with strong language. Breen has to make a Billingsgate Ashmolean blush. It may sound paradoxical, but Hollywood is turning out cleaner pictures because of Joe Breen's pro-

Coast Theatres

By Jack Edwards

Los Angeles, Dec. 31.

Expansion of Fox-West Coast operation activities marked the progress of exhibition in Southern California during 1934 with the final washup of the circuit's bankruptcy's coming during the closing weeks of the year. F-W-C was reorganized into the National Theatres Corp. but it'll be Fox-West Coast to the trade here for a long time.

Only two theatres were erected in this territory during the past 12 months with actual construction of a third started recently, and being rushed for completion around Jan. 15.

Operation of a score of independent nabe picture houses passed to F-W-C operation—control in 1934, including the major portion of four minor circuits. Circuit expansion started with the taking over of the Fairfax, from Gus Metzger, with plans projected for a new venture in association with the one-time indie chief, in the thickly populated Wilshire district.

Leimert, de luxe nabe, was taken over from Dave Bershan, while the Larchmont was acquired from Mark Hansen, who still retains a number of nabe houses in the territory. Roy Hunt also disposed of his house in Riverside to F-W-C.

Minor circuits acquired, either in full or in part, including the Carleton and Rivoli from the Gave Brothers; the Western and Arroyo from M. Y. Herond and associates; the Stadium, El Portal, Apollo, Carmel and the Hollywood West Coast Theatres, and six of the seven Southern California houses operated for a number of years by Pacific National Theatres, most of which are located in San Diego.

New theatres constructed were the El Miro in Santa Monica, by Fred Milor, one-time operator of the de luxe nabe, Carthay Circle, and the west's only picture theatre, now operated by Guy Douthett. Under construction is a 750-seater on the eastern fringe of Hollywood, to be operated by Herman Lewis and subsequent house. Ready to get going is a 1,200-seater for Howard Sheehan and Earl Sinks on Hollywood Blvd. On the horizon are the Metzger-F-W-C acery, near the Carleton and Mike Gores, also in the Wilshire territory; and indie houses in Altadena, suburb of Pasadena, and one in Glendale.

Rebuilding After Tremor
Quite a number of picture houses, demolished or partially wrecked during the Long Beach earthquake of nearly two years ago, have been rebuilt, prominent among them the F-W-C Imperial, restored at a cost of approximately \$100,000.

Additions during the year brought the total seating capacity of picture houses in the Southern California area, to well over the 400,000 mark, bringing the ratio up to about one seat for every four and a half persons resident in the territory.

Past season witnessed practically a complete passing of the one-time neighborhood clientele, which has long been the nabe ex-pat patrons and the reason for the passing is ascribed to the widespread use of autos during the past few years, with virtually everybody on wheels, and distance between the cities meaning little. Patronage no longer is restricted to immediate neighborhoods, and Southern Californians think nothing of driving 15 to 30 miles or more to see a screen

favor or a picture for which they do not want to wait.

With practically every house in the territory, outside of the downtown first de Luxers, resorting to double bills largely throughout the past year, another old-time tradition of the theatre, the second evening performance, has virtually passed into the discard. Inability to run two complete shows, due only to length of the theatre programs, has brought about a complete new setup as regards theatre attendance. No longer do patrons rush to catch either the early 7 p.m. show, or hold back until the 9:15 second performance; now they start coming any time between 7:30 and 8:30, satisfied they will see both of the advertised features, and still certain to be at home at a reasonably early hour.

Code Curbs Racketeering
With the exception of bank night, which for a time threatened to make important inroads, racketeering was mostly washed out through code prohibition. The bank-night controversy continues to rage. Frequent cease and desist orders, under penalty of film suspension, resulted in halting a number of the money giveaways. Exhibs, generally, are bitterly opposed to the bank night ban, claiming it is one of the best business stimulants the industry has known for years, but attitude of the Code Authority appears to be conclusive that where it is definitely proven that it is in direct competition to another theatre, the practice comes under the unfair trade practice and must be eliminated.

Indie exhibs, generally, have had it pretty tough during the year; any number of them just managing to hang on, facing shutdown or complete ruin any week. Absence of a fair zoning and clearance schedule, after more than a year of code operation, has been the particular trouble with the indie. Anticipating several months ago that zoning and clearance would be indefinitely held up, Fox West Coast prepared a so-called protection sheet, under which film buys, based on a price clearance, have been acquired. Some indie, under the F-W-C setup, are faring better in the matter of protection than they would have done had the indie schedule drafted and set up here, but mostly the unaffiliated theatre men are waffling loudly.

One thing that the film code did bring to the territory was a general boost in box office prices, all the way along the line. Virtually all of the 10c and 15c. houses that headed the territory during early portions of the year have given way to a 25c. minimum, with Fox West Coast and leading independents in the vanguard of this upward tick. Increased tariffs have boosted F-W-C weekly grosses approximately \$50,000, playing, as it does, to around 1,000,000 patrons every seven days.

Indies Split Three Ways.
Past season witnessed a splitup in the indie world independent of the three separate organizations now in the field. First breakaway from the long-established Independent Theatre Owners of Southern California, was by a group of indie exhibs with Fox-West Coast, who organized the Theatre Owners Chamber of Commerce, since changed to The Theatre Owners Association of S. C. About midsummer, when conditions

(Continued on page 40)

WARNERS-FN

Stars

JOE E. BROWN
JAMES CAGNEY
AL JOLSON
KAY FRANCIS
DICK POWELL
RUBY KEELER
PAUL MUNI
EDW. G. ROBINSON
BARBARA STANWYCK
RICHARD BARTHELMESS
LESLIE HOWARD
RUTH CHATTERTON

FEATURED

Jean Blondell
Warren William
Glenda Farrell
Hugh Herbert
George Brent
Pat O'Brien
Ricardo Cortez
Ann Dvorak
Adolphe Menjou
Alina MacLachlan
Sett Davis
Allan Jenkins
Frank McHugh
Jean Muir
Patricia Ellis
Lyle Talbot
Dolores Del Rio
Verree Teasdale
Mary Astor
Claire Dodd
Josephine Hutchinson
Donald Woods
Phil Regan
Genevieve Tobin
Gordon Westcott
Philip Reed
Henry O'Neill
Margaret Lindsay
Robert Barrat
Rona Alexander
Mylene Doyle
Dorothy Day

mention can be made of Betta Davis who, although a featured player, caused a distinct stir off the home lot via "Of Human Bondage" which she did for Radio.

Warners' featured group are all standbys, Joan Blondell heading this division. Warren William has a close runner-up with Glenda Farrell and Hugh Herbert advancing, as also Pat O'Brien. This company has probably the most consistent group of feature draw players, due to their steady use in practically all production. On the other hand, some argue WB is using them too much.

United Artists
United Artists showed tight lineup with Sam Goldwyn, its only

UNITED ARTISTS

Stars

EDDIE CANTOR
ANNA STEN

producer, having Eddie Cantor and Anna Sten.

Independents

Quite a few of the independent companies, such as Monogram, Mascot, Liberty, Invinible and Chesterfield, used various freelance stars in the past year, but none of these companies are organized with contract people who can be classified.

Radio Terms Briton

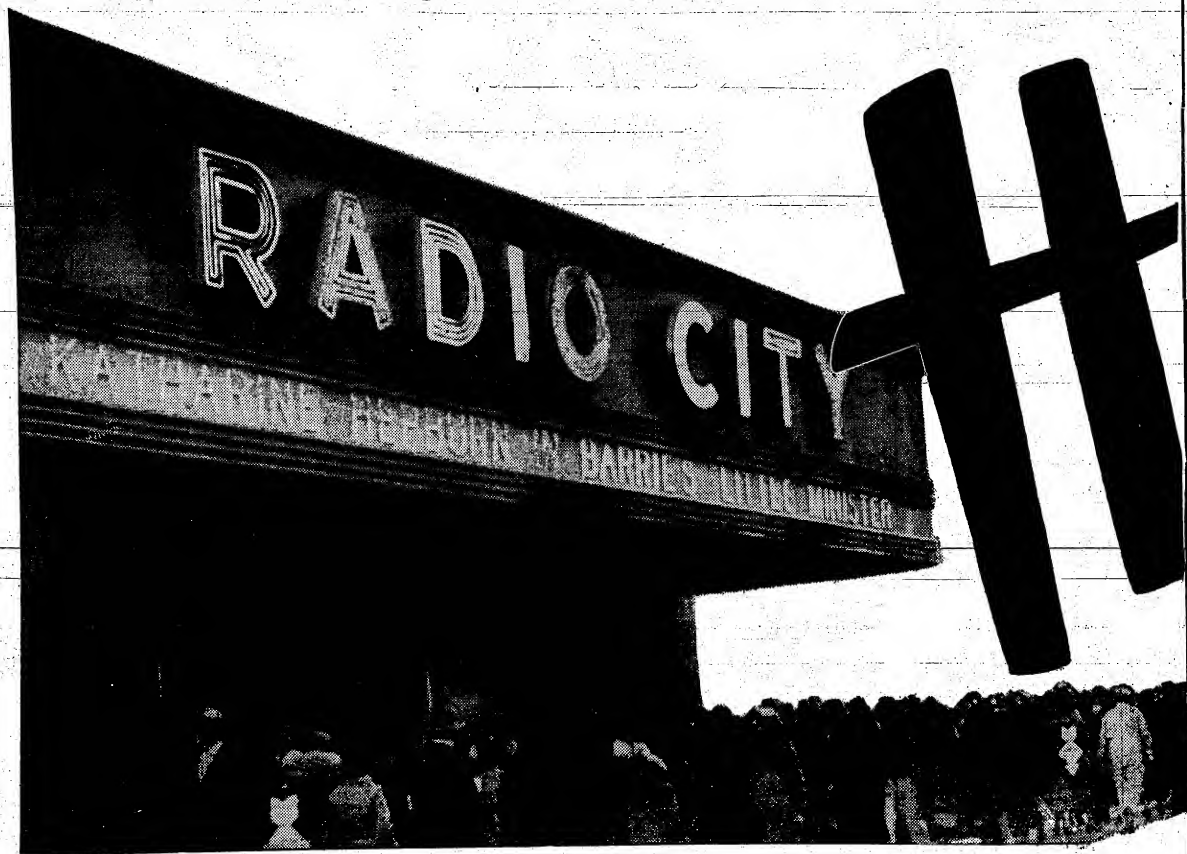
Hollywood, Dec. 31.
John Wood, English actor, has been given a term contract by Radio.

SHE BREAKS THE REC RECORDS!...

**23,495 Admissions
Women" opening**

NEW YORK SHOUTS ITS PRAISES AS THE CRITICS SCREAM "DON'T MISS IT!"

★★★★ (FOUR STARS) "As fine a photo-play as the Music Hall could get to start its New Year!"—*N. Y. Daily News* . . . "Charming and beautiful! . . . Hepburn at her best! . . . Don't miss it!"—*N. Y. Mirror* . . . "The clear fact in today's news is that Hepburn has never appeared to better advantage than in 'The Little Minister'."—*N. Y. Post* . . . "Utterly charming! . . . Hepburn makes Barrie's gypsy leap alive! . . . It's one you must not miss!"—*N. Y. American* . . . "Crowds swirled about the Music Hall, waited shivering in the icy sunshine, to see Hepburn in 'The Little Minister'."—*N. Y. Sun* . . . "Tender and lovingly arranged. . . . Hepburn as the prankish gypsy lass whose liaison with the little minister sets the community by the ears."—*N. Y. Times* . . . "Huge as the Music Hall is, it didn't seem quite large enough for the crowds waiting to get in. Icy winds or no icy winds, they were standing in long and patient lines, attesting to the success of Hepburn's new picture. . . . A beautiful picture. . . . A delightful romance!"—*N. Y. Evening Journal*



ORD THAT BROKE ALL

the opening day, topping by over 400 the "Little day record that staggered show business! In the first five hours of the second day (as this ad is being written), 11,944 additional admissions have been sold, beating the opening day record at the same hour and indicating a new all time week-end high in the history of the Largest Theatre on Earth.

epb

SIR JAMES M. BARRIE'S

THE LITTLE MINISTER

JOHN BEAL • ALAN HALE

DIRECTED BY RICHARD WALLACE ★ A PANDRO S. BERMAN PRODUCTION

RKO RADIO PICTURE

The Endless Baby Parade

By Epes W. Sargent

Recent almost phenomenal success of little Shirley Temple has started a new baby parade toward Hollywood, and the casting offices have been besieged by literally thousands of mothers who are practically certain that little Louise, or Baby Bertha can give Shirley a 10-year start and beat her in an 11-year sprint. Not that an influx of mothers is anything new in the lives of casting officials. It's been that way for years. The Temple buildup merely intensifies mamma's urge to let the kid support the whole darned family.

Incidentally, it raises the question as to what has become of the stars of yesterday. Answer is that most of them drop back into the obscurity from which they emerged after a brief flutter. They don't last. They can't last, as a general thing. They burn themselves up in their brief careers, and few are able to continue into adult years. That goes for screen or stage baby stars. Take, for example, the flock of Little Lord Fauntleroy who infested the drama boards in the late '20's. Tommy Russell and Elsie Leslie alternated in the leading troupe. Young Russell went into Wall street and lived down his blight. Miss Leslie married the son of William Winter and out the stage. Of the others not a single one is remembered.

Probably the first screen starlets were the two children of one of the Lumiere brothers, who, in their chairs, smiled engagingly at the audiences which gawked at those first Cinematograph films. (Cinematograph at that time was the Lumiere trade name and has not yet been admitted into the dictionaries.)

Adele de Garde was the first child to be featured. She appeared in the Vitaphone pictures of that day. Not particularly clever, but they played her up. A little later Bobby Connelly was taken by the same company for the "Sonny Boy" series, and under the deft direction of Toff Johnson he was the first youngster with a real draw. He actually pulled business.

Most of the other companies aligned the kids. Biograph for a time did a little something with Edna Foster, but in general the child of some adult player was called in. Wallace McCutcheon was about the only boy much used in the early days, when a 50 or 75-foot picture was extra length. His dad was general manager of the Biograph, and they used him frequently, but it was not until the stories went to 1,000 feet that he became known, and he was out of the kid class then.

It's an open question whether Mary Miles Minter should be included in any child listing, but she was only around 15 when she first got attention. Wesley Barry was one of the earlier hits, and like most of the juvenile stars, he came into popularity overnight. His freckles were his chief asset, but he was all boy and not-camera-shy and he held his own until the awkward age. Just recently he has returned to Hollywood after several years of barnstorming through the midwest with orchestras. Still to be shown he can make a comeback.

Not the first to be starred, but the

first to be acclaimed star material was little Jackie Coogan, who was so fortunate as to engage the interest of Charles Chaplin. The comedian spent months reading him for "The Kid," but the results were well worth while. He was made on his first picture. He's in college now. He made a stab at some product in vacation, but the pictures are tied up in financial jam, and it remains to be seen whether he can do a return from Elba.

Few Survivors

Some of them stick, but many. Madge Evans is a grown-up featured player and Mary Kornman, who started with Our Gang comedies, is doing leads in shorts and occasionally slips into full length. On the other hand, Baby Marie Osboy is standing in for Ginger Rogers. She may get a chance some time.

Jane and Katherine Lee are in circulation, but in vaudeville. To be questioned whether they could repeat on the screen. Time was when Jane Lee's name on a picture theatre board meant money and plenty of it, but their mother was wise to slip the kids over to vaudeville before they slid on the screen. There has been some surprise expressed at the paucity of adult talent in the Our Gang ranks. Scooter Lowrey is in vaudeville in the east, and so is Fatty Cobb, while Farsine and Johnny Downs are in vaudeville and play unimportant bits occasionally.

The trouble with the Hal Roach youngsters is that they suffered from too much competition. There were too many kids, so one stood out. It was almost by chance that little Miss Temple got her start. She had been playing in the Educational Kidlet comedies for months. These shorts, now reached down from the shelves, show her superiority to the other children. But at the time she was just a star in a bunch of kids, and not even the wise ones figured her the potential winner she was. She had to get cut of the kid class before she obtained recognition. Surrounded by adult players, she stands out because she is the only child. It was not until she outgrew her child associates that she swung into her larger orbit and became a planet instead of one of the nebulas.

Mitzl Green gives promise of continuing her career, interrupted only briefly by the in-between age when she was neither child nor woman. Jackie Cooper is pretty close to the exit-door-for-the-time-being, and so is Jackie Searl, whose ability to make himself disliked has benefited him financially but perhaps hurt his chances of a continuation. George Brookstone is another who is too limited in his castings to establish himself before his voice breaks. Young Philippe de Lacey, who did some great trouping, is not seen much now, but looks like a comeback in a few years. Baby Jane is touted for a coming twinkler on the strength of her work at Universal, and there should be mentioned Davey Lee, Cora Sue Collins, Dickie Moore, Frankie Darro, Junior Durkin, getting to be a big boy now, and others too numerous to mention in the language of the circus bills.

Few children of players have as

yet scored strongly on the screen. Douglas Fairbanks, Jr. is of course the outstanding, but Creighton Chandler is coming along, though he does not seem to have his father's skill as a character player. Perhaps a few years will see an influx of the second generation now that it has become fashionable in Hollywood to admit that even screen divs can have children. That's still in the lap of the gods. The few who have come into notice are what the horticulturist calls "sports." It's not the regular order.

Most screen children click on one particular picture, hold their own through a few productions and outgrow their hits. Baby LeRoy is already outgrowing his draw, with David Jack Holt the new kid king of the Paramount lot. The baby parade goes on and on, a few feeting steps across the screen, and then oblivion. Few stick, because few have made their hits on a basis of genuine dramatic inspiration. They are either cute or they are clever under careful coaching. The poor kids are exploited and tossed aside because there are plenty more coming along. The baby parade is never-ceasing.

Coast Theatres

(Continued from page 37)

In the industry began to look pretty dubious, about a dozen leaders of the ITO ranks, after failing to win membership consent for affiliation with the Motion Picture Theatre Owners of America, withdrew and formed Associated Exhibitors. This body forthwith was given an MPTOA charter, but its activity during the closing months of the year has been limited mostly to settling of individual problems.

Remnants of the ITO, under complete new leadership and officers, has been particularly active on the other hand. While no direct results have so far attended their efforts, excess of ITO are satisfied that their constant plunging at what they term evils of distribution and exhibition are certain to meet with success before many months have elapsed.

Principal agitation by the ITO has been the waging of an unrelenting battle against film checking by the Ross Federal Service, generally used by distributors in this territory. Resolutions of protest, with a request that checkers working directly out of the exchanges be used, have been submitted to all distributors, but so far these protests and pleas have gone unanswered.

Whereas a couple of months ago exhibitors, particularly the indies, were beginning to see a silver lining, impartial observers today hold that the situation—hereabouts—is still pretty dark. While there has been no open revolt against the film code, disgruntled exhibitors are beginning to discuss plans for withdrawing from the protection of the blue eagle. Instead of protection promised them, and benefits to be accrued, they contend the NRA code has brought them nothing but grief. How long they can hold out is problematical. Those in close touch with local conditions are far from optimistic and most are willing to admit that anything and everything can happen to exhibition in the Southern California area during 1935.

How to Make a Picture

By George McCall

Hollywood, Dec. 31.

Literaries throughout the country have shelves devoted to tomes written by authorities to enlighten the world on how to build a boat, the proper method of making cheese, the way to go about changing an old and discarded stove into a bridge table, etc. This sincere endeavor to make mankind more useful and perhaps add something to the great American life has never penetrated motion pictures. True, however, that Harold B. Franklin once penned some 400 pages on the picture business as a whole.

Doubtless, there are thousands of people throughout the world who are not only anxious, but eager, to make a motion picture. Without academic or published help, they go mooning about their everyday life, waiting for some help. For them it's a sad world. Here in Hollywood a lot of people feel the same way.

In order to have the proper desire to make a picture, one must feel the urge. Feeling the urge is a commonplace, if not popular, sensation in Hollywood. The Brown Derby, the Hollywood Legion Station, in fact, on every corner in Hollywood there are poor souls who are feeling the urge all over the place. Vagrant urges can be seen most anywhere, with their owners chasing them thicker and you, hoping to capture them for once and all.

There's nothing fantastic or intricate about making a motion picture once you are convinced you have the urge. Symptoms are easily recognized. It's the same feeling that made Rembrandt take to canvas—Cellini to silver—and Rodin to iron. To perpetuate the thought on celluloid is the desire to create. It's much the same as building mud pies.

Story So Much Excess

Everything must have its start, so your motion picture beginning is a story. However, it's not necessary to have a story. Hollywood has been doing okay for a number of years without stories. In fact, the Brothers Christie produced pictures for 20 years and only had one story.

Here it is, and stop me if you've heard it before: The young bachelor expects his wealthy uncle on a visit. The uncle believes the lad married and the father of a child, so the lad hires a girl to pose as his wife and they go out looking for a baby. His real sweetheart shows up and misunderstands, etc.

Simple, isn't it? Well, that is what's technically known as a story. Of course you can forget the whole thing and go about aimlessly photographing this and that with no regard for sequences or any other scenes. When your picture is finished you will have an abstract subject, be considered a genius, get a French Academy Award, receive a letter from Charles Chaplin and several offers from Hollywood and one from the Soviet Government to make pictures in Russia because your feature has been considered a blow to Capitalism.

However, if you insist on having a story, then you must engage writers to transform it into a screen play. Before engaging the

writers it is necessary to throw away your original story. Writers have a peculiar antipathy towards original stories and you will save yourself a lot of embarrassment by never letting them see the original.

Don't worry, they'll give you a story. There are only 21 original plots and the writers will have little or no trouble in delivering you a story. It won't be the story you want, and you probably won't like it but you can do nothing about it. Writers are sensitive creatures who would easily and it's better to forget the whole thing than make them feel bad. You have no idea how embarrassing it is to have a wounded writer on your hands.

There's Millions of 'Em

Your next step is easy; get a director. If you are in Hollywood all you have to do is stand on a busy corner and say three times "I want a director" and you have not one but a dozen in your lap. Your next step is hazardous. Here you must use tact and diplomacy for now you must introduce the director to the seat of production.

He won't like it, but don't let that bother you. Just tell him to use his own ideas. You don't have to bother about throwing away the story this time. That's part of a director's duties. Time will pass according to how you are paying the director, but finally the director will give you a story to read. It's a new story but a familiar one. By this time you are ready, so help you, to go into production.

Presuming you have a studio, you now are ready to engage a cast. Walk down to the local poolroom or depot and here you will find your players. Type, ability and what-not will enter into their selection but the simplest method is the enymeeny-miny-no system as used by some of the better producers in Hollywood. You probably won't get the best results but it is quick and easy, and by this time you should be anxious to start.

Now comes the day when production begins. The thing for you to do is consult some travel bureau about the best place for a nice quiet vacation. Atlantic City, Asheville, Palm Springs or something like that. Let the others go screwy, but you play safe. After all, you are the producer, absolutely unnecessary to the production of the picture. Sanitariums are filled with producers who insisted upon hanging around their picture while it was in production. You've done your bit, you're paying for the production, skip out. If the others don't like it, nuts to them.

Just Be Nonchalant

Returning after your vacation you will find the picture going through the mysterious rites of editing. A fellow will sit at a table taking your precious film in his hands, tearing it to pieces and throwing the pieces away. It will be hard to control yourself, but let him alone. He has ideas of his own. Some good and some bad, but he's an artist. Everyone will be squawking, the writer, director and players, but don't pay any attention to them. Just see the cutter, for after all, if he chooses, he can throw the whole thing away. Queer fellows, these cutters.

Finally your picture is ready for

(Continued on page 41)

FRANK CAPRA

"LADY FOR A DAY"
"IT HAPPENED ONE NIGHT"
"BROADWAY BILL"

Foreign Films in U. S.

By Wolfe Kaufman

Past year was a freaky one for importers in the United States. It's one year when figures can be shown to prove how little the business did. Of it, according to the figures, German films made a comeback. Which isn't true. And according to the figures, English pictures picked up a little. Which isn't true in a different way, because it's an understatement.

Actually the year will go down in the books as the one in which British films struck out on their own—and made good. They've lashed out, and are now in the U. S. market before this is the first time they hit what they aimed at. But most of the push came towards the end of the year, so that it will be the figures of next year that will really tell the story.

The three year chart appended shows a curious transition. In 1932 the German films were sitting on top of the pile. Then came Hitler, and they began tumbling. Year 1933 was a pain to importers, and it was around, largely because of the German trouble. No one wanted German films, seemingly. Exhibitors also steered away. But customers also steered away from other language films. It seemed like a chance for the Frenchmen to come along and pick up an established market, but they didn't have production strength enough. They reigned briefly along with the rest of the mob, and they continued slipping during 1934, which seems to have been the bonanza year for the British and the Spanish.

Spanish boom is remarkable, almost. Classification is slightly a misnomer. It consists to a great percentage of Mexican films, more so, actually, than Spanish. Still, Spanish language productions are included, that taking in also a few made in Hollywood in that language and released here. During the two years previous there in Hollywood, there was thought so little of the Spanish language market in the U. S. that they shipped talkers in that tongue out and didn't even try to date within the gates. Now they're showing the pictures and picking up enough small change to make the bookkeeping worth while.

German pictures still lead imports numerically. As a matter of fact, almost, they have a little more. More than half of the films brought in and shown were played in only one or two houses. They were mostly cheap indie brought in by desperate two-penny exhibitors, straight percentage. If they could pick up any \$10-\$20 dates they took them. If they made coffee money, that was something. If any profit, the German producers were responsible for the centage; if not, no one much cared. From the German standpoint it's okay, because it means pecking away at a once prosperous market that might yet reopen. And the German government, of course, approves for propaganda purposes. Hungarian, Swedish and a few other languages like that are okay for small monied exhibitors. They seem in the money class. "The Battle," a French indie, Made in an English version, picture got good results on Broadway and an American major distributor. No one in foreign tongues actually clicked to any real coin.

Bolled down to essences, it was all British. Alex Korda started it. Gaumont-British carried it through. Latter company is now making bold stand and getting results. British International, other important British company, burned its fingers badly in the U. S. some years back. So it is sitting back and watching. No BIP pictures of importance came over during the year or got important attention.

Film Imports for '33-'34

Foreign pictures imported and shown in the U. S. during the 12 months ending Dec. 1, totaled 147, as against 113 for the year previous. Picture imports for the past three years are as follows:

	1934	1933	1932
German.....	59	52	59
English.....	23	22	24
Spanish.....	20	4	3
Russian.....	12	9	13
French.....	7	10	18
Polish.....	4	4	6
Hungarian.....	4	4	6
Swedish.....	4	3	5
Jewish.....	3	5	0
Italian.....	1	6	4
Yugoslavian.....	0	1	0
Japanese.....	0	0	0
Greek.....	0	0	1
Arabian.....	0	0	1
Totals.....	147	113	141

Making a Pic

(Continued from page 40)

preview. Here will come your surprise. You can't create something. You will remember Rembrandt, Cellini and Rodin. You'll go to the theatre with chin high and a sprightly gait, for after all you are now the artist. The audience won't like your picture but don't let that bother you. After all, instead of making a set of porch furniture, you became a creative artist, produced on celluloid something for posterity.

You can then sell your picture to some releasing organization or if you prefer you can keep on previewing it day after day, year after year. Some pictures play only the preview circuit and every time they are shown you can get a new thrill. After all, it's your picture. You can do with it what you will. If it's good, take all the credits off and substitute yours. If it's bad, add more names to the credits. Say, your lawyer or doctor or some person you do not like. Posterity can record both good and bad.

British Production

London, Dec. 31.

The most important development in the British picture industry was the entry of Gaumont-British, which had already established itself as the Number One producer on this island, into the American market.

It meant that for the first time the pictures from the factories in the London fog-belt became something more than amateurish attempts to emulate Hollywood. And it meant that the biggest of all the film industries had, at last, a rival. This, whether or not G. B. succeeds in keeping up the pace, is to the good of all parties.

Internally, British films entrenched themselves in their own markets very nicely during the year. There was nothing particularly sensational, no "Private Life of Henry VIII," nothing in the outstanding class. G. B. spent \$500,000 on "Jew Suss," and emerged with an elaborate, and at times drastic, epic. Also sank only 50 grand less on

"The Iron Duke," the Arliss film, and will no doubt make a hefty pile of spare coin.

Accidents of the surprise of the year, speaking internally, has been the rise of British International, product of which, after taking a deep nose dive in '33, rose to considerable heights in '34. Largely due to the dovetailing of certain, more than studios. B.I.P. dropped its policy of making quickies for small profit and tried to make films of a higher grade.

Averaging perhaps \$100,000 each the B. I. output probably did a proportionately bigger gross in England than that of any other company. It was a policy carrying an equal line between the quickie policy, and the G. B. idea, which was to spend really high sums on pictures and gamble on them being good.

No records were broken during the year from the British angle; not on the receiving side, anyway. More money was spent than ever previously, but this was largely due to the determination of G. B. and Alexander Korda to make nothing but the finest.

Doubtful, though, whether any new record would be set up. It is still almost impossible to gross a British film to more than \$500,000 in the home market alone, and with the exception of the men who had a ready-made American release, the London boys were content to skate well inside the safety zone.

Still Room. In handing out the bouquets to the local producers, and these boys have been getting probably more bouquets than any group of men locally, one mustn't lose sight of the fact that there's much room for improvement, for while the quality of local product has risen, the standard it is setting itself has gone even higher.

Far too many films, even among the larger of the British companies, get shot off the cuff by second-raters who think they have genius enough to put Lubitsch in his place if they once get a chance.

Script writing is the crying need of the British studios. At present it's almost impossible to point to a single man with real flair in this direction.

Secondly, the locals badly need production supervisors. The wise men—and there are some—realize this. Mycroft, studio head of B.I.P., has been looking round to find a couple of men who could come in and take the responsibility for more than a few pictures a year, in the Hollywood fashion.

Man Power. The trouble on this side is to find men who could take such jobs. Men who are not only intelligent, as one, and he's certainly one of the few likely.

Until British producers get (a) script writers and (b) production supervisors, they'll still spend \$200,000 a picture, and they'll be surprised when they only see \$80,000 of it on the screen.

There's been a tendency here lately to get away from imitation of the Hollywood formula, which kept its locals back when they were embryonic.

As to the future, indications are that the number of local films to be made in 1935 will approximate 200. The number next year, scheduled about that figure, never came anywhere near it.

It's doubtful whether more than 100 British films worth talking about were made in the country during the year. This figure includes the innumerable quota quickies, strips of junk footage which get thrown out at about two bucks a foot, and then get placed on a nice sticky shelf to comply with quota law.

Alexander Korda is starting work on a big unit at Elstree, taking a large frontage on the main arterial road out of London. Basil Dean's unit, Associated Talkies, has built two more stages. Julius Hagen, head of the independents, who in the last year made 25 films, most of them of quite good standard, has added another stage. B.I.P. still holds the stage record, with eight floors. Gaumont-British is now putting up a new lot on the West Road, about three miles from its existing plant. Intended for exterior work, but rumors are that the company already tied up with a shortage of floor space, will run a stage or two in.

PICTURES IN PARIS

By Bob Stern

Paris, Dec. 31.

Film business here would yodel with relief at the passing of 1934, only it has a hunch that 1935 is going to be just as bad.

Year started with rioting, continued with bankruptcies and closed with vanishing grosses. For 1935 there's no rioting on the cards right away, but it's still in the offing. There may very well be more bankruptcies, and as for the grosses, who can tell?

Country is at a low ebb economically right now, and program for Flaminio government is to fix up some way of getting things moving. If it succeeds, films will be one of the first businesses to profit.

Right at the beginning of 1934 trouble started for pictures, along with every other branch of show business, except maybe radio. First big sock in the eye was the taxi strike, which started Jan. 31 and seemed never to stop.

Previously the Stavisky scandal had led to demonstrations of young men in the streets. They smashed kiosks, held up buses and street cars and made general nuisances of themselves. Police, while being nice, were forced to do a little clubbing, and all that kept the nice quiet film-going public at home. Grosses started their first nose dive of the year.

Taxi strike. Then the taxi drivers went out, and at the same time the rioting became more intense, culminating in the battle of Feb. 6 at the Concorde, in which scores were killed and many wounded. It took some days after that for things to quiet down enough for people to want to go out.

After a while the taxis went back on the job, and things began to look up again. But meanwhile the financial organization of a couple of big French film concerns began to feel the strain. First important house to go by the board was that of Jacques Halk, with a chain of big boulevard and Champs Elysees houses. Halk had recently put up the 4,000-seater Rex on the atmospheric plan on the Boulevard Poissoniere, and opened it with Francis Mangan stage shows that cost big money. They drew, all right, but the expense was too heavy to keep up. And when the big programs stopped, the gross fell off. Halk had worked a lot on credit, and the blow finally fell. Other Halk houses are the Colisee and the Olympia. All were taken over by Gaumont-Franco-Film-Aubert to operate in behalf of the creditors, and they were consolidated for exploitation purposes with the big Gaumont-Palace and the rest of the GFFA chain.

Gaumont wasn't so strong itself at the time. It had been involved financially in the bank crash of the Banque Nationale de Credit, and the Bank of France, coming to the rescue of that institution, had to throw its life preserver to Gaumont. Liquidation of the GFFA was stalled off as long as possible, with the debt mounting and no chance of a payoff. Government

commissions investigated and tried to force a cash bid. One day a preview was held, but finally it was decided that bankruptcy was the only way out. Reason was that a number of combines wanted to buy the business and there was no way of getting together with them on a price and formal liquidation had been going through.

Liquidation. This liquidation is still going on, and so are the dickers for the purchase of the concern. It's so complicated, with so many fine points of French law involved, that no one can see any daylight in the affair yet.

Meanwhile the Gaumont and Halk theatres are being operated by the receivers, and recently have picked up a bit, particularly the Rex. This house slumped way down early in the year, but later on, with some pretty good films and fairly attractive vaude programs, began getting the business again—although of course on a reduced scale, like every other business in the city. Another important liquidation of the season was that of the Oseo producing concern. Oseo remained in the business as a distributor and recently has become increasingly important. Oseo is said to be about to try to come back, but it is not clear how or when.

Continued rumors were rife about the condition of Pathe-Natan, now the only big production house in the country. Consols also distributed and has a chain of its own theatres, plus a booking combine.

Natan Vindicated. Bernard Natan succeeded in proving at the stockholders' meeting that he was simply solvent, and all the talk about his going under proved to be just air.

American companies here have shared closely the ups and downs. They are closely tied up with the French business, because the proportion of American films distributed here is large enough to be a big weight in the trade balance.

The Yanks finish the year in pretty gloomy state. Safe to say they only two of the majors with their own distributing organizations here are getting out in the black. They are the ones who have made the least fuss and given the fewest gala openings, but just kept quietly working their way through the year with the oldest organizations here, headed by men who know Europe thoroughly through long experience, and who keeps expenses down even in good times.

Two American concerns which started the year with European headquarters in Paris are now being handled from London, with only French or London-based bodies here. They are United Artists and Universal. U. A. seems to have suffered from overquick expansion in France and exaggerated overhead, largely in the new picture division. The country, Universal never got well started. It brought its chief layout from Berlin when the Nazis got going there, and the French proved inhospitable, too. Walter P. Reade, Universal chief, then moved to London.

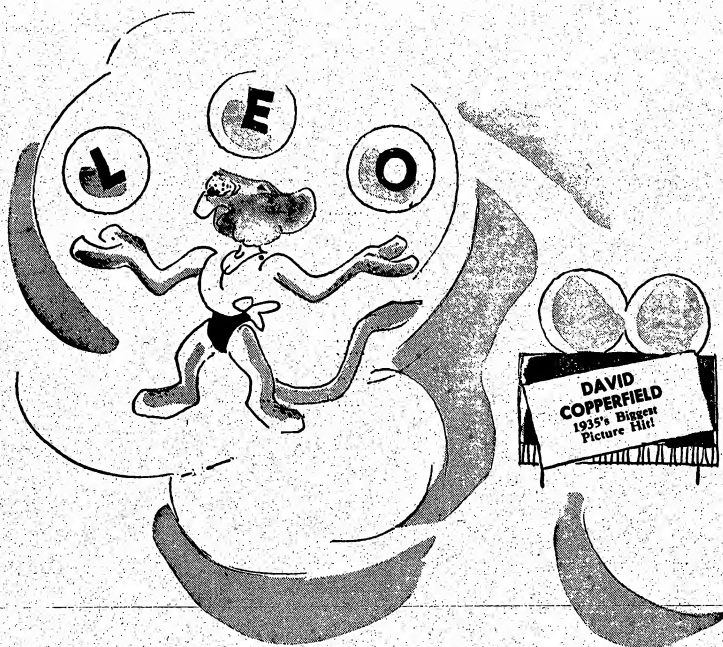
Par Reorg. Paramount started the year with rejections. John W. Hicke was here

when the rioting was going on, and as soon as the town quieted down the resignations began. First it was like Blumenthal, previously in charge of Paramount interests throughout the Continent. He finally reconsidered his resignation and stayed on. Then the Paris amount studios in Joinville, which had previously been his charge, and Fred Lange came over to take care of the Continent. One of his first moves was to have Gaumont-British from Berlin to Paris. Lange's appointment provoked the resignation of David Souhami, Paramount's French boss, who went out with a lot of noise and started a lawsuit for his indemnity. Souhami is now an independent distributor here. His former assistant, Henri Klarfeld, was stepped up into his job. A popular man with the organization and a salesman who knows the French trade from the ground up, Klarfeld has put new pep into Par here.

Two of the majors whose main European offices are in London continued to hold their positions in Paris during the past year. Radio and Columbia. Early in the year Joe Sedelmaier, Columbia export chief, was over, and made a hookup with a local person to handle his product. Phil Reisman of Radio had ideas of opening a local distributing branch of his own, but didn't go through with them. Local office under Harry Leasim, however, started releasing American releases going over with a bang with "Little Women" as its first. A deal was finally made with Tobis to handle dubbed product for general French release.

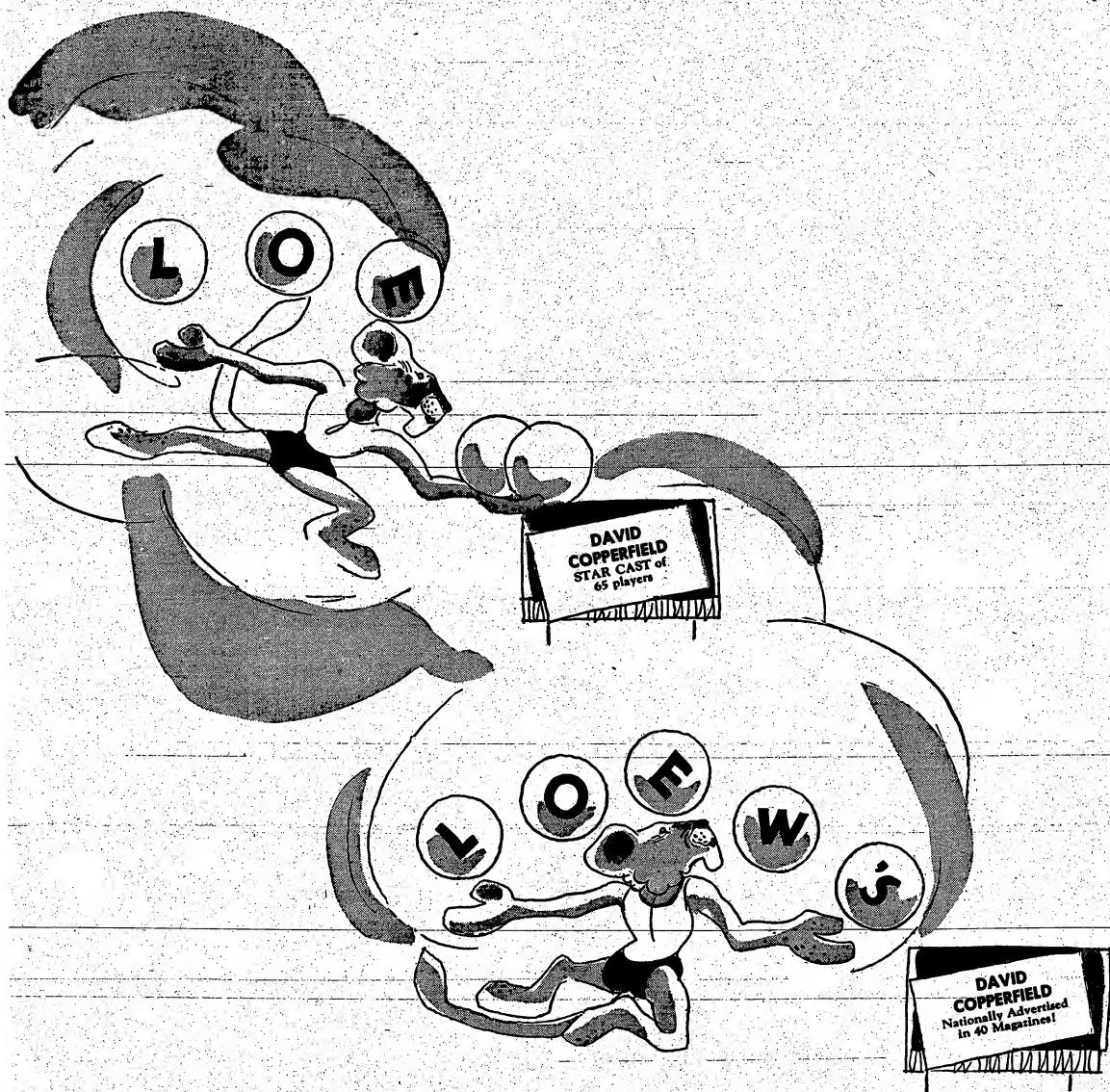
The quota fight in 1934 was tougher than ever. With business on the downgrade and the independents getting closer on the trail of the only French-major producer was renewed in June for another six months in the Chambre Syndicale determined to make a big stab to eliminate foreign competition. They put on a plan to stop all imports for six months and at the end of that time to place so high a tariff on foreign films that the Americans would have to fold. Scrap was pretty hot in the spring. Exhibitors, who saw the Natan combine getting a full Nelson on them, joined with the independents and the importers in a row to prevent the government from putting the embargo into effect. They won, and the old quota system was altered by trade bodies, and during that six months the French trade would be reorganized on a sort of NFA basis, and then the new quota would come into effect. Those who thought this could be done in six months in France reckoned without the local propensity for wrangling. Nothing was settled in 1934, and government committee was asked by trade bodies, and still huddling. Meanwhile a second attempt of the Natan-Delac crowd to put over an embargo was defeated, and the old quota arrangement was renewed for another six months, beginning January.

In 1935 the Americans, led principally by Ernest Koenig of Warners, Alan Byre of Metro, Carlo Zavatta of Fox and Henri Klarfeld (a naturalized Frenchman) at Paramount are taking a big part in local trade activities, and will get their share of any benefits that may come from a reorganization.



THAT M-G-M LION!

It may not be good manners to write an ad about our own Leo...but honestly, who in this industry hasn't got real affection for that merry Lion, symbol of Metro-Goldwyn-Mayer! Through the years he has won your confidence in what he says in the trade press...and when he flashes on the screen he's always an assurance to audiences of good things. Right now he's bringing happiness to packed houses showing Joan Crawford, Clark Gable, Robert Montgomery in "Forsaking All Others." Soon he will reveal his beloved "David Copperfield." And after that comes his remarkable "Sequoia" (pronounced See-quo-yah) a rare treat already widely heralded. Blessings on you, Leo...keep up your rare spirit, your youthful zest, it's one of the joys of this business!



THE GREATEST COMBINATION IN SHOW BUSINESS!

LOEW'S — M-G-M

THEATRES **PICTURES**

Many Happy Returns of the Season!
Many Happy Returns at the Box-Office!

WATCH FOR THESE

OUTSTANDING

LADY ELEANOR SMITH'S EPIC OF THE CIRCUS

RED WAGON**CHARLES BICKFORD** **RAQUEL TORRES**
GRETA NISSEN DON ALVARADOA FILM TO APPEAL TO ALL—
VIVIDLY ROMANTIC—CROWDED
WITH INCIDENTPlayed To Amazing Business In England!
Direction **PAUL L. STEIN**FOR
1935**Richard TAUBER**
THE DISTINGUISHED AND
WORLD FAMOUS TENOR**"BLOSSOM TIME"**
(TENTATIVE TITLE)**JANE BAXTER**SCHUBERT'S WONDERFUL
MUSIC, WITH TAUBER'S
MARVELOUS VOICE.Directed by **PAUL STEIN**LONDON—
PLAYED 12 TERRIFIC
WEEKS IN WEST-ENDCANADA
4 WEEKS IN
WINNEPEG!
AUSTRALIA
SMASHED ALL RECORDS
AT SYDNEY
PREMIER**HELEN CHANDLER**
WILL HAY**40 STARS** and **EACH NAME A TOP LINER!****RADIO PARADE**
OF 1935


A BRILLIANT ASSEMBLY OF STARS

A SPLENDID STORY




Directed by
ARTHUR WOODS**STARS! STORY! SPECTACLE and COLOUR**
THE BIGGEST HIT OF THE DECADE!!

BIDDING INTERNATIONAL PICTURES.

CHARLES DICKENS'S
BEST STORY
OLD CURIOSITY SHOP
IN PRODUCTION
ELAINE BENSON---HAY PETRIE
---BEN WEBSTER---DICK TUBB
REGINALD PURDELL.
Directed by
THOMAS BENTLEY



NILS ASTHER, ADRIENNE AMES
and FRITZ KORTNER
ABDUL the DAMNED
IN PRODUCTION
WHOSE HORRIFYING
CRUELITIES WON
HIM THE TITLE
OF THE 'ASS-
SASSIN' THE
NOTORIOUS
SULTAN OF
TURKEY
A CAPITAL
PRODUCTION
Directed by
KARL GRUNE

DOUGLAS FAIRBANKS, Jr.
AND
GERTRUDE LAWRENCE
IN
A FILM VERSION OF MURGER'S FRENCH
CLASSIC, "VIE DE BOHEME."
LA BOHEME
IN PRODUCTION
Direction PAUL L. STEIN

MATHESON LANG
ENGLAND'S GREATEST
DRAMATIC ACTOR
DRAKE of ENGLAND
IN PRODUCTION
AN HISTORIC PICTORIZATION OF ENGLAND AT
THE TIME OF THE GREAT QUEEN ELIZABETH. A
MIGHTY EPIC OF "THE SEA HAWK" CLASS.
HOW DRAKE FOUGHT AND SUBDUED THE
MIGHTY SPANISH ARMADA!



BUDDY ROGERS' FIRST ENGLISH
TALKIE!
DANCE BAND
IN PRODUCTION
A WONDERFUL STORY --- AND WHAT A TITLE
TO APPEAL TO EVERY CINEMA FAN!

LEW LESLIE'S
GREAT BROADWAY SHOW
BLACKBIRDS
IN PRODUCTION
THE MAGNIFICENT HARLEM FURORE
WHICH HAS TAKEN ALL LONDON
BY STORM--A FEAST FOR THE EYE
AND A TREAT FOR THE EAR.

B.I.P (EXPORT) LTD
FILM HOUSE · WARDOUR ST. LONDON. W.1.



TORREY PRODUCTIONS LTD

PRESENT



A GREAT
ROMANTIC
DRAMA OF

**LOVE FOR POWER
AND
POWER OF LOVE**

Released by GAUMONT-BRITISH DISTRIBUTORS LTD

**CLIVE BROOK
MADELEINE CARROLL**

DICTATOR

**DIRECTED BY
VICTOR
SAVILLE**



HERMAN J. MANKIEWICZ

Under Contract to
METRO-GOLDWYN-MAYER

Season's Greetings

ARCHIE MAYO

WARNER BROS.-FIRST NATIONAL STUDIOS
BURBANK, CALIF.

Season's Greetings

THE MARX BROTHERS



If Santa failed to reach your house,
Just bear it with a grin;
I wrote and said "come up some time,"
And the dear old guy moved in.

MacArd

WALDEMAR YOUNG

Screen Playwright

Under Contract
to Paramount

Management
SCHULBERG-FELDMAN-JAFFE

Season's Greetings!

RUTH CHANNING

AND

HAMILTON MacFADDEN

ROBERT NORTH

ASSOCIATE PRODUCER

"LADY BY CHOICE" "MILLS OF THE GODS" "ONCE A GENTLEMAN"

IN PREPARATION

"PARTY WIRE"

COLUMBIA PICTURE CORP.

ROBERT PRESNELL

Associate Producer

WARNER BROS.-FIRST NATIONAL
BURBANK



JOHN M. STAHL

Director

1934

"ONLY YESTERDAY"

"IMITATION OF LIFE"

For Universal

Best Wishes To All

RICHARD SCHAYER

M. G. M.

JOSEPH L. MANKIEWICZ

Screen Play

"FORSAKING ALL OTHERS"

Under Contract to MGM

pal casey

Ivan Kahn

Congratulates

JOE E.
BROWN

for being chosen by the Motion Picture
Theatre Exhibitors of America
as one of the 12 best box office bets for
1931—1932—1933—1934

THE
MOTION PICTURE
RELIEF FUND

Is a Guardian Angel of the
Needy in the Industry

*Do Not Forget to Do Your
Share in 1935*

A SUBSCRIBER
to the Motion Picture Relief Fund

The Ole' Maestro
Ben Bernie



And All the Lads
**Sho' Wish You the
 Best of Everything**

*Yowsah! Still Murmuring Into Thine
 Ears Every Tuesday About Good Old
 Pabst Blue Ribbon Beer and Blue
 Ribbon Genuine Ale.*

In Production
"STOLEN HARMONY"
for
DEAR OLE PARAMOUNT

**NORMAN
 TAUROG**

Directed

1934

"WE'RE NOT DRESSING"

"MRS. WIGGS OF THE CABBAGE PATCH"

"COLLEGE RHYTHM"

In Preparation --- 1935

"THE BIG BROADCAST"

Paramount Pictures

SEASON'S GREETINGS
 FROM

**RICHARD
 WALLACE**

WHO
 DIRECTED

IN

1934

"LITTLE
 MINISTER"

AN RKO PRODUCTION

"EIGHT GIRLS IN A BOAT"

A Paramount-Charles
 Rogers Production

Now Preparing a
 William Fox Production

E V E R Y B O D Y
A T P A R A M O U N T
J O I N S M E I N
W I S H I N G C O N T I N U E D
S U C C E S S F O R
" V A R I E T Y "

EMANUEL COHEN

VICE PRESIDENT IN CHARGE OF PRODUCTION

PARAMOUNT • PRODUCTIONS • INC.



Sincerest Congratulations!

VARIETY

ON YOUR 29TH ANNIVERSARY

SAMUEL J. BRISKIN

COLUMBIA PICTURES

Hollywood, Calif.

Anniversary Greetings

SHIRLEY TEMPLE

Completed

"BRIGHT EYES"

In Production

"THE LITTLE COLONEL"

For FOX

"You can pride yourself upon a magnificent piece of work"

"NOT ONLY THE BEST OUTDOOR PICTURE I HAVE EVER SEEN,
BUT FOR ME THE GREATEST PICTURE OF THE LAST DECADE." —ZANE GREY

CHESTER M. FRANKLIN

DIRECTED **"SEQUOIA"** For Metro-Goldwyn-Mayer

"Daily Variety" Says—

"'Sequoia' should be a smash in any theatre . . . It has everything."

"The Reporter" Says—

"You can all just step up and take off your hats to Director Chester M. Franklin . . . most beautiful animal picture that has ever been captured for the celluloid."

"Cinema Hall Mark" Says—

"Ordinary adjectives of praise are inadequate. Anyone who doesn't enjoy this picture doesn't enjoy life or living."

Mrs. Thomas Hearn, National Council Catholic Women—

"This drama of wild animal life set in a background of flowing masterpieces of nature, touches a human depth that is well to awaken."

"The story is so filled with thrilling action that it will provide entertainment for all ages and classes."

"If I could do one thing for the youth of the world in order to make a cleaner and finer and more understanding generation when we are at last dust—it would be to send them each and all to see this film at my expense. I often grow discouraged about films, 'SEQUOIA' renewed my faith. I congratulate its makers."

Sincerely, Jim Tully

Mrs. William A. Burk, General Federation Women's Clubs—

"It is one of the finest productions brought to the screen. Beautiful in all its technical phases, finely directed, it has photography of unusual beauty with great human interest and high entertainment values for all ages."

Edwin Shallett Says—

"If it does not enter the lists for an academy award then there are no true-hearted observers of things cinematic in the colony itself."

Hugh Walpole, Noted English Author—

"It thrilled me tremendously. The direction was fine and the photography hauntingly beautiful."

Bob Wagner of "Script"—

"We predict this picture will be the novelty sensation of the year."

"It is written upon my heart forever"—JIM TULLY

Greetings

from

JOE COOK

*Currently in Production—a Series of 8 Two-Reel
Comedies, Produced in the East by*

EDUCATIONAL PICTURES



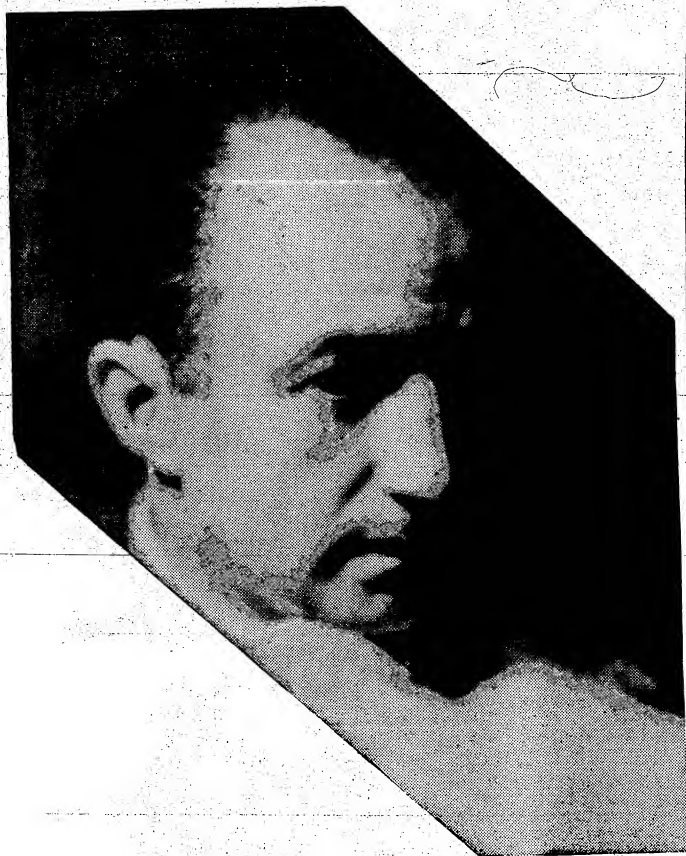
Soon in Rehearsal

"LISTEN MY CHILDREN"

*A Straight Comedy Due
On Broadway Next Month*



Direction: MORRIS GREEN



LEON LEONIDOFF

DIRECTOR OF PRODUCTION

RADIO CITY MUSIC HALL, NEW YORK

Russell Markert

Presents the

World Famous Rockettes

RADIO CITY MUSIC HALL

NEW YORK

Gene Snyder

Associate

PIANIST
BEULA CRANGLE

CAPTAIN
EMILIA SHERMAN

SEASON'S GREETINGS

PATRICIA BOWMAN

Featured Prima Ballerina

with

Lew Brown's "CALLING ALL STARS"

HOLLYWOOD THEATRE, NEW YORK

"Bigs" of VARIETY, Dec. 18, Said—

"Miss Bowman's fine toe work had already gained sufficient attention to account for the show's first stoppage."

Personal Representative, MATTY ROSEN

JAY GORNEY and DON HARTMAN

Original Story

Original Story*

"Romance in the Rain" "Romance in Manhattan"

(UNIVERSAL)

(RKO)

Just Completed Music and Lyrics

"LOTTERY LOVER"

(FOX)

Present Assignment

Original Story*, Screen Play*

Music and Lyrics

"RED HEADS ON PARADE"

(FOX-LASKY)

Now Under Contract to

FOX

Management

ZANFY-EVENS, Ltd.

* in collaboration.

GREETINGS

BILL ROBINSON

Now Appearing in

"THE LITTLE COLONEL"

FOR FOX

New York Representative
MARTY FORKINS
Hollywood
JACK WEINER

LOU SEILER

Director FOX

Just Finished

"CHARLIE CHAN IN PARIS"

Just Starting

"TEN DOLLAR RAISE"

Best Wishes **VARIETY** on Your 29th Anniversary

MAX WINSLOW

Columbia Pictures

Hollywood, Calif.

PERENNIAL GOOD WISHES

FROM

Horace Jackson

Current Screen Plays

"BIOGRAPHY OF A BACHELOR GIRL"

"NO MORE LADIES"

(Directed by EDWARD H. GRIFFITH)

M-G-M Productions

CONGRATULATIONS

VARIETY

With Each Succeeding Year Your Value Increases

Long May You Live

Irving Cummings

Director

FOX FILM CORPORATION

Current Release

"THE WHITE PARADE"

Greetings to

Pete Smith

From
The Metro Gang

EUGENE FRENKE

Just Completed Direction on "LIFE RETURNS"

A Universal Picture, Including the Experiment of Dr. Robert E. Cornish

Season's Greetings to All Our Friends

CRAWFORD MUSIC CO.

ROBERT CRAWFORD
President

ROCCO VOCCO
Vice. Pres. and Gen. Mgr.

MACK GORDON and HARRY REVEL

Our Ace Writers, writing exclusively for Paramount Productions in Hollywood

Congratulations

TO

VARIETY

ON ITS

29th Anniversary



JOSEPH M. SCHENCK
President

DARRYL F. ZANUCK
Vice-President in Charge of Production

Seasonal Greeting

WILLIAM E. LeBARON

Paramount Associate Producer

• 1934 •

"TOO MUCH HARMONY"

"I'M NO ANGEL"

"YOU'RE TELLING ME"

"MANY HAPPY RETURNS"

"BELLE OF THE NINETIES"

"OLD-FASHIONED WAY"

"LEMON DROP KID"

"IT'S A GIFT"

OMAR KIAM

Anniversary Greetings

FROM

NACIO HERB BROWN and ARTHUR FREED

METRO GOLDWYN MAYER STUDIOS

CULVER CITY, CALIFORNIA

THE MOST TALKED ABOUT.. WRITTEN ABOUT.. PICTURE OF THE DAY!!

Creating Sensation With Audiences!
Attracting the Attention and Praises of
the Nation's Press!

TIME, December 17

"The President Vanishes" is an exciting and original Washington melodrama, equipped with mystery, laughter, gun-play and dashes of sophisticated propaganda.

LIBERTY, December 22 ★★½★

Violent! Exciting! Fearful! We give it our unqualified recommendation!

NEW YORK TIMES, December 16

A bold and trenchant political melodrama... recovers a portion of public faith in the American screen. Walter Wanger deserves applause for his courage in bringing it to the screen.

NEW YORK AMERICAN, December 8

"The President Vanishes" provides thrilling entertainment with a story that has the benefit of originality and is well played. Objectors to Mr. Wanger's brief peep behind the scenes of nationalism and internationalism must indeed be conscience-stricken.

NEW YORK SUN, December 8

"The President Vanishes" combines all the excitements of a war, a kidnapping and a hotbed of political intrigue, and makes of them a smashing good melodrama. It's rousing entertainment.

NEW YORK POST, December 8

Attendance at "The President Vanishes" should be made compulsory throughout the country.

NEW YORK DAILY NEWS, December 8

An exciting, provocative picture daringly conceived and bravely carried through to the screen. It is all daring and exciting material for the screen, and the audience responds to its pleas and excitements by breaking into spontaneous applause...

NEW YORK DAILY MIRROR, December 8

This exciting melodrama tells a bold story. "The President Vanishes" is more than an impressive picture... it is a stimulating and exciting one. It is timely, courageous and provocative—don't miss it.

NEW YORK WORLD-TELEGRAM, December 8

"The President Vanishes" is rich entertainment, a cunningly put together, fast moving melodrama that is acted to the hilt by a cast of splendid actors. Put down this "The President Vanishes" as a spirited and tonic film on the list of things that must be seen.

NEW YORK EVENING JOURNAL, December 8

It's a vigorous, fast-moving and exciting melodrama. You'll find it interesting entertainment with plenty of action.

WALTER WINCHELL—N. Y. MIRROR

"The President Vanishes"... if you ask me... should have been printed on asbestos... so full of dynamite is it!

SIDNEY SKOLSKY—N. Y. NEWS

"The President Vanishes" is a flicker that should be seen. A bold attempt to make the talking picture say something!

NEW YORK HERALD TRIBUNE, December 10

Effective, rapidly paced and admirably acted melodrama. I repeat, good, exciting stuff and a picture of decided interest.

MOLLIE MERRICK, N.A.A.

Here is a picture that refutes the old idea that there aren't any new stories... a swift moving film with a perfect cast. Put this picture on the list of films you can't afford to miss.

DETROIT FREE PRESS

One of the most human and stirring documents ever brought to the screen.

BOSTON GLOBE

As a movie "The President Vanishes" moves fast, sweeping you right along with it. It is replete with drama. Designed to glorify neither star nor director, yet a film so fine that it is foolproof from every motion picture angle.

DETROIT NEWS

An original, daring and fast-moving film that is great entertainment from start to finish.

MOVIE MIRROR

The most intelligent and exciting film ever made about American politics.

PHOTOPLAY

For once a picture deserves the term sensational. It is timely, startling and at times even shocking. It will do more than capture your interest. It will make you think.

SCREEN PLAY

The only reason we rate this one four stars is that we have no five-star rating. This should prove one of the great smash hits of the year, as it has everything of entertainment value a picture could have.

PHILADELPHIA PUBLIC LEDGER

"The President Vanishes" furnishes food for thought for citizens everywhere. If this sounds dull the picture isn't. It is a mental stimulus, timely and stirring.

SILVER SCREEN

To call this picture unusual, unique and thrilling from beginning to end is the application of mild adjectives to a fine achievement. Everyone should see it.

LOS ANGELES EXAMINER

"The President Vanishes" is a daring project. William Wellman, in directing the amazing narrative, has injected punch after punch, sock following sock, which will make the audience gasp at the picture's daring.

LOS ANGELES HERALD-EXPRESS

As timely as tomorrow's newsreel. The preview audience not only gasped its surprise, but vigorously applauded various story and plot points, and that, in itself, is achieving the unusual in motion picture circles. "The President Vanishes" is startling entertainment!

VANITY FAIR

Some of the most exciting reels the cinema realm has to offer. Nothing like it has ever been done in Hollywood before.

WALTER WANGER

Presents

"THE PRESIDENT VANISHES"

Directed by
WILLIAM A. WELLMAN

A PARAMOUNT RELEASE

ERNST LUBITSCH

Happy New Year

ROBERT Z. LEONARD

IRVING PICHEL

DIRECTOR

NOW PREPARING

“SHE”

In Collaboration with LANSING C. HOLDEN

FOR RADIO PICTURES

LAIRD DOYLE

Screen Plays

“British Agent”
“Oil for the Lamps of China”

“The Key”

“Bordertown”
“Jimmy the Gent”

UNDER CONTRACT TO WARNER BROS.-FIRST NATIONAL

SEASON'S GREETINGS FROM

LOWE, BURNOFF and WENSLEY

Direction—WILLIAM MORRIS OFFICE



Season's Greetings
To All My Friends

**BUDDY
ROGERS**

SAILED DECEMBER 15 TO APPEAR IN PICTURES FOR
BRITISH INTERNATIONAL

VARIETY

MAY YOU CONTINUE TO BE AS FIRM AS THE
ROCK OF GIBRALTAR IN THE SEAS OF TIME

**Roy
Del Ruth**

Director

20th Century Productions

THE WORLD

LOVES A PARADE!

The Box-Offices of the Nation Are
Proving It—by Big
Profits for

"THE WHITE PARADE"

They'll Prove It Again with the
Release of My Next Production

**"RED HEADS
ON PARADE"**

It Will Set New Precedents in
Musical Screen Entertainment!

Jerome Z. Lasker

SALLY EILERS

Season's Greetings

HARRY JOE BROWN

ALBERT LEWIS**Paramount Production's, Inc.**

HOLLYWOOD, CALIFORNIA

SEASON'S GREETINGS

HOWARD J. GREEN

Screen Playwright

*Season's Best Wishes***SAM WOOD**

Now Preparing to Direct Two Edward Small Productions

for

UNITED ARTISTS

WISHING ALL SHOWMEN

A
HAPPY
AND
PROSPEROUS
NEW YEAR

"IMITATION OF LIFE"

"PRINCESS O'HARA"

"THE GOOD FAIRY"

"DIAMOND JIM"

"THE RETURN OF
FRANKENSTEIN"

"SHOW BOAT"

"THE GREAT ZIEGFELD"

"MAGNIFICENT
OBSESSION"


"WITHIN THE PRESENT"

CARL LAEMMLE,
CARL LAEMMLE, Jr.
UNIVERSAL CITY, CALIF.

UNIVERSAL

*Best
Wishes
from
Arthur L. Mayer*

GLAMOROUS... FASCINATING



The purpose of the royal family of the world's theatre proudly rests upon the magnificent shoulders of a Queen of Emotion.

Brilliant Beauty! A Lady of Allure! A new star flashes across the dramatic heavens—

To Know Her... is to Love Her
MADY CHRISTIANS
in
A WICKED WOMAN
A METRO-LLOYD-MAYER PRODUCTION

FLASH

**DOROTHY
FIELDS**

and

**JIMMY
McHUGH**

Now Composing a

FELIX YOUNG

Musical

RKO

HOLLYWOOD

BEST WISHES

from

**LOU
BROCK**

SOVIET FILMS

Are Indisputable Leaders in the Foreign Field.

Coming Soon

"CHAPAYEV"

The New "Potemkin"—Greater Than "Road to Life"—Acclaimed by Eisenstein, Dovzhenko, Etc.

"JAZZ COMEDY"

Alexandrov's Side-Splitting Musical Comedy Hit.

"CHELYUSKIN"

A Drama of Heroism in the Soviet Arctic.



723 Seventh Avenue
New York City

NO MAN IS SECURE

Unless He Has Provided Himself with Complete Insurance Protection!

By following a simple Retirement Income Plan you can arrange to have paid you a guaranteed monthly income for the rest of your life.

Think what this means—care-free independence, money in your pocket, less work, less worry, at a time when a man wants this independence most.

Let us show you how to provide an income that will take care of any emergency.

For further details write

JOHN J.

KEMP

551 Fifth Av., New York City
Phone MUrray Hill 2-7838-9

Lyn Burns—

We saw your act at the State and liked it. Best wishes to all the profession for the New Year.

GUS and ANDY'S

Somerset Restaurant

Season's Greetings

PAULINE COOKE

AND

O. L. OZ

1674 Broadway, New York

CONGRATULATIONS TO

VARIETY

RADIO CITY MUSIC HALL—ROCKEFELLER CENTER

BORIS MORROS

*SEASON'S
GREETINGS*

**FOX WEST COAST
THEATRES**

Greetings!
WILLIAM CONSELMAN
 WRITER
 FOX STUDIO

Season's Greetings

To All Our British and American Friends

From

MAX BERMAN, Ltd.
 (LONDON)

The Theatrical and Film Costumiers

THE FIRM WHO DRESSED

"EVERGREEN"

"CHU CHIN CHOW"

"IRON DUKE"

"JEW SUSS"

And Most of the English Super Films Shown in America

GREETINGS FROM

**WALTER C.
 KELLY**

Paramount Studios, Hollywood,
 after Jan. 7

SEASON'S GREETINGS FROM

L. WOLFE GILBERT

COMPLETED

Musical Story and Songs
 "WAITING FOR THE ROBERT E. LEE"
 (an original romantic operetta)

Musical Story and Songs
 "LOVE GOES MARCHING ON"
 "CHILDREN MUST PLAY"
 (an original musical romance)

Theme and Exploitation Song
 "BECKY SHARP"—R.K.O.

Dialogue—in collaboration
 "LIFE RETURNS"—Universal

Personal Management WILLIAM STEPHENS AGENCY

WILLIAM R. LIPMAN

UNDER WRITING CONTRACT
PARAMOUNT

GREETINGS

JESSE L. LASKY, JR.
 WRITER

FOX HOLLYWOOD STUDIO

GREETINGS

GILBERT ROLAND
 Under Contract to FOX

The Greetings of the Season
 from

GENE AUTRY

COWBOY STAR OF PICTURES, RADIO AND SCREEN

Just Completed Starring Role "Mascots"

PHANTOM EMPIRE

Health and Prosperity to All
EMILY VON LOSEN

BEST WISHES VARIETY

IRVING BERLIN

KARL FREUND

Directed

MOONLIGHT AND PRETZELS

(A BOX OFFICE CHAMPION FOR AUG., 1933)

COUNTESS OF MONTE CRISTO

(A BOX OFFICE CHAMPION FOR MAY, 1934)



1933-1934 Productions

"THE MUMMY"

"MADAME SPY"

"UNCERTAIN LADY"

"I GIVE MY LOVE"

"GIFT OF GAB"

UNIVERSAL PICTURES

Motion Picture
HERALD

and

Motion Picture
DAILY

Through the Showmen of the Nation Announce

MERVYN LE ROY

as the LEADER in DIRECTORS' CLASS with

8 Box Office Champions

'LITTLE CAESAR'

Champion for
1930-31

'FIVE STAR FINAL'

Champion for
October, 1931

'I AM A FUGITIVE'

Champion for
November, 1932

'HIGH PRESSURE'

Champion for
February, 1932

'Hard to Handle'

Champion for
February, 1933

'TUG BOAT ANNIE'

Champion for
August, 1933

'TWO SECONDS'

Champion for
June, 1932

'GOLD DIGGERS OF 1933'

Champion for
Six Months, 1933

Current Release
'HAPPINESS AHEAD'

Current Production
'SWEET ADELINE'

Warner Bros.-First National Pictures

MITZI GREEN

Holiday Greetings

Personal Management

EDWARD SMALL

Reliance Pictures, Inc.

EDWARD ARNOLD

"PRESIDENT VANISHES"—"WEDNESDAY'S CHILD"

"BIOGRAPHY"—"SADIE McKEE"—"RICHELIEU"

"GLASS KEY"—"DIAMOND JIM BRADY"

Management

LICHTIG & ENGLANDER

Under Contract to

B. P. SCHULBERG

Happy Anniversary!

TOD BROWNING

M-G-M

THE HALLMARK OF QUALITY



PRODUCED BY ALEXANDER KORDA

ALFRED E. GREEN

DIRECTOR

Completed
"SWEET MUSIC"
Starring
RUDY VALLEE

Next Production
"THE GOOSE AND THE GANDER"
Starring
KAY FRANCIS

For WARNER BROS.-FIRST NATIONAL

Greetings

FROM

PAUL MUNI

New Year Greetings

FROM

EDWARD EVERETT HORTON

THE MOTION PICTURE RELIEF FUND—

**DON'T FORGET
TO DO
YOUR SHARE
in 1935**

IS THE GUARDIAN ANGEL
OF THE NEEDY IN THE
INDUSTRY.

A Subscriber
To Motion Picture Relief Fund

To Variety and the Trade:
Best Wishes and Happy New Year

Fanchon & Marco, grateful for its associations in the past is proud of its affiliations today—and embarks in 1935 cheerfully and hopefully—continuing as the leader of its chosen fields—offering the resources of its transcontinental organization, international prestige, acknowledged experience and successful background—on an individualized basis—for anything in theatre talent—to theatres anywhere.

SYSTEM

**F&M
STAGE SHOWS**
1560 BROADWAY, NEW YORK
BRYANT 9-3100
A SUBSIDIARY OF
FANCHON & MARCO, Inc.

On the Air

The ON ON

COLUMBIA BROADCASTING SYSTEM
Presents

KATE SMITH'S
MATINEE HOUR
EVERY WEDNESDAY
3 P. M.
COAST-TO-COAST



PERSONAL

TED C

1819 BROADWAY

In the Theatre

re's
LY
NE



HUDSON MOTOR CAR COMPANY
Presents

KATE SMITH'S
NEW STAR REVUE
EVERY MONDAY
8:30 P. M.
COAST-TO-COAST

MANAGEMENT

OLLINS

NEW YORK CITY

Season's Greetings

from

CHAS.
KENYON

Original Story and Screen Play

"GOOSE and the GANDER"

CONTINUITY AND DIALOGUE

"DR. MONICA"
"FIRE BIRD"

in collaboration

"MID-SUMMER NIGHTS DREAM"

*Again My Congratulations on the 29th
Anniversary of and Interesting and
Sincere Newspaper*

OSCAR
HAMMERSTEIN
2d

COMPLIMENTS OF THE SEASON
MIKE FRITZEL'S

CHEZ PAREE

011 Fairbanks America's Smartest-Restaurant and Supper Club Delaware 1655
CHICAGO

GREETINGS

LIEUT. GOV. VIC MEYERS
Club Victor, Seattle

THANK YOU—'ROXY'

IT WAS A GREAT PRIVILEGE TO
APPEAR ON THE OPENING BILL
OF THE ROXY MASTBAUM, PHILA.

Gomez and Winona

TO ROXY THE MASTER SHOWMAN

WHO HAS

AGAIN ACCOMPLISHED THE MAGNIFICENT

AT THE

ROXY-MASTBAUM, PHILADELPHIA

MEYER DAVIS
Orchestra Manager

LILLIAN MORTON
Comedienne

WITH ROXY'S GANG
Special Material by WES FRAZER

HERB KINGSLEY and CHASE VICKI

WABC Saturday Nights at Eight

Held Over Roxy-Mastbaum, Phila., Dec. 31—Doubling Arcadia Hall Dec. 31
Special Arrangements and material Exclusively by Jean Paurel—Direction WM. MORRIS

VON GRONA
Ballet Master

LENI BOUVIER
Premiere Danseuse

With My Deepest Respect for a Great Showman

"SKIP" WESHNER

ADOLPHE KORNSPAN
Conductor

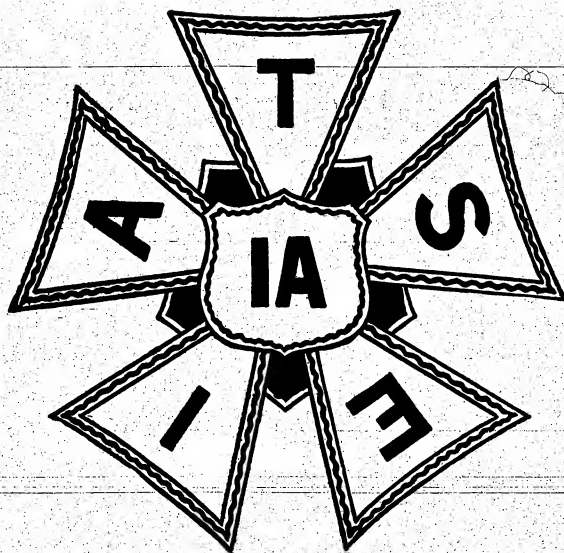
LOUIS ERHARDT
Production and Lighting

WILLIAM POWERS
Director of Roxyettes

MACK SHAPIRO
Stage Manager

THEODORE COTILLO
Assistant Lighting

ANNE ELLIOTT
Costume Department



Congratulations

to

VARIETY

ON ITS

Anniversary

**INTERNATIONAL
ALLIANCE of
THEATRICAL
STAGE
EMPLOYEES and**

**MOVING PICTURE MACHINE
OPERATORS OF THE UNITED
STATES AND CANADA**

Affiliated with the American Federation of Labor

1450 BROADWAY

NEW YORK, N. Y.

Excise Tax on Radio Discs Throws Spot Biz Into Panic; Retroactive to '32 if Upheld

Transcription making business has been thrown into turmoil by the move of the U. S. collector of revenue in the New York district to enforce payment of a 5% tax on manufacturers' excise tax which has been on the government's books for over two years. Should the New York collector's interpretation of the act be upheld in Washington, the transcription will not only have this added bit of overhead to contend with but it will be faced with the necessity of digging up hundreds of thousands of dollars for back taxes. Disputed provision is contained in Section 607 of the Manufacturers' Excise Tax which became effective June 21, 1932 and makes mention of radio sets, chassis, loudspeakers and phonograph records. The attention of transcription manufacturers by the New York collector it was pointed out to him that the statute stipulates that the tax is on records but not electrical transcriptions. Between these two, he was also told, is a distinct line of demarcation, all of which had been recognized by the rules and regulations laid down by the Federal Radio Commission.

Including Talent
New York collector's retort was that in his opinion not only did the provision apply to transcriptions, but that the 5% tax should be based on the charges billed to clients. This would not only take in studio and pressing fees but the salaries paid talent. The government collector also called attention to the clause in the act which calls for a 1% per month penalty for delinquents. Only transcription maker in the New York area now paying the tax is RCA Victor, with the government title based on everything but the talent costs. All Victor's payments have been made under protest, and it is expected that the case will receive a decision from the tax appeals board in Washington in the near future. Meanwhile, the ad agencies which specialize in spot broadcasting have come to the conclusion that the 5% also places them in the middle and they have asked the American Association of Advertising Agencies to see what can be done about it. These agencies take the viewpoint that the application of the tax to recorded talent would constitute a case of outright discrimination. The networks would have still another advantage in competing against spot broadcasting.

NBC Nixes WMC Bid

Bid made by WMC, Memphis, for a partnership in the wavelength now occupied by KYW, Philadelphia, has been turned down by NBC. WMC sought to get the wavel's approval of a contemplated application to the Federal Communications Commission, asking for permission to move from 730 k.c. to 1020 k.c. Latter frequency is held exclusively by KYW.

WMC figured on also asking the FCC for permission to build a directional antenna and increase its power from 1,000 to 5,000 watts. WMC, which is an affiliate of NBC, is owned and operated by the Commercial Appeal.

WLW Softpedals

Cincinnati, Dec. 31.
WLW has quieted down on notices of it being the world's most powerful commercial transmitter in station announcements, since the Canadian government's filing of protests with the State Department in Washington that the Crosley 500,000-watt is being interfering with reception of stations in the Dominion.

For quite a spell, especially at night, WLW's jingles informed listeners that they were tuned in on the stand-out sound toaser. Of late such announcements are rare.

Leap of WLW power from 50,000 to 500,000 watts has perked the dignity of the station. Joe Ries, a staff announcer, now signaturs himself as Joseph Ries, and Red Barber lays claim to his spels by the name of Walter Barber.

Fed by the Kitty

Chicago, Dec. 31.
Members of the NBC program meetings here fine themselves two-bits for tidiness and a buck for absence with the coin going into a kitty. Last week they took the year's accumulation and treated themselves to a dinner at a hotel, a flock of ducks to 'As Thousands Cheer' and a midnight supper at another hostelry. New motto of the program board is now 'bigger and longer absences.'

WORLD'S FAIR FAN SURVEY TABBED

Chicago, Dec. 31.
Final analysis of a listener survey conducted by Emmons Carlson, sales promotion manager of NBC here, indicates that audiences in the studio adds to the color of a radio program for the person sitting at home. This settles, as far as NBC is concerned, a long-standing problem of radio. NBC survey discloses that of 14,227 persons questioned, 6,370 or 44.8% stated that the presence of a studio audience adds to the enjoyment of a radio program. Just 3,818 people or 23.3% voted that studio audiences detract from a radio program. While 4,538 persons or 31.9% stated that the audience had neither good nor bad effect.

This was only one of 10 questions put to visitors to the NBC exhibit at the World's Fair in Chicago during the period between July 18 and Oct. 23, 1934. Other questions and recapitulation of the Voting Machine Survey follow:

1. Do you have satisfactory service from NBC stations during the daytime?
Yes..... 12,148 85.3%
No..... 2,001 14.1%
2. Do you have satisfactory service from NBC stations at night?
Yes..... 13,610 94.3%
No..... 828 5.7%
3. Do you know the network connection of the stations to which you tune in—that is, whether NBC or Columbia?
Yes..... 11,072 77.6%
No..... 3,201 22.4%
4. Have you written a 'fan letter' to any station, commenting upon radio programs or performers during the past year?
Yes..... 2,464 17.3%
No..... 11,863 82.8%
5. If yes, how many?
One..... 812 37.0%
Two..... 593 27.1%
Three..... 253 11.6%
Four..... 524 24.4%
6. Have you mailed a response to a radio contest or offer during the past year?
Yes..... 4,034 28.5%
No..... 10,195 71.5%
7. If so, how many?
One..... 1,749 42.9%
Two..... 928 27.4%
Three..... 381 10.7%
More..... 644 19.0%
8. Is your automobile equipped with an auto radio?
Yes..... 3,808 28.5%
No..... 9,560 71.5%
9. If your answer is 'yes', has this increased your summer listening?
Yes..... 2,662 69.3%
No..... 319 10.7%

WSMK's Open House

Dayton, O., Dec. 31.
Local radio station WSMK, operated by the Journal-Herald, has removed into new quarters in the Loew theatre building at an expense of \$50,000 for new equipment and fitting up of the studios. An open house celebration for the general public is being planned.

FRANK LAMPING'S JOB

Will Seek American Accounts for European Radio

Imperial Broadcasting Corporation, a subsidiary of International Broadcasting Company, Ltd., has been organized. Offices opened this week in the RCA building, New York, with the specific purpose of paying the way for U. S. radio advertising on the continent. Twelve stations are represented by the company in France, Spain, Yugoslavia.

Officers include Leonard P. Plugge of London, president, and Frank Lamping, vice-president, who is resident manager of the new office here. Lamping comes over from Paris radio.

Rates are now being assembled and will range from \$50 to \$500, depending, of course, on the particular station and time desired. This is for quarter-hour sessions.

American accounts now regularly heard on the foreign stations are Ceylon, Outdoor Girl, Colgate, Palmolive, Musticore, RCA and Philco. The new office is planning to concentrate on the major commercials going in for extensive disc reproductions which can be ready for the foreign market within a week's time. Practically all of the European broadcasting is confined to platter service and sound track recordings.

NEWS BEHIND-NEWS AIR MAIL SERVICE

Dubuque, Ia., Dec. 31.
Transradio Press Service, Inc., has supplemented its wire and teletype news flash service with an airmail, copyrighted daily feature that has from one to 10 flashes on news behind the news. Designed to relieve clutter on wires and give stations stuff with which to fill and be used on program whenever desired. WKBR here is one of the first stations to use it as a regular program received daily except Sunday. Service to small units at \$1 a week.

Int'l Harvester Looking

International Harvester is looking for a New York program for network use.

World Broadcasting will audit for the advertiser.

Dick Grant as Governor's Secy; Year on Air Made Him Celeb

FELS-NAPHTA B.R.'S 20 LOCAL PROGRAMS

Fels Naphtha will start Feb. 15 to extend its policy of bankrolling live local talent to the West Coast. Soap firm's new air campaign calls for a lineup of 20 stations, with five of them spotted in the Pacific area. For most of the outlets it will be a repeat order, with Fels continuing in each instance to depend on local talent for its entertainment.

Pat Barrett, who as Uncle Ezra has broken into the Crosley survey as among the top radio attractions, is going on an extended hook-up for Alka-Seltzer. Will get 15 additional stations on NBC.

And besides NBC will double him to a second network coverage through the Mutual system.

Uncle Ezra Booms

Chicago, Dec. 31.
Pat Barrett, who as Uncle Ezra has broken into the Crosley survey as among the top radio attractions, is going on an extended hook-up for Alka-Seltzer. Will get 15 additional stations on NBC.

Chevrolet's Phila. Local

Philadelphia, Dec. 31.
Chevrolet may enter the Philly local ether field for a build on the new model cars within a few weeks. According to auditing various sustaining shows on several Philly stations. Program up in the running is Harold Simons' 'Twentieth Century Highlights,' a nightly ten-minute view of the current news, airing on WPTZ.

Simons is a speller on the same station.

Kicking Talent Around

By Bob Landry

Archives-of-amusements-reveal that wherever talent has been bought and sold there has been graft, bribery, favoritism and gimmicks.

It is not surprising, therefore, that radio in its turn has produced abuses and inequities peculiar in form to broadcasting, but otherwise typical.

There is nothing especially niggardly or inhuman about radio in its relations with performers. It's simply a new and fantastic business in which the stakes are high at the top and in which the crowds clamoring for the proverbial 'bribe' cheaper and degrade labor (talent) at the bottom.

It is human nature to help one's friends or to favor the people and background most congenial to taste and fancy. It's also natural enough not to dream of paying for commodities offered gratis. Yet there's something a bit rotten and dangerous about the conditions all too often reported where radio talent is concerned. It's not calculated to keep broadcasting healthy and growing.

On five different occasions American talent has gone out on strike.

Charity Gets Benefits Of WGN's Bay Frolics

Chicago, N.Y., Dec. 31.
Peter Goeliet, director of WGN here, making arrangements for the fourth bay frolic to be conducted by the station. Will be held on Feb. 2 in the Middletown State Armory where the previous bay frolics have been held.

WGN's hay and straw festivals are run not for profit. The profits are turned over to some local charity. The last bay frolic, which was held in November, delivered its proceeds to the Children's Christmas Fund of the American Legion Auxiliary. Goeliet is planning to develop the bay frolic to a regular monthly or fortnightly affair. WGN's affair stands out as one of the new bay frolics in the east, most of the hay frolics being concentrated in the midwest.

Kenyon-Eckhart in Radio

Kenyon & Eckhart, whose list of accounts include Spuds cigarette, will establish a radio department within the next three weeks. Personnel not announced.

Dick Grant as Governor's Secy; Year on Air Made Him Celeb

Boston, Dec. 31.

Dick Grant, former editor-in-chief of the Yankee network news service, takes office Jan. 5 as secretary to Governor James M. Curley of Massachusetts. A year ago Grant was a comparatively obscure newspaper man.

Grant's rise to fame was due to his writing cold facts about hot Bostonians. Later John Sheppard, 3rd, hired him to guide the destinies of the radio news division of the Tanker group of stations and from that point on Grant was in the midst of flying missiles and exploding firecrackers.

Grant moves into the same state house that during 1934 sought to bar him. And his perch in the Yankee news bureau. Publishers were determined to make it uncomfortable for Grant but he gave them a nice retaliatory peppering.

Sheppard gave Grant plenty of liberty as editor-in-chief, but when the gubernatorial campaign got going Grant's frank partisanship on the Curley side made his continued leadership of the Yankee service which from necessity must be impartial, unpalatable.

Grant, thereupon withdrew, but got a business firm to sponsor him. He bobbed up on WBZ as a sponsored commentator, but somebody dug up an old law forbidding a corporation to back a candidate so after four days Grant lost his commercial. Later he got official credentials from the Curley headquarters and was back on the air.

So after less than a year in radio and a tumultuous participation in one of those dog-and-cat political fights that only a conservative republic can throw, Grant emerges with a nice juicy plum.

against its employers. Three of the strikes were organized by the now-defunct White House concerned vaudeville actors only. One lost. One strike in Hollywood during 1929 concerned film actors only. That was a defeat for the talent also. In the case of the Actors Equity Association, fought and won a clean-cut victory.

There is no point in dwelling on the respective merits of these forgotten struggles. They were not altogether defeats for the talent, since in the case of vaudeville the pay-or-play contract and various other reforms were ultimately granted by managers to forestall more strikes. And in the case of Hollywood the defeat was followed by some improvements in the abuses complained of.

But radio ought to know the facts and remember them. There are precedents for talent going on strike and there is at least one historic instance of talent succeeding in imposing a form of unionism.

No. 4
It may seem fantastic to mention anything as drastic and radical as a strike in connection with radio. Yet Equity is making no secret of its hope to unionize radio talent and a recent clause, T. A. of the NRA, is a partisan if vacillating ally to Equity's ambitions. Up to now the radio industry has been very adroit at stalling the question but radio can't stall it forever.

What the radio industry might do well to ponder is that it is allowing petty abuses upon which Equity or some other organization may one day build a strong case and a line of trouble. Radio is particularly vulnerable, once unionization gets advanced, for the musicians' union in Canada only last Spring forced the use of unionized talent to back down and thereby won a radio strike in double quick tempo. James Petrillo of the Chicago musicians' union has also shown the use of unionized talent on numerous occasions. Music and actors are the bulwark upon which the radio industry exists.

Stars and headlines may be depended upon to get their abuses. Abuses are found lower down the scale, among the rank and file. And by far the most monstrous piece of nonsense still palmed off as orthodox radio dogma is the unionist who would hold talent for nothing on sustaining programs. Shameful advantage is taken of talent on this tongue-in-cheek argument. And by stations and networks whose profits are so large that the surplus problem is most irksome. Some of the smaller stations, of course, can sincerely assert that heavy talent obligations would sink them in a sea of debt.

It is unnecessary to enumerate the abuses in connection with talent, auditions, rehearsals, contracts, cancellations, etc. Common consideration for time and place and rights, a sense of fair play and a refusal to exploit every opportunity for petty executive convenience at the talent's expense would be an easy enough way to better the miserable condition of hardships and meanness.

The point of all this is that the time is ripe to consider some sensible measures to keep talent-management relations harmonious instead of bitter and grudging. It's an investment in good will dictated by common sense but consistently ignored.

Business of talent to get on the air cleaves broadcasters into supposing that they have no worries on the talent supply end. Possibly for some time to come there isn't even a remotest chance of organized labor in the industry, but that difficulty is obviously at sea in radio.

Equity is obviously at sea in radio and does not have a keen knowledge of conditions, but Equity can remedy its weakness and arm itself with better management and business sense.

Meanwhile that young lady who fainted in front of a microphone from malnutrition and the run-around given innumerable artists in the past, may have a little more in the future. Insofar as radio is guilty of the things which violate ordinary canons of decency and fair treatment, it stands to pay for it in the future, the possibility of future talent militancy.

A moment's reflection on the wholesale loss of contracts in the event of trouble or the interruption of smooth scheduling is enough to make an owner or manager shudder. Two cents' worth of enlightenment at this time buys a dollar's worth of insurance for the future.

Stop kicking talent around.

BEST LIKED PROGRAMS

FED. TRADE COM. SCRIPT SCRUB RECORD

Washington, Dec. 31. Misleading advertisers chased out of print by government copy-standards are taking to the air to get their patter across. Federal Trade Commission said last week in its annual report.

Relating success of campaign to clean up radio scripts, Commission said most malicious and fraudulent type of ballyhoo has disappeared from better class of pubs, but that a number of the authors of questionable advertising matter, having been dissuaded from continuing their appeals to the reading public have gone to the radio.

With praise for radio industry co-operation, Commission served notice it will ride herd diligently on broadcasters, commenting "It is in that field that the Commission began a careful survey preliminary to working out a comprehensive plan for checking and ultimately preventing fraudulent and unfair advertising practices."

Some idea of the potentialities for false and misleading advertising may be gained from the fact that more than 600 radio broadcasting stations have been established during recent years while more than 20,000 periodicals, printing and circulating every year more than 16,000,000 copies, are published in the United States.

596 Responded
The Commission on May 18, 1934, requested all networks, transcription companies and individual broadcasting stations to file with it duplicate copies of their advertising continuities. To this request all of the 10 networks, all of the 596 broadcasting stations, and practically all of the transcription companies which make commercial continuities have responded. This co-operation has been most gratifying.

The Commission's study received approximately 180,000 continuities, of which it has made preliminary detailed examination of almost 150,000. Of the latter number more than 125,000 were found to be unobjectionable and filed without further action, while about 21,000 were distributed among members of the special board of investigation for further check-up. The remainder, approximately 33,000 continuities to be examined. In all cases where false and misleading advertising is found the Commission is adopting substantially the same procedure as is followed in cases of false and misleading advertising in newspapers and periodicals.

"This scrutiny of radio advertising is being conducted with a minimum of expense to the government as well as to the industry because of the co-operation of members of the industry and the system of procedure developed."

"In its examination of the radio continuities, as well as of newspaper and periodical advertising, the Commission's sole purpose is to curb unlawful abuses of the freedom of expression guaranteed by the Constitution. It does not undertake to dictate what an advertiser shall say, but rather indicate what he may not say. Jurisdiction is limited to cases which have a public interest as distinguished from a mere private controversy, and which involve practices which may be unfair to competitors in interstate commerce."

Max Solomon for WFIL?

Philadelphia, Dec. 31. Question of filling the berth of commercial manager at WFIL, local station, soon to be handled by Don Withycomb, NBC exec, is the current problem now under discussion. Understood that Max E. Solomon, present contactor for WFIL, will grab off the job.

Press position has already been handed to Phyllis Foster who is now doing advance publicity for the outfit.

PACIFIC

(Most popular programs as voted in Far Western zone.)
Amos 'n' Andy
Jack Benny
Fred Allen
Eddie Cantor
Burns and Allen
Rudy Vallee
Paul Whiteman
Myrt and Marge
One Man's Family
First Nighter

WCFL Chain Off; Ota Gygi Out; Harriman In

Chicago, Dec. 31. Reorganization took place in the WCFL ranks last week with Colby Harriman retained as program director in full control of shows. Out of the station is Ota Gygi, who originally brought Harriman to town when Gygi was organizing the All-Related Radio Networks, which is now strictly in abeyance until some future date.

Understood that the station will have its new transmitter going by March 1 of 1935. Work on the new transmitter will be a 5,000-watt in comparison with the present 1,500 watts. Also means the moving of the mast from Chicago to Downers Grove, nearby suburb.

WOR Bids Adv. Agencies Use Studio, Band Gratis To Lure New Accounts

WOR, Newark, has set aside a Friday evening half hour to give advertising agencies a chance to peddle their talents to prospective clients. Through the programs the agencies will be able to demonstrate how they tackle and service an account, etc. It's the first time that a station has provided a free showing for the advertising trade.

Series is slated to start Feb. 7. Station will furnish the house band on the cuff, but if there's to be any other talent the agencies will have to bring "it in" or buy "it" through WOR's talent bureau. Invitation is being extended to 13 ad agencies.

Hogan Heads Raymer Office in Chicago

Chicago, Dec. 31. Homer Hogan becomes chief of the local Paul Raymer office, exclusive station representatives, shortly after the first of the year.

Hogan was formerly manager of the Hearst Herald-and-Examiner station, KYW, before it shifted to Philadelphia. Understood that Gene Willoughby, long head of the Raymer Chicago office.

Lloyd Lewis' Scripts

Chicago, Dec. 31. Lloyd Lewis, dramatic critic for the Chicago Daily News and author of "Taxhawkers" has been retained by Montgomery Ward to write a series of Biblical scripts which the mail order house will debut on NBC Jan. 13. Cast in the Sunday matinee affairs will be headed by Harvey Hays.

Noble Cain will direct the chorus and Roy Shield the studio chorus.

Henry Klein's Slip

Chicago, Dec. 31. Henry Klein, continuity chief for CBS here, laid up with a fractured ankle.

Expected to take six weeks to become as good as new.

Variety's popularity poll on commercial radio programs, reveals the following sequence as of Dec. 15, 1934:

- First 10**
1. Fred Allen (Ipana-Sal Hepatica).
2. Jack Benny (Jello).
3. Burns and Allen (General Cigar).
4. Amos 'n' Andy (Pepsodent).
5. Eddie Cantor - Rubinoff (Chase & Sanborn).
6. Rudy Vallee (Fleischmann's Yeast).
7. Bing Crosby (Woodbury's Soap).
8. Joe Penner (Fleischmann's Baker's Program).
9. Paul Whiteman (Kraft-Phenix).
10. Ed Wynn (Texaco Gasolene).

Active when poll was taken. VARIETY's popularity poll was compiled up to Dec. 1 by a canvass of over 200 representatives of VARIETY in the United States. A printed ballot form with an alphabetical list of all commercial programs on both networks was printed and distributed. Representatives were asked to make their selections as far as possible a reflection of sentiment within their own communities and

EAST
(Most popular programs as voted in Eastern zone.)
Fred Allen
Amos 'n' Andy
Burns and Allen
Jack Benny
Eddie Cantor-Rubinoff
Bing Crosby
Joe Penner
Rudy Vallee
Paul Whiteman
Ed Wynn

not a personal choice proposition. In other words VARIETY strives to obtain a cross-section vote based on trade appraisals and not individual taste.

While the opinions of 200-odd reporters might be dismissed as no more significant than the opinion of any 200-odd persons picked at random VARIETY believes its staff mirrors the public with considerable fidelity. It is to be remembered that these men and women are in constant touch with public trends, vogues and influences and are in greater or less degree fairly expert publicists.

Perhaps there will be less disposition to dispute the inclusions or sequence of the first 10 as may be true of the runner-up 10 which are as follows:

- Second 10**
11. Maxwell Show Boat (Coffee).
12. Fred Waring (Ford-Motors).
13. Phil Baker (Armour).
14. Wayne King (Lady Esther Cosmetics).
15. Citty Service (Gasoline).
16. Ben Bernie (Blue Ribbon Pastry Mail).

17. Myrt and Marge (Wrigley's Gum).
18. Guy Lombardo (Plough, Ltd.).
19. Easy Aces (Jai Salts).
20. Lawrence Tibbett (Packard).

Taking these 20 programs as a reasonable approximation of the most popular programs on the

SOUTH

(Most popular programs as voted in Dixie zone.)
Amos 'n' Andy
Eddie Cantor
Jack Benny
Fred Allen
Bing Crosby
Guy Lombardo
Wayne King
Burns and Allen
Rudy Vallee
Palmolive Beauty Box

do in a national sense it becomes immediately apparent that radio has again failed to bring forward any notable personalities and that the leaders are carry-overs from former seasons.

This failure of radio to develop talent may eventually become very serious, if it is not already sapping

MIDDLE WEST

(Most popular programs as voted in corn and wheat zones.)
Jack Benny
Eddie Cantor
Fred Allen
Amos 'n' Andy
Burns and Allen
Ben Bernie
Paul Whiteman
Fred Waring
Easy Aces
Maxwell Show Boat

the vitality out of the medium. Especially if any genuine or extensive prosperity should return to the U. S. many observers question the ability of radio as now operated to hold its own against competitive amusements. Of course there is no menace that will materialize this season. Indeed the balance of the winter and spring already looks like the biggest in radio history.

No Talent Developer

Nevertheless the history of vaudeville alone, to cite the most pertinent example, proves that an amusement which neglects the development of new talent does so at a grave hazard to a healthy future. There is only Lawrence Tibbett among the first 20 as a newcomer and it's impossible to consider him as a radio discovery.

Alexander Woolcott (Cream of Wheat) missed inclusion in the first 20-by inches. He could qualify as radio-crooner though well known for years in New York City. But again it's not a first time for Woolcott on the air. He's a repeat from former seasons. Mary Pickford (Royal Gelatine) has done well at point of popularity but radio could scarcely claim her as an illustration of talent development.

Fact of the matter is that the evidence clearly confirms radio as not a creator or originator of either personalities or ideas but probably the champion borrower, adapter or lifter in the history of amusements. Not since the days when Amos 'n' Andy, Rudy Vallee, Wayne King, Gene and Glenn, Seth Parker, Kate Smith, et al., first got going has radio had a memorable record as a talent digger.

Today broadcasting goes to vaudeville, pictures, grand opera,

Script Shows

(Separately considered apart from poll as a whole.)
Amos 'n' Andy
Easy Aces
Myrt and Marge
Red Davis
One Man's Family
First Nighter
Ma Perkins
Roses and Drums
Death Valley Days
Dangerous Paradise

concert, newspaperdom, night clubs and musical comedy for its attractions. Only seven programs of the 20 most popular are of radio vintage, namely, Amos 'n' Andy, Maxwell House Show-Boat, Citty Service, Myrt and Marge, Easy Aces, Bing Crosby, and Rudy Vallee. Other 14 are really theatrical attractions transplanted to the ether.

The Also-Rans

Besides the Pickford and Woolcott programs that stand out, among the also-rans include: Ford Symphonies, General Motors Concerts, the intermittent Will Rogers, Palmolive Beauty Box Theatre, Red Davis, Lowell Thomas, Boake Carter, Romy Gang, A. & P., Crumit and Sanderson.

News-commentators have unquestionably suffered since obliged to serve hash instead of fresh roast beef. While Lowell Thomas, Boake Carter, H. V. Kaltenbach and other news jazziers-uppers have been very artful there has been a falling off in interest. Public instinctively senses that they are under wraps.

Kate Smith and Morton Downey are among late-starters not considered by VARIETY's poll. Father Coughlin's "March of Time" belongs in the first 20 on the score of popularity but are omitted as not

LIT BROS. MAY TAKE OVER WIBG

Philadelphia, Dec. 31. In an effort to hold the publicity attached to running a radio station in and from its store, the local Lit Brothers' emporium may buy another separate studio after the merger between its present station, WLIT, and WPT if takes place soon.

Odd angle is that WPT is bankrolled by and airs from the department store across the street, Strawberry & Clothier. Both stations have been erratic broadcasters in Philly for the past decade, formerly operated for the exploitation benefit of the two stores although managed as distinct business units.

It is understood that WLIT, through Samuel Rosenbaum, realtor-director, will place the present WLIT head, Joe Nassau, in charge of the indie WIBG and move it to the store. Nassau is rumored to have a large interest in the latter outfit. Doubtful question centers about the material advantages of attaching the new studio. WIBG is a one-lunger whose applications to the Federal Communications Commission for increases have met with constant rebuffs.

ABS Nat'l Spot Never Under Network Price

New rate card, which is being issued by the American Broadcasting System this week, reduces the hourly price for the web's 14 basic stations from \$2,400 to \$2,250. Spots for 1000 watts daytime and 500 watts nights, With these two included, ABS now has 14 basic outlets and eight supplementaries.

New rate card makes the cost of the basic loop per quarter hour \$181 and offers a scale of discounts similar to NBC's.

Theatre Guild on Air

Theatre Guild goes on the air commercially for the first time with 10 minutes of its "Valley Forge," current Guild-theatre-New York, shows, aptly on the Fleischmann (NBC) variety program Thursday night (3).

Phillip Merivale and Stanley Ridges, leads, and others of the Guild cast will double in the air version.

Curtis & Allen arranged the deal, coming technically under the definition of commercial programs in the orthodox sense.

In an effort to cross-check the vote of VARIETY's staff with the daily press-radio-editor-VARIETY invited a number of the latter to fill in ballots. These are not counted in the results but were simply considered as a supplementary check. While there seems small argument on the first five or six programs, the radio shows tend to include programs which do not show up in the running so far as VARIETY's canvass is concerned.

Chesterfield, Waltz Time, Chase and Sanborn operas, Rosenberg's "On the March," Family among the "outsiders" chosen by the daily editors.

AGENCIES' SHOWMANSHIP

Review of 1934's parade of new radio commercial programs fails to disclose much under the headings of sensational, distinctive or novel. Nor does it allow for any citation of an agency, previously new or of minor rating in radio, which rose to salient attention as the result of a series of achievements in showmanship.

Here's how they stacked up from the entertainment angle during 1934:

N. W. Ayer & Son. Fred Waring, weaned away from another agency, has been allowed free rein. Plotting of the Sunday Ford concerts has been a credit all around. Aside from the Ford affairs the agency in 1934 was responsible for nothing of particular radio note.

Benton & Bowles. Has three of radio's topnotchers in the Palmolive operetta band—Fred Allen (Bristol-Myers) and Maxwell House (Whistler). Neither the Log Cabin program nor the Colgate House Party gives the agency cause for backslapping.

Blackett-Sample - Hummer. Classed among the three biggest in radio. Both musical and dramatic shows. The latter, which the agency have, with a couple of exceptions, the aspect of being stamped out of the same set of molds. Two exceptions are "Easy Aces" (Jad Salter) and the potential "American Album of Familiar Music" (Bayer's Asprin).

Switch the names of the characters, and "Plain Bill" becomes a "Ma Perkins," or vice versa. In the latter department, he is in. In positions would produce similar results in the cases of "Skipper," Jack Armstrong, and "Little Orphan Annie." As for the musicals, the agency makes both highly-musical.

Went and versatile stunts for some five or six programs, while the Bil-dol (Everett Marshall) and "Mammy-Groovy-Groovy" (Dr. Lyon's tooth paste) seasons manage to be tuneful and entertaining without exacting too much enthusiasm from the listener.

Blackman Co. Farin, badly earlier in the year with the Essex-Hudson series and has failed so far to raise "The Gibson Family" above the level of just-another talk-and-tune combination.

Batten, Barton, Durstine & Osborne. "March of Time" still ranks as the outstanding achievement of this agency. Julia Sanderson-Frank Cullen series for Emile, and the Silver Dust show, Socony Sketches are other accounts. Did splendidly this season for Atwater Kent, and last for Hudson and Oldsmobile (Ruth—Biting—Johnny—Green).

Shrewd operators on the short talent budget.

Campbell-Ewald. Conservative policy of this agency finds its most in programs of the General Motors institutional type. For popular programs it leans strongly toward the machine stuff covered by network studios. Reassured "The Cuckoo" for A. C. Spark Plug last season to negligible results, and currently is wrestling with the Chevrolet representation on CBS.

Cecil, Warwick & Cecil. Continued through 1934 to snare attention for Gulf Refining, with Will Rogers still the big stuff on the Sunday night segment. Alternating of John McCormack and John Charles Thomas has given Vince mouthwash lots to gurgel about for two consecutive seasons.

Chicago office runs exclusively to musical shows. Real Silk, Hoover and Carnation, while on the New York end the air is almost strictly for talk. "Silk Strings," one of the deluxers of its kind, gives the Chicago office a neat edge. New York office rests its fame on Edwin C. Hill, "The Voice of Experience," the "Carmel" segment, "Court of Human Relations" (The True Story) and the topical "Liberty For'm." The New York office also had Jolly-Coburn doing a stint for Spartan earlier in the year.

William-Esty. Within a year this agency has become one of the better experts on good musical entertainment. It's developed the "Carmel" segment, "Court of Human Relations" (The True Story) and the topical "Liberty For'm." The New York office also had Jolly-Coburn doing a stint for Spartan earlier in the year.

Joseph Katz. Still trying to connect a 'big show' for Ex-Lax, keeping the cast of this one in practically a constant state of flux. Same going for the program's policy. Tried hard last season with Ethel Waters and the Marx Bros. for American Oil.

KADA, Ada, Oude, asked to go to 100 watts, and KXYZ, Houston, Tex., asked to jump from 500 to 1,000 watts.

Ted McRito and Dick Powell, but produced two aces for Woodbury in the Crosby and the "Dangerous Paradise" serial. Eddie Cantor and Dave Rubinoff joint the L&M payroll next month, which should bring the spotlight back to the agency.

Lord & Thomas. Not far from rank in radio showmanship in 1934. Reported to Frank Buck and his jungle tom-tomming to help make the kids toothpaste conscious, with so-called solid on the original air representation, Amos 'n' Andy. Took over the Phil Baker troupe (Armour) from N. W. Ayer and hasn't revealed any special ingenuity in the handling of the RCA Radiotron affair, on NBC Saturday nights. Agency can still lay claim to the well-favored Cities Service musician.

McCann-Erickson. "Red Davis" serial takes rating on one of the choicest pieces of domestic background writing on the air. Handling of the "Let's Dance" affair for National Biscuit Co. brought little credit to the agency. It was a species of showmanship that smacked of 1928.

Ruthrauff & Ryan. Has recently organized its own production staff. Has done nothing for Blue Coal with "The Shy" and "Peggy's Doctor" and with "Buck Rogers" for R-B-Davis Co., during the summer succeeded in making a fairly good mike actor of Max Baer for Goodrich Tire Co. and "One Man's Family" on Kentucky cigarettes' payroll.

J. Walter Thompson & Co. Only smash of agency's past year was Joe Penner show. Has lost in Eddie Cantor's "The Great Dictator" to the agency has done well with such of its newcomers as Mary Pickford, Alexander Woolcott and Signet, Rumbaugh and the Babe Ruth show for Quaker Oats. Ruth did well in clearing the store shelves of the product that the milling outfit decided that it had more than enough for its money by the time the original 13 weeks were up.

Young & Rubicam. Has revealed an exceptional aptitude for the dramatic type of entertainment, as attested by the way it had kept Borden's 45 Minutes in Hollywood at a high level of interest. It still has them tuning in on the Byrd broadcasts, which represents one of 1934's outstanding samples of showmanship. Rexy show strong enough to get 13-week renewal. Agency has given Packard a swell musical package. In Lawrence Tibbett's Tuesday soirees and brought Jack Benny into the General Foods fold.

Before and After

(Herewith listed some radio-stage names, along with their pre-radio and post-radio stage salaries. Figures given are only the tops drawn by each name. All boosts are strictly attributable to radio.)

	PRE-RADIO	POST-RADIO
Joe Penner	\$850	\$7,500
Ben Bernie orch.	2,000	7,500
Fred Waring orch.	3,500	10,000
Eddie Cantor	7,500	12,000
Jack Benny	2,000	4,500
Phil Baker	2,000	5,000
Burns and Allen	850	5,000
Kate Smith	850	6,500
Morton Downey	1,500	4,500
Block and Sully	750	2,500
Jane Froman	200	2,500
James Melton	300	2,500
Jack Pearl	2,000	8,500
Ed Wynn	5,000	15,000
Dave Rubinoff	400	2,500
Gertrude Niesen	200	1,200
George Glivot	300	1,500

Actors' View of Radio

By Joe Bigelow

In less than 10 years radio has wrought more changes in the life and outlook of the actor than any previous new trend in show business had caused in 50.

Radio created a strange and brand new world for the actor, so different from the old that he is not yet fully acclimated, has not completely found himself. It changed his mode of work, even his mode of living. It left only one law of professional life untouched—in radio as in all other entertainment mediums, talent will prevail.

Radio helped seal vaudeville's doom, thereby contributing to the evaporation of the present-day radio actor's former chief source of employment. It made life itself more difficult by supplanting the comparatively leisurely vaudeville routine with a precarious existence on the air. The actor who formerly experienced the child's thrill of an opening night but once or twice a year and changed his act much less frequently than that, now faces an opening night with a new act every time he looks at a mike. His destiny is mostly in the hands of inexperienced novices, whereas in the past he was accustomed to depend on show-wise showmen for guidance and an overall welfare. Radio, to a greater extent than ever before, he is on his own.

But all these things are accepted philosophically by the actor. He may be irritated at times by the new order, but he has accepted it. For radio has broadened his field. He welcomes radio as something difficult to crash, but well worth crashing. The box accompanying today's giving a list of radio names with their before-and-after radio-stage salaries, tells the story explicitly.

Those Salaries

It would have been courting the stigma of an idiot 10 years ago to even inform Joe Ex-Lax that he was telling his gags in behalf of a laxative instead of "the booking office." It would have been equally futile to suggest to an actor that a single setting of the then record high of \$7,500 a week—would some-day receive \$12,000 for the same stage effort, because \$7,500 then was considered tops. But Eddie Cantor, who received that \$7,500, now rates the \$12,000, and radio is the reason.

Salary building capabilities of radio have been demonstrated to all of these have tasted of radio success. They mention television as the latest radio has carried her to important vaudeville's decline. True, their high salaries narrow an already limited vaudeville field for them. Still there are few theatres that can support radio names at present prices; but even the limited playing time available today is preferable. For example, Jane Froman, a \$400 single around Chicago before radio in New York carried her to important salary levels. Miss Froman, at \$2,000 a week now, thanks to radio, can draw \$20,000 in 10 weeks, with hardly more than 10 weeks open to an act that of salary caliber. Yet at the old \$400 salary it would take Miss Froman 50 weeks, or a year's bookings, to net the same \$20,000. To this select group of radio names, not all of whom are listed

In the accompanying box, radio has been kind in a typically capitalistic fashion: That is, the big money in radio is confined to the top. It has not seeped down to the other fellow to make radio a general haven for the acting profession. It has not been spread around. But the gray at the top sharpens the fellow's ambition, constantly dangling a delectable salary picture before his eyes. He is so wrapped up in the quest for a radio "break" he has no time to resent his fellow-contractor the downfall of the vaudeville that was vaudeville.

Cruel, Too

While waiting and seeking his radio chance, the actor takes a cruel beating. His spirit is broken and his hopes wiped out every minute of every day. He is up against a situation with which he never before had to cope. While regarded by himself and his own show business as a clever performer and perhaps even a name to contend with in radio, he may be confronted by executives who are not only unfamiliar with the real merit of his talents but possibly never even heard of him. He is up against an advertising executive who wishes "full power" yet doesn't know the difference between a blackout and the Holland Tunnel, but who, oddly enough, may believe he wrote the original answer. He is up against a sponsor who regards an actor as a creature from some strange land. He is up against that sponsor's relatives and equally sappy, stage-struck friends who don't know what it's all about, yet have considerable influence on the final decision. He is up against a more stalling than Miles Standish got from "Priscilla." He is up against the most insidious exhibition of con-man-grabbing that the show business has ever known—a policy of cutting up actors' salaries that makes the gyps of the indie vaude business look like rank amateurs.

He is up against all these things and more, yet they are regarded as a composite hurdle worth jumping in view of that pot of gold on the other side.

Because so few have made the jump successfully, radio is still a mystic affair to the rank and file of actor and his nobly actual hope of its future, without knowing what its future will be. Recognizing its untamable potentialities, they agree that "well" be on radio one of these days. They mention television as the opposite place, for that matter. Television is the one place where all show business will eventually wind. It is generally agreed, and, indeed, even the actor himself usually knows what life there will be like. Chance to become a national personality overnight, the possibility of having a \$500 stage salary in a month's time, the opportunity to have theatre bookers falling all over each other to get him, now a radio star, at an unheard of salary, whereas the same bookers a few weeks before wouldn't have had his act as fast as they—these are the rewards of radio from the actors' point of view. It's a tough life getting there, but these are the things that keep actors from weak-

PARIS PROGRAM TEST FOR N. Y.

Paris, Dec. 16. Experimental broadcast for United States will be made January 20, at 6:15 a.m., Paris time (1:15 a.m. in New York, from Poste Parilienne). Leading-French commercial station—idea is to see how many listeners in America will try to get Paris and succeed. If enough mail comes back to indicate a public of any size, possibilities are opened up to French office. Station uses 12.54 meters. Transatlantic news broadcasts, beating the cables to newspaper, is one of the possibilities which might result if the experiment works, and if the much feared ructions break out in Europe this may be of importance. Propaganda value is or course paramount—if a nation can broadcast to the American public it has a big jump on its neighbors. Announcing the idea, the French and French both, with M. de la Brosse in charge. Actual entertainment will all be in French, most likely—program is not yet finally fixed up. Will know by the time will be backbone of the broadcast, which will last one hour.

Joe Hanf's Yeasties

Philadelphia, Dec. 31. Joe Hanf, son of the prey at the Hanf-Metzger agency, is testing the effort for his own product, Yeasties, on WIP. Show is to be done in three \$300 in prizes as a pull for mail. Hanf expects to switch to the web if his local program continues successfully.

FCC APPLICATIONS

KOL, Seattle, Among Newest to Ask Power Boosts

Washington, Dec. 31. Four applications for new stations and three fees for added operating power were filed with Federal Communications Commission last week. New stations proposed: Joplin Broadcasting Co., Pittsburg, Kan., 1,200 kc., 100 watts; Golden Empire Broadcasting Co., Chico, Calif., 550-600-445-watts; Brothers & Englund, Lorain, O., 1,200 kc., 100 watts, and Palm Beach Broadcasting Service, West Palm Beach, Fla., 1,270 kc., 100 watts.

KADA, Ada, Oude, asked to go to 100 watts, and KXYZ, Houston, Tex., asked to jump from 500 to 1,000 watts.

WATANABE AND ARCHIE SEALED ANOTHER YR.

Hollywood, Dec. 31. Frank Watanabe and Hon. Archie (Edith Holden and Reginald Cleveland) have been renewed for a year over KNX on the Grayco program. New contract calls for a substantial pay titl, with five nights of air time as against six currently, after tomorrow (1). Team, now on a rest-up, is being continued via wax.

Nujoling Copeland

Nujol will use two Dr. Royal S. Copeland recordings a week on 15 stations for 28 weeks. Agency is McCann-Erickson.

Jurisdictional Fight In Seattle as Rival Unions Make Demands

Seattle, Dec. 31. Labor warfare struck the Seattle radio industry last week. This burg, union-free for far as radio technicians were concerned) until two weeks ago. When the American Radio Telegraphists' Association, Inc. came in is now the center of a squabble between the A. R. T. A. and the International Brotherhood of Electrical Workers, an A. F. of C. outfit. The question is the battleground.

A. R. T. A. came in under the direction of Los Angeles head-quarters for 48 hours. The quiet of three of Seattle's seven stations, KOL, KXA and KPCC. These terms, relative to hour-and-wage scale of radio technicians and to recognition of the A. R. T. A. as a union, were accepted by KOL and KXA after they were eventually made mild by modification.

R. T. Evans, general manager of KPCC, refused immediate compliance with the organization's terms. KPCC's five technicians walked out, leaving the station blank for 48 hours. The quiet period ended when Evans, signing up with the I. B. E. W., put operators of this union on the job. This week A. R. T. A. members are pitted against KPCC. Police protection is given the studio and its technicians.

With KOL's announcement of affiliation with the A. R. T. A. came a report that the station's chief engineer.

Remembering Seattle stations, KOMO, KJR, KVL and KRSD have not as yet been approached by the A. R. T. A.

Broadcasting During 1934

By Bob Landry

For seven years, or since approximately 1927 when the two major networks and the Federal Radio Commission created the foundations of radio as it now exists, there has been an amazing year-by-year growth and expansion. If anything, the year 1934 possibly held more than the usual quota of important changes and shifts of policy and emphasis within the framework of the broadcasting industry. It is now evident that radio is losing some of its rebellious characteristics and that a greater maturity and stability are being achieved.

The year just ending began with a peace treaty. The networks and the publishers agreed to compromise to put an end to the guerrilla warfare between stations and dailies over the bitterly contested question of news broadcasts. But it wouldn't be radio if the status quo weren't heartily accepted by some arrangement on their behalf by the networks. And so the press-radio peace treaty hasn't been a complete success. Yet it is lessened the tension and in many localities radio schedules are now printed where they were not before.

However, by December there was evidence that the whole question may be reopened due to the growing number of holdouts. Stanley Hubbard in the Twin Cities, John Shepard, 3d, in New England were some of the prominent broadcasters who refused to sign the peace treaty with the press. Shepard's Yankee web set up its own news-gathering organization and spent the year in perfecting its system and in jockeying for equality of privileges with the newspapers. The press gave Shepard the works despite his ownership of one of Boston's big department stores and Shepard had to take his fight to the public and the politicians. It was an exciting test of strength.

News and Radio

Chap named Herbert Moore came into some prominence during the year as the driving force behind the so-called Trans-Radio News Service which undertook to feed news bulletins to radio stations that remained outside the official corral. Trans-Radio claimed 150-odd stations were buying news flashes by the end of the year.

One of the most interesting questions of privilege came up which threatens to assume some importance at a later date. That is the matter of radio in the courtroom. Previous to 1934, when the Omaha permitted microphones to pick up the proceedings in police courts and there has been criticism. New York Bar Association is opposed to the practice as contrary to the best interests of the justice, but the matter of privilege found its chief focus when the secondary phase of the Morro Castle hearings came along and WMCA, New York, who had been granted the rights in the first hearings lasting three weeks, was denied a return engagement. It was the theory of insiders that WMCA was barred because radio's candid reporting had been responsible, without any editorializing by the station, for a great deal of criticism of the Government's steamboat inspection as well as the Ward Line.

On January 1, 1934, we find that Mayor LaGuardia, just indicted as Gotham's El Duce, contemplated junking the city-owned WNYC, a move he never carried out (Hearst) in the end. The wave-length—there was talk of radio taxation on tubes and wattage and a general apprehension was felt as to what Congress might do. Many of the men high in broadcasting had been embittered partisan on the Republican side, prior to Roosevelt's election, and just how vindictive the Democrats might be was supposed to be troubling the boys. The Radio Code Authority got going under John Shepard's helmship and with Eddie Dowling, actor and Democrat, a member.

A debate was waging in the high schools of the land on the respective merits of British versus American broadcasting, and the networks were poor sources for material favorable to the non-advertising argument.

Intra-Station Politics

Trouble between individual stations and the networks started early

and continued unabated. Which seems to be what happens every year. In 1934 the stations enjoyed some satisfying triumphs over their big lords. But the endless tug-of-war goes on. Earle C. Anthony of Los Angeles failed a \$75,000 claim against NBC. Columbia maneuvered to offset the regional advantages enjoyed by the Don Lee group and the Yankee group. Both networks increasingly resorted to machiavellian and gerrymandering tactics. Station relations remain the chess game of radio and will probably continue to be conducted with all the circumspection and equivocation notable in the barterings of horse traders and European diplomats.

Not without its irony was NBC's amusing inability to bring itself to take the plunge into its new compensation schedule. Early in the year it was reported that NBC was frightened of its own survey and the relative importance and therefore the equitable rates of the affiliated stations. There were several tentative dates for releasing this information but always the network failed to spring its big surprise.

Promised but not delivered as a pre-compensation mollifier, the NBC skirting possibly had its repercussions at the Cincinnati convention of the National Association of Broadcasters. At that point some of the networks took a drubbing instead of administering one. Numerous measures unwelcome to the webs galloped through and the network choice for president, Alfred J. McCosker, was side-tracked in favor of a dark horse, J. T. Ward of WLAC, Nashville. At that the networks were probably glad it wasn't their own choice for president. The discussion if not actual organization of a secession movement away from the N.A.B. so as to escape the alleged network domination of the trade association.

When the figures for 1933 were tabulated early in 1934 it was seen that broadcasting as reflected in network time sales had been tossed for a \$750,000 loss as compared to the previous 12-month span. However, as slowing down was temporary and this autumn has seen the schedules jammed and the coffers bursting, radio hasn't seen its saturation point by a wide distance yet.

Faux Pas

Among the things probably considered indelicate to recall was the CBS faux pas of barring F. J. Schlink of Consumers' Research; Fred Waring's citing of Lennen & Mitchell before the Musicians' Union; the dwindling number of programs booked by either NBC or CBS, the Standard Oil program's blunder on code violations, the Equity's taking and graft; the refusal to permit in-game desserts, the Twigg bill, and William S. Paley's \$275,000 annual salary.

Liquor did not mean much to radio. Perhaps it never will. It's too dangerous. Moreover, there is endless red tape of state regulations on top of Federal. There are 77 stations that will accept alcoholic beverage advertising but many of these limit acceptance to wine or beer and bars. The October hearings on the pedagogue attacks, the Twigg bill, and William S. Paley's \$275,000 annual salary.

More or less important incidents in 1934 included the revamping of the Wheeler-Reaper-the-Johnson two Broadway theatres by Columbia, the invasion of spot broadcasting by the webs, the crystallization of policy on merchandising, the election to dissolve ASCAP, the October hearings on the pedagogue attacks, the Twigg bill, and William S. Paley's \$275,000 annual salary.

January 1, 1934, carried news items of widely varied nature. A Fort Worth theatre owner shot and killed a radio crooner. In Cuba there was no censorship, but soldiers were on guard in radio stations as a hint not to criticize the government. Earl Gammons went on record as opposing minute burbs. George McClelland was no longer an NBC vice president (in October he committed suicide). Maude Adams, legendary star of a

departed era, went radio for Ponda's cold cream.

Fred Allen, who was a big success on the radio, was unearthed in Variety's files under date of Jan. 1, 1918. Naugus at that time reviewed him adversely saying "he may think he has an act."

As February and March rolled around, WGN, Chicago, started a flirtation with NBC but neither could bring itself to propose and WGN continued to lone-wolf it, later joining the Quality or Mutual group composed of WGN, WXYZ, Detroit; WLW, Cincinnati; and WOR, Newark. Fanchon & Marco from the film and vaudeville field lopped an effort to put sponsored radio programs in regular film theatres. Group Broadcasters, Inc., came into being, the first attempt

of several during the year to re-organize spot broadcasting. It got nowhere fast.

Advertisers; Chains

A novelty was the Ward Bakke Co. spot program two 15-minute intervals divided by a half hour of another sponsor. Still another novelty was Bristol-Myers combining of two shows, Ipana and Sal Hepatica into one program advertising both products.

A lengthy period of negotiation and preparation cleared the way ultimately for George Storer of Toledo, Ohio, to start a network with WMCA, New York, as key. Hearst also was busy building a network and there were several minor proposals formed.

"Medicine show" was what radio was called more and more as the

domination of the laxatives, toothpastes and cure-alls continued to grow. There was a trend to Hollywood as a program originating point-and-sponsors were ga-ga-for big names. General Mills crowded dozens of celebrities on the super-programs. W. S. Paley deplored a straightjacket policy by the government toward advertising. The Twigg bill was artfully throttled in Washington by the radio world in co-operation with the rest of the advertising fraternity.

Up in Canada there was a big uproar when the governor-general, the Earl of Beesbrough, was criticized over the air by Art Joseph, an actor, for an alleged slight by the Earl to Mary Pickford. Canada had several upsets during the year including a dominion-wide muslims' strike which the union won.

'Showmanship Ratings'

Variety had an uproar of its own when first publishing its 'Showmanship Ratings'. This was an unprecedented action and Variety was roundly scolded by some elements in the broadcasting trade for its impertinence.

Unusual developments during the season included Amos 'n' Andy taking their first vacation; the death of Max Baer, who won the World Championship of Heavyweight Boxing; a strike of technicians at WGAR, Cleveland; the inability of Lord & Thomas to find a top man for radio; a mix-up starring Seth Parker; "There were several deaths of important broadcasters." Bob Conkey succeeded his pioneering dad at KWK, St. Louis.

Finally as a few tag-ends designed to prove that radio is always a puzzle there was the case of Max Baer, who won the World Championship and lost his sponsor; of WPG, Atlantic City, owned by the municipality, and a swell example of how to keep a station in the red; of Eddie Cantor, whom the radio editors decided was a stooge for his stooges; and finally the survey which showed that kids really like adult programs best of all.

RADIO COMM. ORDERS WINDSOR'S SECOND

Detroit, Dec. 31.

Canadian Radio Commission will open a new radio station in Windsor (across the river) some time around the middle of February. Call letters of the new 1,000-watt will be CROW and will be located in the Guaranty Trust building. Reason for station is to furnish western Ontario with commission broadcasts, which are now handled by Detroit station WXYZ. Canadian programs are now piped to the Detroit station, which in turn delivers actual programs to the Canadian Commission.

Although Windsor has CKLW, which blankets this territory and a good portion of Michigan, the commission's station will not affect them in the least. A spirit of co-operation will exist, probably, whereby the established station, CKLW, will loan some of its staff in assisting to get the station open and under way. CROW will be located on the 10th floor adjoining the offices and studios of CKLW.

Canadian Radio Commission controls about 20 of the 35 radio stations in Ontario. Altogether there are 78 radio stations in Canada, giving a percentage of almost half to the province, Ontario.

M. C. Campbell is president of CKLW; J. C. Campeau is station manager; J. Carter, head engineer; and Stephen Douglas in charge of publicity. The studio and mechanical departments are located in Windsor, while the sales offices of the station are in Detroit.

Bowells Return East

Hollywood, Dec. 31.

Boswell Sisters, who have been spending several weeks here, dickered on possible picture work, are enroute back to New York, pulling out Saturday night (29) on the Chief.

Sisters plan to resume their eastern broadcasting early in January.

Performing Rights Situation

By Ben Bodec

Advent of 1935 finds the American Society of Composers, Authors and Publishers actually on the defensive for the first time in its history. The government suit, which charges monopoly and demands dissolution, is the second critical test that the organization has had to face in the 20 years of its existence.

The first big test, the famous case of John Church Co., vs. Hilliard Hotel Co. (Shanley's restaurant) wound up in the U. S. Supreme Court in 1917, and with that body unequivocally affirming the right of the copyright owner to collect a fee for the public performance of his work for profit. The government's action is expected to reach the same source of final arbitration, and if it does, the directors of ASCAP feel confident that the Supreme Court will hand down a second affirmation—in the copyright owner's favor—of the time-certifying as to his right to align himself with hundreds of other copyright owners for mutual enforcement and capitalization of the very statutory right which the same court affirmed in 1917.

It took the Shanley case two years before the issues involved were passed on by the U. S. Supreme Court, and it is estimated that the consent that the government's action along the same judicial route will consume, at the least, a like amount of time. Meanwhile music will have another nut to crack with radio.

The present three-year agreement between ASCAP and broadcasting expires Aug. 31, 1935, and the directors of the Society assert that the U. S. litigation will play no part in determining the terms of the succeeding agreement. Through propaganda channels the average listener broadcaster has been led to believe ASCAP will as part of the next contract demand that the commercial program fee be upped to 7 1/2% from the present tax of 5%. ASCAP doubts this fear as groundless. If anything, avers the performing rights combine, it will be the new contract seek to lighten the burden of the small station operator by placing the commercial fee at broadcasting's major source of income, the national network.

Filing of its suit by the Government on Aug. 30, 1934, came as a decided surprise to the society. It had for years been repeatedly subjected to investigation by the Federal Trade Commission, the Department of Justice and other Federal departments, and in all instances the aftermath was a clean bill of health for the society.

See NBC-CBS Influence

ASCAP's first reaction to the filing of the U. S. complaint was to charge that the Government had been spurred to action by the broadcasting interests. Both NBC and Columbia denied that they had even thought of investigation by the Federal Trade Commission, the Department of Justice and other Federal departments, and in all instances the aftermath was a clean bill of health for the society.

had been decided upon as the only way out of a lingering and irritating situation. Bedeviled from from-dictatorship, "soldier by" through dictatorial demands that something be done to counteract the demands of the Society, the Department of Justice came to the conclusion that it could rid itself of the whole mess by tossing the ASCAP suit into the courts and leave it to the latter to adjudicate the legality of the American Society.

Along what lines the Government and ASCAP intend to present their respective cases is clearly indicated by the tenor of the prosecution's complaint and the Society's answer. The Government papers picture the society as the nub of an elaborate big-business conspiracy which seeks to strangle the constitutional rights of both the performance users and the purveyors of sheet music. The society's reply takes little note of the big business angle, but does castigate the terms of the rights of creative artists to organize for the protection of their works. The government centers its attack upon the publisher defendants, while the society's answer talks almost entirely in terms of authors and composers. Whereas the Government sets forth an extensive recital in which abound such phrases as "self-perpetuating board of directors," "soldier by" through prosecution "for infringement" and "conspiracy in restraint of trade," the society seeks to stress the human element. It avers the retailers voluntarily have before the courts the story of Stephen Foster, who died a pauper, and while Foster was never a member of the society, the organization has given financial assistance to his only living relative.

And when the society's answer goes deep into the big business angle, it cites the billions taken in by radio set manufacturers and the many millions garnered annually from the sale of other time-consuming devices. Figures show the \$900,000 and the \$1,250,000 turned into the society by broadcasting, respectively, for the years 1932 and 1933.

Exhibitor Angle

ASCAP will have another facet to contend with before the current year is over—the two-third mark. Because of contracts with its members have only until the end of this year to go, the society had to limit its agreement with exhibitors for one year. Agitation of the picture house interests was brought to a sudden close in October when the society met with a provisional committee set up by the exhibitors and cut its previous demands in practically half. As part of the agreement the society had attempted to get the exhibitors' committee to attest in writing to the principle that the copyright owner had a legal right to collect for the performance of his works, but this angle blew up when an absent official of the Motion Picture Theatre Owners of America wired from Texas to his colleagues in New York that he opposed to any such documentary commitment.

Problems of the Small-Town Station

By Charles A. Hill

General Manager, WIBM, Inc.,
Jackson, Michigan

It is infinitely more exciting to operate the only radio station in a city of 50,000, than it is to operate the plush throne of a super-power layout in a metropolitan area. Local station operation is more a hand-to-hand combat with the elements of competition, overhead, and the income picture, than the greater majority of local stations, this may be amended to include almost a hand-to-mouth operation.

However, if the rules of showmanship and good, sound, business ethics are followed, the local station becomes an important aspect in the community wheel. It is probable that the lack of showmanship would be the most dominant factor in the troubles of most small-town stations. There are a multitude of other problems pertaining to local station operation which will be presented in the order of their troublesome.

It is obvious that the local station must compete with the mode of operation of the surrounding regional and clear-channel stations in order to obtain any audience at all, and to do so requires a staff as efficient and almost as large as the higher power stations. We find a staff of 23 people to be the minimum under which we operate in order to properly cover all phases of our activity—consisting of four commercial men, six announcers, three engineers, two bookkeepers, production man, continuity director, telephone fixer, janitor, two stenographers, a library clerk, and a regular payroll. The problem here becomes one of acquiring efficient, skilled personnel for these positions, with ability comparable to those employed in the big stations; in the case of the latter, the salary list for a staff of this type absorbs a large percentage of the gross income. In the matter of announcers, for instance, three of our men have been recruited from metropolitan stations in the higher-power regional and clear-channel class, so that this most vital point of station operation is on par with the big-time layouts.

The income of the local station is limited. Rates must be low, and along this line we have adopted the policy of very low rates for this reason: No advertiser buying any normal amount of advertising space is contributing so great a percentage of the necessary income as to be in a position to dictate the station's policy with respect to competitive firms; an evil that results is that where high rates exclude all but the big advertisers—a common situation in the newspaper field. Sales costs are bound to be high because it is just as difficult to educate the small advertiser as it is to educate the big advertiser. It is to convert the large department store in the metropolitan areas to the use of the radio, and where the former may have \$50 a week to spend on the radio, when sold, is in the order of \$1,000 and up. If the local station is to retain a large and efficient staff in order to compete with the surrounding stations on a high class operation, it is obvious that the difference between income and overhead is bound to be very small; while in the high-power stations great overhead is absorbed by more than a well-managed local station, yet the income may, by the addition of only a few good accounts—to an existing schedule, be boosted to the point where the station can produce a handsome margin of profit.

Small Accounts

Vast majority of accounts on the local station are between the \$10 and \$50 a week. It is difficult to get the half-dozen accounts capable of producing \$100 or more a week for the station. In our particular case we carry a total of 117 active accounts on our local station, yet our total volume in a month's time may not equal a single good day's run on a metropolitan station.

Our sales are direct. There are, in almost every case, no agencies to deal with, with the exception of our commercial men must meet directly with their clients. It is up to our salesmen, therefore, to be versatile to the extent of being able to act as advising counsel on all matters of accounts, and suggest—and actually execute—such things as merchandise plans, window displays, store rearrangements, and tie-in campaigns of all kinds.

Naturally, in order to obtain men capable of complying with these requirements, and the ability of our own sales staff is the result of a lot of patient educational work on a definite plan, where by the salesmen, under the directed study, expand their knowledge of

these essential qualifications. A large and complete library of the finest advertising textbooks is maintained, together with a round-table discussion of specific problems.

Old Debts Lodestone

One thing which is embarrassing most small-town stations at the present time, is the fact that the dominant newspaper of the town has held the upper hand so long that they have acquired large debts on their books against a large percentage of the station's accounts. It is apparent that they are carrying these firms along and not pressing for payment of overdue accounts; but the degree to which the newspaper allows the station's accounts to go unpaid depends upon those particular merchants continuing to advertise in the paper and pay their current obligations. It is when the radio station starts doing business with these accounts, the newspaper will tolerate it only to the extent of a very small expenditure for radio advertising. It is when the station wishes to expand its radio activity beyond this arbitrary point, it finds the newspaper holding the top-hand, and that a request is made for full payment of arrears. It is expected that the income of the local radio stations will increase very materially when business conditions allow the merchants to pay up all their bills. Indebtedness for newspaper advertising, so that they can be free to use radio more extensively—a desire freely expressed by many merchants.

Along this same line we find a general newspaper opposition due to increasing fear on their part of the possibility of facsimile transmission. It is apparent that in the average city of 50,000, one radio license is sufficient and that when facsimile comes into general use in the matter of a few years, the radio station will be in a position to reproduce facsimiles consisting of both news and display advertising in the listener's home as an additional service to the public with a corresponding increase in revenue from this additional source, a reduction in newspaper income will result. Needless to say, local newspapers view this possibility with some alarm and are not anxious to assist the radio station in any material way at the present time.

It is also necessary that a station be balanced in its operation with every local activity be maintained. Every service club, every civic group, every church, every merchants' organization, every community contact by the radio station. We have just concluded arrangements to broadcast the program presentation of the weekly meetings of the local Kiwanis Club, and Exchange Clubs as one instance. The psychological effect of placing a microphone in front of the speaker is able so that all of the members of these groups representing all of the city's business men, are forced to look directly at it. In order to do this, the speaker is a powerful reminder of the new advertising medium available to them. In the matter of churches, we provide time on the air Sunday for seven different denominations, three of which are broadcast by remote control direct from the churches. We designed our main studio so that it is capable of seating 150 persons in order to bridge clubs and women's organizations might use it for their meetings. All of these things are required to fit as closely as possible into every phase of local activity.

Local Talent

Lack of competent program material is one of the main sources of worry to the local station, which in our particular case is alleviated through affiliation with the Michigan Radio Network and the Canadian Radio Commission, so that our programs are metropolitan in character and comparable in quality to the general run of major network shows and falling short only in the matter of headline names. Local talent is most difficult to work with, for the reason that it is usually competent from a standpoint of being able to produce a show equal in quality and showmanship to the network shows. The only exception to our case has been our ability to produce commercially acceptable dramatic shows; made possible by our retaining as a staff member a man who has spent many years on the legitimate stage and is capable of writing and directing large

dramatic production. We therefore, use transcriptions to a great extent for local sponsorship; and at a substantial reduction of cost over local live talent, even if suitable talent were available.

It is gratifying to find that the local station is becoming an accepted advertising medium, and our problem today with the station's local talent, even in effect, is not one of explaining the ability of the radio to produce but rather lies directly in the merchant's inability to respond to the station's needs, his present advertising expenditure.

It appears that more and more national accounts will come to the local field, supplementing their major national advertising. It has been found in states we have run that a local audience of loyal listeners, numbering perhaps 100,000 in our entire coverage area, will turn in a greater percentage of the station's accounts to a advertiser's message than will the metropolitan station, which must compete with several other stations for an audience in its concentrated market.

Character of the people who live in a city of 50,000 and in the surrounding territory is such that most of the nervous tension which carries city people along is not present. Therefore, the most serious responsibility to the radio, is the leisurely approach of the station. They have more confidence in the statement of an advertiser made over the station in their own home, than in the radio advertisement they can see by looking out of their own windows; a station they may feel free to contact directly with their suggestions and criticisms.

Credit Side

In compensation for part of the grief enumerated above, there are several factors that add to the pleasure of operating the local radio station. Stimulus of a small business enterprise by means of a well-planned, inexpensive radio advertising campaign to the point where the business thrives and doubles its staff and volume of merchandise is indeed gratifying. A list of merchants of this type who do feel greatly indebted to the local radio station for assisting them in building up their own fortunes is of great value.

It is apparent that the radio station is gradually acquiring a degree of civic power comparable to that of the newspapers. In that it adds, to the radio station's operation, must be obtained on numerous civic matters, and on innumerable occasions the radio station takes an active part in the correction of some wrong in the community or in projects for the good of the people.

In closing this enumeration of problems and inside story of the operation of a small-town station, we quote a bit from our local history to show how a definite course may be charted out and followed in the elimination of many of the problems of the station. Fifteen months ago this station was taken over by a new owner, and a new management and enlarged staff placed in charge thereof. At that time the station was housed in a customary "mezzanine floor of the hotel" location; wasn't even holding its own with respect to income, and was generally discounted by merchants as a minor advertising medium. Immediately upon analyzing this condition it was decided to lease one of the largest buildings in the downtown district, having a long, 50-foot front and a depth of 100 feet high on the front and side and 26 by 48 feet in size. Another section of the front window space was given over to a large room, also 100 feet high, which all control and transmitter equipment is completely visible to passersby on the sidewalk level. The acoustical installation throughout is by means of a pipe, and the control room is reached by a series of blocks with bright colors, together with a large tile checker-board floor layout, makes a contrast between the equipment and the surroundings that is remarkable. All of the equipment is lighted by means of concealed floor lights containing colored screens. The main studio windows, which are huge, 50-foot high, and 100 feet wide, are outlined in red neon, with the top section scalloped in the form of a theatre curtain, providing a beautiful display from the outside. Three other studios are arranged, together with announcer's room—the radio press room for our local radio news

Puritanism Wave in China Imperils

Yank Cosmetics; Consider Air Use

ABS INVADES DIXIE

Adds WNRB, Memphis—Also Links WCOL, Columbus

Memphis, Dec. 31. ABS invades the south for its newest link which is WNRB, Memphis. This outlet joins the web on Jan. 1. Albery and Francis Chamberlaine are owners of the station. It operates on a full-time basis of 1430 kilocycles and is located in the Hotel DeVoy.

Columbus, O., Dec. 31. Station WCOL, Columbus (1210 kc., 1490 y.) joins ABS network. WCOL signed on Christmas Day. WCOL was formerly WSEN, developed by Jack Trites and sold to Columbus Broadcasting Co., which also operates WBSN.

Farmer-Labor Airls; Mixing 'March of Time' And Fireside Talks

St. Paul, Dec. 31. On the basis of Floyd B. Olson's re-election via radio to his third term as the only Farmer-Labor governor in the United States, Minnesota, F.L. party goes on the air, and over WCOC, the station which is principally credited with having returned the party's spearhead to office.

Starting Friday (11), 6:30-6:45 p.m., party gives the first of its radio broadcasts. Talks will be made by party leaders, a la F. D. R.'s fireside chats and in similar vein, taking up important state legislative measures and discussing them into layman's English.

Speeches actually made on the House and Senate floors by F.L. legislators will be re-aired in the March of Time, both a natural part of drawing listener interest and as practical means of getting over to the public the aims and methods of the Farmer-Labor party.

Alb. I. Harris, former Pioneer Press Dispatch editorial writer and at present head of public relations for the State Conservation department, tomorrow (12) goes on the air. Harris will discuss the legislation which he will serve as Gov. Olson's personal representative in the Legislature. Harris' reports are expected to serve as the basis for the radio continues, besides acquainting the chief executive with what's going on in law-making circles.

George 'Bud' Biehoff, announcer over WCOC, Denver, will handle all special interviews, inquiring reporter chores and local broadcasts.

service, commercial office, clients' room, the library, and the production room.

Effect of installing this elaborate layout, showing tangible wealth was to increase the prestige of the station remarkably. Everything connected with the station is skyrocketing up—revenue, number of accounts, number of staff members, and in short, averaging nearly 700% more business than the original position of the station before the change. The radio station is now one of the show places of the city. By this one stroke we have established the station securely. It is a visible part of the city's commercial and social activity, and in the short time of its existence has reached a position of prominence that could not be achieved through years of operation in the dim archives of a hotel or office building. It has made the radio station a subject of local pride, and the response in the form of new accounts and the increased results obtained by the advertisers has been remarkable.

It is our belief that this idea, if followed out in the same manner in which we have, will allow a local station to come down out of the dark recesses of its hotel or office building and into the realm of public acceptance, with the accompanying increase in the commercial fortunes of the station.

American cosmetic manufacturers who have tied themselves up with radio campaigns in China are worried about the moral drive headed by Gen. Chiang Kai Shek. Tied up with the general's 'New Life Movement' which taboos all modern fashions, the use of cosmetics and 'frivolous behavior.' Advice received by the American cosmetic makers tell of women in the outposts being jailed for violating the edict against beautifying themselves.

Still more or less untouched by the general's drive is Shanghai, but the distributors in that center complain that the situation in the provinces has left the warehouses jammed with cosmetic stock. They also say that until the moral pressure abates they won't do any more ordering from the American manufacturers. Among the upholders of color for broadcasting in China, Richard Hudnut has been tops. Princess Pat has recently been talking of going in for a heavy air campaign in the advertising field.

With Chinese song and dance girls and Russian women the principal consumers, the cosmetic overture for distributors in Shanghai has averaged \$65,000 a month.

MUTUAL GROUP HAS 6 1/2 HRS. WEEKLY

Chicago, Dec. 31. Addition of 90 minutes of commercial broadcasting to the Mutual web shortly after the close of the week is expected to expedite the establishment of permanent lines on the Mutual system and to get those lines in much sooner than had originally been planned. At a meeting of the Mutual board of directors, it was decided to install permanent lines at this time but the sudden looming of two additional commercials, each to take three 15 minute per week, switches the entire complexion of the Mutual system.

Those two accounts which are practically set on MBS are a new show for Dr. Scholl with Arthur Tracy as the attraction and the 'Singing' variety show. This would bring the total number of commercials hours weekly on MBS to six and a half, much more than is necessary to make it profitable to install permanent lines. With these two accounts, however, we also have 'Long Range' for Gordon Baking, 'Lum and Abner' for Horlicks, 'Life of Mary Southern' for Cal Aspirin, 'Lamplighter' for Wassey Products, and 'Musical Moments' for the 'Musical Moments'.

With six and a half hours of commercials the Mutual system steps into the front rank of national hook-ups, having as much commercial time as the big networks had in the first months of their setup.

Test Indoor Polo

Cleveland, Dec. 31. Indoor polo is being given first radio premiere by WGAR, Cleveland, last week made its radio debut in sports. Idea appealed to several would-be sponsors, so station checked listening power of program by offering cut-rate tickets to listeners who sent in requests. Out of first Saturday night airing of polo game, program director received 71 letters asking for 198 tickets.

WIND Adds Talent

Gary, Ind., Dec. 31. Ralph Adams station here, WIND, last week made an addition to the permanent program staff. Russell Hodges, formerly with WFBF in Rock Island and WCKY, Covington, and Robert Longwell, formerly with WGBS, Evansville, were added to the announcing line-up. Three of the WIND 'Stars of Tomorrow' program have been given regular shows on the program. The new additions are Margaret Kail, Charles Ostrow and Russ Perkins.

(Merchandizing and Program Tieups)

New York Radio Parade

By Nellie Revell

Recently CBS cast, staged, directed, etc., a new script by Zona Gale having to do with early American life. The cast was changed and exchanged and finally two recordings were made and played for a sponsor. The client was delighted and bought show at once. Now CBS can't provide the time the client wants, with the result that the show will air from NBC. And the cast of the program is jumpy—since production men at each web have their own ideas of good actors and there are not many duplications.

False Teeth Sapolio

WOR has been trying to sell radio time to a certain new prospect for some time, but the client-to-be would have no part of radio. Finally they got him to agree to a one-time 15-minute test broadcast. Show called 1,400 requests for a free giveaway. Sponsor was delighted and immediately went to go on with the show, though he is slightly puzzled, since his product is a powder for false teeth.

Things in Common

Lately, Barry Hallway of the NBC press dept. fractured an ankle while a fall. Xmas night, Ed Curtin, also of NBC press, took a brodie on a flight of stairs in a subway. Though not hurt, an ambulance had been called and Curtin waited for an official okay. Intense went through his routine, okayed him and then asked for name and address and Curtin replied, "NBC." "You don't mean National Broadcasting Company?" asked the doc. "Why, I'm the fellow who took care of Barry Hallway from that place."

Auditions

For Half and Half Tobacco at NBC (Airing the Sports), a 15-minute show, with Graham McNamee doing sport gag highlights and Ken Christy's quartet renamed "The Sportmen," doing ditties; \$100 cash for best audition; yam, ash, nut and cheese for three weekly and two announcers. Duncan Slaters will audition "Topsy and Eva" in half-hour show, with Uncle Tom written into script, which calls for songs and drama. RCA-Victor listened to series of dramatized headlines of 20 years back. Colgate listened to Floyd Gibbons doing a dramatization of actual news stories of today, titled "Today's News."

Short Shots

Street Singer Arthur Tracy, returns to air three weekly for R. Scholl's Foot-Preparations over the NBC Network. Will air locally over WOR. Placed by Ben Rocke. Bob Hope will join the Bromo-Seltzer show. "Black Chamber," by Tom Curtin, is new mystery thriller which will air for a toothpaste sponsor next month. Ed Guest has been renewed. Herschel Williams, of Thompson Agency, new to Chicago to stage the Lionel Barrymore "Prose" program last Sunday. Gloria Graham is doing her ABS broadcast from WIP in Phila. She is in cast of "Kill That Story," legit drama, now in Phila. Earl Harper, the WINS news and sports anchor, was arrested and sponsored the same day. "Tis an eight-pound babe gal titled Carolyn Earl, and a 28-week contract from Edwin Cigar Company. Bob Simmons, anchor of "The Revelers," flies to Louisville on the 3d, to sing a boyhood pal's wedding. George Levy left Friday for drive to Const. Bill Rogov of WOR sails to Bermuda for one-week vacation. "Allo! Brownson of vaude will start on NBC sustaining on Jan. 3d. Jay Victor, actor and script writer, has the opposite lead in show. American Tobacco Company bought "Ford Jim" script, from Lucky Strike. Yarns about adventures of copper deposits all over globe.

Scrambled Notes

Sponsors of "Hall of Fame" show spend plenty doing creating a time that has an audience following and they switch it to "Club Romance." Studebaker spotting recordings of Humber ork with Joe Nash vocals on foreign stations over globe. Cape-town, South Africa; Tampico, Mexico; Sydney, Australia; Japan, South America; Shanghai, China and Manila in Philippine.

Iceland. John McPherson, "Mystery Chef" on NBC, for Davis Baking Powder, grabbed himself a juicy check for Xmas gift from the sponsor, even though he soon off air in one month. Tim and Irene will be on new Goodrich show, opening Feb. 3d. F. L. Miller ork returns to air from Evergreen club. Ed Power, WOP, production man, died last Wed. eve in Rockefeller Institute. Bad infection which spread. Well liked and was trouper with late Minnie Maddern Fluke. Roy Campbell Swaine Sings make first show on Jan. 3d. For Warners. They air with Kate Smith show at CBS. Jan. 25 makes it Don Bestor's 13th year on air. Whispering Jack Smith will have his own ork when starts new NBC show. Jan. 15. Barry McKinley just received his 3d Camay soap renewal, but nary a raise in pay. Jack Denny guest narrator on "Hot Kat" show with Peter Ditton. Kate Thompson, ABS singer, has joined Fred Waring ork. Replaced by Ray Hendricks, who hails from Ted Flo Rito ork. Both singers were brought from Coast to Coast. Walter O'Keefe, in New York, Xmas gifted Colonel Stoopnagle, in Florida, with a coconut.

Stand By

"Easy Aces" return to air on Jan. 7 for a new four-time weekly spot over CBS. New time is at 3:45, which will cut four of CBS' one-hour shows to 45 minutes. Susan Matheson, Cologne, Wright show, CBS Variety Hour and Roadway to Romance will be clipped. NBC Radio Theatre is circulating series for an opinion on a proposed removal of early day radio Opera series. Janet Ayers of Columbus, Ohio, will vocal for Joe Haymes ork from McAlpin over CBS. Joan Blaine is new vocalist with Jack Denny ork, and Eleanor Talcott, singer with Henry King ork. Dick Bellew, which leaves King searching for a vocalist. Danny Cahill, elevator operator on night duty at CBS, will be one of the amateurs on new Teen-A-Mint show. Danny has WINA and also did a stunt on Byrd show. Courtney Savage, CBS dramatist, is convalescing from gripe, which had him out of office last week. Two ABS hp's are battling colds. Burt McMurtrie and Fred Weber; Herb Devenes of NBC press won a bout with the flu; Nannette Kutner of CBS program dept. cut up in crash. Showing broken nose and black eye. Gosling Green celebrates her 2,000th air showing on Friday. Al and Lee Reiser closed for Conti Soap on Dec. 30, and have signed for another week show with the same sponsor, opening Jan. 6. Socynad Land Sketches renewed and added several stations to the network. This program has done eight consecutive years on air.

Postscript

Next Lux show at NBC will be Claude Rains in "The Green Goddess." Program Xmas gifted the studio staff with very fine presents. The engineer, caught a fine, fully-equipped traveling bag. Martha McKee, who made this week the first anniversary of her arrival in N. Y. from Missouri. Carleton Morse, West Coast newspaperman and author of "One Man's Family," Cigar Company. Bob Simmons, anchor of "The Revelers," flies to Louisville on the 3d, to sing a boyhood pal's wedding. George Levy left Friday for drive to Const. Bill Rogov of WOR sails to Bermuda for one-week vacation. "Allo! Brownson of vaude will start on NBC sustaining on Jan. 3d. Jay Victor, actor and script writer, has the opposite lead in show. American Tobacco Company bought "Ford Jim" script, from Lucky Strike. Yarns about adventures of copper deposits all over globe.

New York Ad Agencies

(Radio Production Executives)
N. W. Ayer & Son, Inc.
500 Fifth Ave., N. Y. C.
Douglas Coulter.

Batten, Barton, Durstine & Osborne, Inc.
388 Madison Ave., N. Y. C.
Arthur Pryor, Jr.
Herbert Sander.

Benton & Bowles, Inc.
44 Madison Ave., N. Y. C.
E. M. Ruffner.

Biow Co., Inc.
44 Madison Ave., N. Y. C.
Milton Biow.

Blackett-Sampson-Hummert, Inc.
230 Park Ave., N. Y. C.
Frank Hummert.

Blackman Co.
122 E. 42d St., N. Y. C.
Carlo De Angella.

Campbell-Ewald
1780 Broadway
Louis Dean.

Cecil, Warwick & Cecil, Inc.
420 Park Ave., N. Y. C.
J. H. McKee.

The Paul Cornell Co.
580 Fifth Ave., N. Y. C.
L. S. Caskin.

Samuel C. Crot Co.
28 W. 44th St., N. Y. C.
Arthur Anderson.

Erwin, Wasey & Co., Inc.
420 Park Ave., N. Y. C.
Charles Gannon.

William Esty & Co., Inc.
100 E. 42d St., N. Y. C.
William Esty.

Fletcher & Ellis
500 Fifth Ave., N. Y. C.
Lawrence Holcomb.

Gardner Advertising Co.
430 W. 42d St., N. Y. C.
R. Martini.

Gotham Co.
250 Park Ave., N. Y. C.
A. A. Kron.

Lawrence G. Gumbiner
120 Park St., N. Y. C.
Paul Gumbiner.

Hann-Matser, Inc.
745 Fifth Ave.
Louis A. Witten.

E. W. Hattwig Co.
9 E. 40th St., N. Y. C.
George Carhart.

Joseph Katz
240 Park Ave., N. Y. C.
Bennet Larson.

Lambert & Fessley, Inc.
400 Madison Ave., N. Y. C.
Martin Horrell.

Lennen & Mitchell, Inc.
17 E. 45th St., N. Y. C.
Mann Holmer.

Marshall Macdonald,
W. A. Bacher.
Robert W. Orr.

Lord & Thomas
247 Park Ave., N. Y. C.
Gregory Williamson.

McCarthy
J. M. Mathes, Inc.
122 E. 42nd St., N. Y. C.
Wilfred King.

McCann-Erickson, Inc.
286 Madison Ave., N. Y. C.
Dorothy Barstow.

David Brown.
Newell-Emmett, Inc.
40 E. 34th St., N. Y. C.
William Reidel.

Parie & Pearl
370 Lexington Ave., N. Y. C.
E. J. Cogan.

Peck-Adv. Agency
444 Madison Ave., N. Y. C.
Arthur Pryor, Jr.

Podlar & Ryan, Inc.
250 Park Ave., N. Y. C.
David P. Crozier.

Frank Presbury Co.
247 Park Ave., N. Y. C.
Fulton Dent.

Ruthrauff & Ryan, Inc.
Myron Blum, N. Y. C.
Chrysler P. Kirk.

F. B. Ryan, Jr.
Stack-Goble, Inc.
400 Madison Ave.
Wallace Butterworth.

Tracy-Locke-Dawson, Inc.
22 E. 40th St., N. Y. C.
J. M. Dawson.

J. Walter Thompson Co.
420 Lexington Ave., N. Y. C.
John U. Reber.

Robert Colwell.
Young & Rubicam
285 Madison Ave., N. Y. C.
Hudson Robinson.

W. R. Stuhler.
Don Stauffer.
Jack Davidson.

RADIO SHOWMANSHIP

(Continued from page 86)
the Mike into court, of course, but they do next best thing by having Geo-London, Paris most famous court reporter, on sketches of what happened—and the parts of judge, jury, and witnesses are taken by actors.
So far only small, snappy trials in court correspondents and courts have been reproduced this way, but station, in view of success, is considering expanding to cover important criminal cases.

Another popular innovation of this outfit is a bi-weekly meeting of boulevard celebrities in which they wisecrack and ask each other questions. This is done at lunch, and recorded, for the celebs convenience, and broadcast at hours when it would be impossible to get a distinguished gathering together. Features is known as Mirelle and her Friends, after comedian Mirelle, who acts as interlocutor.

So far planned for Christmas, which may be repeated bi-weekly if it goes over, is a circus hour from the Radio City stage, during which that late Managerie sounds and other typical circus noises will be broadcast from disks, intermingled with the music.

Broadcasts of actual drawings of national lotteries remain popular on Radio City station, run by government, confine themselves to broadcasting results, citing winning numbers, but Monte Parisle installs a mile in the "Procedero," where numbers are drawn from big spheres by orphan asylum children, and gives complete broadcast of the process.

Public Likes College

WEEB, NBC outlet at Duluth and Superior, has inaugurated a noble plan in radio which is pulling listeners galore.

Station runs a classroom in the Superior State Teachers' college and is giving the college 45 minutes daily, 10:45-11:15 A. M., Monday through Friday. Disseminating education was at first viewed skeptically by radioites, but before half of the six weeks' course was over, progress was building at an astonishing pace.

Showmanship angle—that the program is actually coming from a classroom right on campus—was the other and to the layman it's more fun than a circus, besides which it means education in capsule form.

To date Historical Biography, Napoleon and the French Revolution, Makers of American Literature, and Geology of the Head of the Lakes Region have been the subjects covered.

Not on Program

WBT managed to sandwich in on a regular Monday night wrestling card broadcast the first-hand story of a near riot.

Most of the wrestlers disputed the referee's decision and publicly insulted him, with the result that it was necessary to have managers, seconds and others joining in.

Grady Cole, ringside newscaster, got the word-past of the brawl, including the occasion when a man was thrown against the ropes so hard that a corner post snapped and he tumbled into within two feet of the WBT mike.

At the close of it all City Councilmen John F. B. and John F. B. at the invitation of Grady and said: "We will either have clean wrestling shows in the future or we won't have any."

Flatterers Listeners

Sometimes it happens that in the daily mailbag campaign as put on the air during the early morning hours, the number is so high that it is forced to admit that the wanted recording, or number is not in the studio files, and that a substitution is being made. The matter does not end there, however, if the wanted number is secured, or permission to broadcast it is secured.

Then the mailbag patron is advised that the number has been secured, and that it will be played on a certain day.

Stacy has proved popular and returns have more than paid for work necessary to please and satisfy those asking for certain numbers on the early morning broadcast.

Letting Theatres Share

Suggestive of how radio may win the good will of local theatre owners is the situation in Denver. Free shows by radio haven't bothered Harry Houdini and his controls eight theatres here, including four first runs. He made money out of the two big free shows KOA has put on in the past few months.

First was in the Spring when KOA dedicated its new 50,000 watt transmitter with an eight-hour show, which started at the Cosmopolitan hotel, but switched to the Denver

theatre at 11 P. M. The same thing was done when KOA opened its new downtown theatre recently, and the program started at the studios.

Those who bought tickets for the last show, were permitted to remain in their seats for the broadcast, and as a result the Denver theatre was packed to the ceiling. The theatre was still full when the broadcast stopped at 4:20 A. M.

Foreign Consul's Kilde

WIP is preparing one of the most novel New Year's ballyhoo shows lately by gathering together children of the various foreign consuls situated in the Philly district, for a midnight aircast.

Broadcasts will consist of short dramatizations of New Year's celebrations in the various overseas nations, with the children and their diplomatic parents participating in representative languages. Show should snare a goodly share of space in the local radio on the strength of its novelty alone.

Theatre-Station Hook-Up

Madison, Wis. WIBA has early morning theatre promotion program for the Capitol. With Mack Blawie at the console and music stressing picture slant WIBA has enough to give the announcer a chance to do an abbreviated pen sketch of acts and the picture on the radio. The idea is secured through reading of names and addresses gleaned from the telephone book and the University of Wisconsin, where those being pegged, being given tickets by calling at the studio, or theatre box office.

One instance of a real hookup as between the theatre and radio station.

Vegetables as Personalities

Philly canned food products, sponsoring Uncle Wip's children's show, WIP, uses the idea of bringing to life the various vegetables which are ingredients in the canned products. Fancys suggests succotash as the ingenue, tomato as the hero and spinach as the menace.

Mumps in Iowa

WEEB has invited the city health physician to appear over the air tonight at 7 p. m. to discuss the present mump epidemic, was the way the station performed a public health service and conformed to medico ethical requirements. Station had secured the health director for an address and wanted the largest number to listen in, but was nonplussed until the above plug was hit upon to invite listeners to tune in at night on the daylight hour programs.

Including the Printers

"People of the Press" new weekly serial, will bring long overdue the WFTS' for interviews. Printers, stereotypes and pressmen will have their say, too, as the programs progress.

Mince Pie a La Barnum

As a merchandising tie with Borden's 45 Minutes in Hollywood program, WFTB placed a giant mince pie in the display window and invited its air audience to guess the weight.

Special mince pies went to the 25 closest WFTB listeners.

Vacuum Sounds Like Lift

Add sound effects discovered! A vacuum cleaner provides the sound of an elevator. Credit that to Rolle A. Fitzgerald of WGSY.

Olin Dutra-Frank Lamb Writing, Airing Golf

Philadelphia, Dec. 31. Franklin Lamb, WIP exec, is collaborating with Olin Dutra, golfer, on a book about the fair, and golfer will be published next spring.

Telling up with the tone, Lamb is also preparing a series of broadcasts for a net commercial stimulus with the publication release. B. B. D. and O will handle the air rights of the broadcasts. Beside scripting, the WIP vice-presy will also narrate.

Dorothy Cooke, advertising manager of Lamb & Frank, alleges that a goodly amount of the Lennen & Mitchell agency leading to the switching of the Lenn & Frank radio account to Blackman agency, which office has the rest of account.

Frank Novak to sing on Metropolitan Life Insurance hour on NBC.

A Vaudeville Agent in Radio

(Or 'Snake Snatchers Find Out')

By Joe Bigelow

Dec. 1—Well, diary, I have made up my mind. I am getting out of this vaudeville racket before it's too late. The only call I have had yesterday was from a guy who's cousin's birthday party for his wife. He wants a single who can play a butler, wash the dishes and sing a couple of songs on the side. I also have plenty of spots for Santa Claus in dept. stores. But if a regular theatre ever sends out word it wants a No. 2 act, four thousand agents'll be killed in the rush. I can hear my exit music, diary, as I am screaming. It's the radio business for me.

Dec. 2—Started to reorganize for radio today. My office needs class under the new deal. Made an offer to Milfred and Lovely to let them turn in their press sketch as mine has footprints all over it. Am lining up my staff, too. Decided to keep my secretary, Sadie Smirk. She makes more errors than a Three-Eye League first baseman. I scold her always step on her feet because they look so much like resin boots, but she has plenty of a. (summer asthma) and is a nice kid. The only pair of pants I have outside the door. Nice fella an' I don't want to hurt his feelings.

Dec. 3—Staff all set. I am president an' treasurer an' Sadie is the rest of the works. Sadie, Milfred and Lovely just called. They got a half in New Brunswick an' can't let go of their pups. So I am keepin' my old furniture. I am going to wipe the slate for Kalljaya. I am comin' over to polish it up. Would like to move over to Park avenue, but the landlord in Loeve's annex bldg. says he couldn't let me move, because when I was in I owe four months' rent.

Dec. 4—Sent out letters to the whole radio trade today, lettin' 'em know a real showman is joinin' their ranks. Used my RKO friends to wrap up a pair of rubbers. It was only a license to lay off anyway. Got a date tomorrow mornin' with Danny Nipp. He is in charge of the artist bureau over at the Nonpareil. Used to be a hooper—Nipp and Fawdown. Nice act when I handled it. Imagine meetin' an old pal in a top radio spot. Some luck.

Dec. 5—Saw the new kid, He's a big man with the network. From what he tells me this radio thing ain't so soft. He's havin' his troubles. They want to make him a vice-president. He'd lose his individuality. There's 38 vice-presidents over there already, an' Danny don't want to be just another number. Didn't get a chance to talk business, but I laid the ground work for the future.

Dec. 6—Had a long spiel with Danny. He opened up an' told me all his troubles an' how he got started in radio. His first big selling job there was when he was doing radio came when his mother-in-law hit him over the head with a loud speaker. At that time he still thought a crystal set was a mind reader's equipment. He was doing the act with his wife, Estelle Fawdown, an' they used to bring their kid-on-for-bows—but the kid grew so fast he was only good for two bows, whereas he was formerly was a cinch for six or eight. At the rate of two bows per show they figured the kid wasn't worth payin' half fare on the jumps, so they broke-up the act. Ever since then, he and the kid and Danny went out on his own. His first real job in radio was stowaway on the Maxwell House Showboat. He spent all afternoon gaspin' and in the end didn't get a chance to talk shop, but it looks like I'm in.

Dec. 7—I'm concentratin' on Danny Nipp and lettin' the rest of radio go by the board for the time being. I can't wait to listen in. Meanwhile it looks like I'm set for plenty of action with this Nipp connection. He set four auditions for my act tomorrow an' I will be big shot on the radio to listen in. I am goin' to give 'em Mme. Wida, soprano who will make the Ponselle Sisters go back for more music lessons; Claude Hoff, comedian who is taken for granted as a character woman; Brother McCreo, Irish tenor who sings so high Morton Downey couldn't reach him with a stepladder, an' Yachna, a young lady who sings like a Robin Hood sound like a guy scarpin' paint off a battleship. If I am guessin' correct, they'll all be on commercials before you can say Batten, Barton, Durstine & Osborn.

Dec. 8—After the audition Danny had to go into a conference, but said he'd see me later. The conference must've lasted all day. I'm still waitin', but I don't see how those acts can miss. The audition was a success all right. The president of the network couldn't make it, but the agent's office boy who is known as the David Levee of radio as judging talent goes. He was matchin' pennies with the control man during the auditions, but they say he concentrates better that way.

Dec. 9—No word from Danny. I phoned his secretary six times today but she said he's still in conference. Once I heard him yell out: 'Put two dollars on Nellie M. in the network. Miss M. is my girl. I'll keep after him tomorrow.'

Dec. 10—Still no word from Danny. Have been turnin' down vaudeville propositions right and left for my acts, but I'm no sucker. It's radio or nothin' for an artist representative, my dear and lady. Danny is a surefire to come through for me.

Dec. 11—Well, diary, I got the brush. He never called me, but I heard about it in a roundabout way. I should have known better. Nipp never was any good. Anybody that had a lousy act like him, I should of steered clear of in the first place. He didn't know the difference between a guy starts singin' and a fancy. I never told a soul till now but I know he had to quit dancing on account of varicose veins which he inherited from his grandmother, who was a chorus girl in burlesque. I should have known better. Nipp an' those other off-to-Buffalo at the network used my acts just to test out a new sound room.

Dec. 12—The more I think of what Nipp did to me the more I burn. He reminds me the manager in Red Ink, N. J., who gives his audience the double feature and his friends the double cross. But Nipp or no Nipp, I am goin' places in this radio show.

Dec. 13—Who said the 13th is a hard luck day? Not for me. What a break! I am sittin' in my office this a.m. openin' the mail and shakin' the envelopes for money orders when a guy starts singin' in the street. What a pair of pipes. I run downstairs quick an' there is a great big, good lookin' guy wavin' in the gutter for handouts. He sings better than I do, without a song. They said they'll arrange an audition with a sponsor and leave me know.

Dec. 14—Word from the agency for over a week, an' I am on the edge of goin' over to Arthur Fisher's to see what's doin' when the phone rings yesterday an' it's them. They fixed up an audition for Ginzly with a sponsor. Wouldn't believe who the sponsor is. It's a secret. I hope the sponsor knows about it. Audition is for tomorrow a.m.

Dec. 15—Word from the agency. The sponsor is a guy that makes soda crackers which taste like any

steerin' he'll tear this radio business well open.

Dec. 15—Took my boy Ginzly over to Patterson for a break-in just to get a sense of the shapes up. When he finished the act the old guy crept up on him and he walked down through the audience passin' the hat. I'll have to break him in of that. I'll have to break him in at a network audition; he'll lose it.

Dec. 16—Enrique is ripe for radio. Had him up all night singin' through a mike in a rehearsal hall. Told him he can't work without mike technique. He says he's just the same to me as I am to him. I'm a single. Just hope he don't make any dumb cracks like that around a broadcasting studio. So I told him he'll be safe if he just keeps his mouth shut and sings. Then he says the only kind of singin' he can do with his mouth shut is humming.

Dec. 17—I am not takin' any chances on my new boy with them networks. I hear they don't stand in good with the advertising guys anyway. I was tipped off that the only way to get action in radio is to go direct to the advertiser's agency. I am takin' my new boy up for an audition at Docket. Simple. Ginzly & Survey's tomorrow.

Dec. 18—Was up to Docket, Simple, Moxie & Survey's this a.m. Boy, is that class. Nine floors in the Empire State building an' this is only a branch office. Diary, if I ever get tired of peddlin' actors, they'll be glad to hear you. You don't do nothin' all day but think up ideas. A pretty girl got 60 miles an hour in an automobile is an ad for cigarettes. I don't get the connection, but it sounds like a swell touch to me. Well, I walk into a reception room that must of been the model for Grand Central Station and a girl at the receiving desk asks me so many questions I think I am a candidate for a life insurance policy. Then she tells me to wait. I wait two hours in a big arm chair that's so soft when I get up my elbows are pointin' out, an' then she tells me to leave an appointment for tomorrow.

Dec. 19—Took my boy Ginzly back to B. S. M. & S. an' they listened to him sing. One guy wanted to know if singin' is all he can do. I says yes, but that's all John McCormick can do. I told him I never heard of McCormick takin' a pratt fall for a finish. The other guys didn't seem to have the Ziegfeld instinct either, but all you need is ears to see that Ginzly can sing a song. They said they'll arrange an audition with a sponsor and leave me know.

Dec. 20—No word from the agency for over a week, an' I am on the edge of goin' over to Arthur Fisher's to see what's doin' when the phone rings yesterday an' it's them. They fixed up an audition for Ginzly with a sponsor. Wouldn't believe who the sponsor is. It's a secret. I hope the sponsor knows about it. Audition is for tomorrow a.m.

Dec. 20—We had the audition. The sponsor is a guy that makes soda crackers which taste like any

others, but don't crackle when you chew 'em. They're a new invention an' bound to go down in history with the crinklin' press the airplane and Mae West, he says. Before the audition starts my boy Ginzly says to the agency's radio manager, 'That's a pretty Christmas tree you got, but I don't like it.' Huh, he says the radio mgr., 'that's no Christmas tree. It's the sponsor's wife.' Besides his wife the sponsor had along his 10-year-old son and an old gaffer that he calls his reaction man. Said reaction man has perfect control like Carl Hubbel, only instead of a baseball he works with a moustache. I he lets the left side drop it means he likes the act, which shows the sponsor that the act is no good. I am dyin' throughout the audition tryin' to listen to Ginzly sell the sponsor on his fine points an' keep my eye on the reaction man's moustache at the same time. It happens that the reaction man has had a tough night an' he falls asleep, so the moustache don't work an' the sponsor has to use his own judgment. The sponsor's wife wants to know if Ginzly can sing somethin' about birds, an' I call on my sense of humor to make the sponsor's wife feel better enough so he ought to be able to sing about 'em. Then the sponsor's fresh kid yells, 'Aw, pop, that guy's lousy.' Why doncha grab off the moustache, you fellows, they said they'll leave me know.

Jan. 3—Advertisin' agency called up today. Said the sponsor hasn't made up his mind yet, but how much do I want for my singer. I said \$1,000. The agency guy started to beef, an' I compromised for \$175. What's the diff, the real gravy comes from personal appearances anyway. Then the agency guy says, 'You understand, Mr. Snatchin' the 15% agency fee is customary.' I says okay-by-me as the customary is always right. Then he says, 'And as the booking must go through a member of the agency to make it official, that will be an additional 10%.' I told him to go ahead an' close the deal so long as we at least wind up with a box of soda crackers. I thought the 10% was a swell way to get to chisel. Compared to them these high-class radio guys are Michael Angelo.

Jan. 4—Agency called. Said they were be changin' his product. Instead of soda crackers that don't crackle, which didn't sell, he's got to make soda crackers that crackle twice as loud as any others on the market, and see how he's startin' all over again from scratch it's all cricker that my boy Ginzly do likewise an' give another audition. It's set for tomorrow.

Jan. 5—No word from the agency. KSTP up now is the only major Minnesota radio station which purveys News of the world, unabridged, unrestricted by any agreements, fresh from the scenes where it has been gathered by exclusive correspondents—according to the station's own announcements.

Jan. 6—No word from the agency. KSTP up now is the only major Minnesota radio station which purveys News of the world, unabridged, unrestricted by any agreements, fresh from the scenes where it has been gathered by exclusive correspondents—according to the station's own announcements.

Jan. 12—Still no word from the

Barriers To Television

By Leon Litt

Television Research Writer, Member New York Electrical Society

Television, according to one authority, really dates back to 1913, although the accidental discovery 40 years previously by a cable operator, May by name, at a station located in Valencia, Ireland, of the effect of light upon the metal selenium that was the stimulus for experiments to delve into the mysteries of transmitting and receiving images over wires and by means of wireless.

Successful experiments of Ayrton and Perry and others to transmit images over the air using separate wires for each element (light or shade) were deemed impractical and led to the construction of the scanning disk by the German Nipkow in 1884, with the purpose of sending images over a single communication channel. Subsequent investigations and experiments by Frances Jenkins, Rignoux and Fournier and many others, the utilizing of the vacuum tube and the development of images by wireless at London, England, on Jan. 27, 1926, with light shade and detail.

Subsequent to the success of the American Radio-Television and Telegraph Co. sent images over wires between New York and Washington, the General Electric Company at Schenectady, N. Y., with the inventor Alexanderson at

(Continued on page 106)

agency. Almost took an emergency spot on sustaining for my boy Ginzly, until I found out they pay you off in good will an' box tops.

Jan. 13—No word from the agency. Always said the 13th is my unlucky day.

Jan. 18—Agency finally called. They wanted me back to sell soda crackers an' want another audition. Set for tomorrow.

Jan. 19—Gave another audition. This time the sponsor brought his wife. He was changin' his product. Instead of soda crackers that don't crackle, which didn't sell, he's got to make soda crackers that crackle twice as loud as any others on the market, and see how he's startin' all over again from scratch it's all cricker that my boy Ginzly do likewise an' give another audition. It's set for tomorrow.

Jan. 21—No word from the agency.

Jan. 24—Still no word from the agency.

Jan. 25—Agency called. Said the sponsor was switched from soda crackers that don't crackle to alarm clocks that don't ring. Wants another audition. I said nuts.

Jan. 26—I want to quit. Sadie says not to be a s. as television is the future. I say so is the bookin' office, an' that's just where I'm goin'.

150 Film Stars Broadcast

By Fred Stanley

Hollywood, Dec. 31.—A year ago Hollywood was a small dot on the radio map. Now a heavy beam of light is shining on the transcontinentals emanating from the film colony, due to the desire of national advertisers to get film names on their programs has brought Hollywood front and center. While CBS has held its share in the increase of picture players on programs, the biggest jump has come over NBC. Facilities of the NBC studio on the RKO lot have proved inadequate and plans are now under way for doubling of the space.

Also adding to the Hollywood importance in radio is the decision of the network to eventually switch its Coast headquarters from San Francisco here, the transfer to be made gradually. The industry given radio from films could not have been accomplished but for the removal of those former inhibitions and bitter opposition on the part of most of the picture companies to their players appearing on the air. The year past seemed to have removed the viewpoint that radio appearances destroy a part of a film name's box office value. Now the opposite seems to be the sentiment with the feeling now the films help in further popularizing a film player's worth at the theatre ticket window.

More than 150 film names have appeared at some time or another during the past year on chain programs out of Los Angeles either on transcontinentals or on the Coast NBC and CBS networks.

May Start Second Net

NBC is expected by midsummer to open its second west coast chain. This time the network will center its production for both the orange and gold west coast chains in Los Angeles and produce here, for both the red and blue east-going transcontinentals. All this is based on the future desire of advertisers to get film names and for the other talent now located here, and is a certainty if the call for Hollywood talent keeps up with the demands of the past few months.

Chain excesses are of the opinion that currently more available and prospective radio talent is concentrated in Hollywood than in any other spot in the country, with the exception of New York. Adding to this situation is the constant demand of coast radio names here for pictures, either permanently or temporarily, making it necessary to emanate programs here that otherwise would be strictly eastern.

The prop red re-opening of the second west coast NBC chain brings speculation as to which local will release these programs in Los

(Continued on page 104)

Inside Stuff—Radio

WGAR, Cleveland, on Dec. 26, from 6-8:30 p. m., broadcast a program commemorating Variety's 29th anniversary, the same birthday which this issue observes. Idea originated with John Patt and Leslie Fox of WGAR and was in the nature of a salute to the entertainment world through Variety as its newspaper and mouthpiece.

Carl George acted as WGAR announcer. Nat Wolf, division manager, spoke for Warner Brothers theatres, Milton Harris represented Loew's, and Alfred Gregg spoke for RKO. Legitimate theatre was represented by Mrs. William Faversham appearing with 'Roberta' in Cleveland.

With Farmer-Labor Leader, newspaper organ of Minnesota's party-in-power, goes weekly instead of semi-monthly, radio-newspaper picture in state agencies further complex angles. WTCN is newspaper owned, by St. Paul Pioneer Press-Dispatch and Minneapolis Tribune, both radio anti-administration. WCCO has a regular tie-up with the Minneapolis Star, and the Minneapolis Journal sponsors a daily stanza patterned after Edwin C. Hill, over this station.

KSTP up now is the only major Minnesota radio station which purveys News of the world, unabridged, unrestricted by any agreements, fresh from the scenes where it has been gathered by exclusive correspondents—according to the station's own announcements.

Now, with Farmer-Labor Leader (circulation 60,000 and goal 150,000) coming into the big-time Minnesota newspaper scene, a KSTP-Farmer-Labor tie-up is not unlikely.

None of the three CBS Coast emanating transcontinentals is being produced currently at KHJ, the Los Angeles outlet of the chain. George McGarrett, in charge of CBS production at Los Angeles, has shifted the three to outside locales in order to give more room for the broadcasts, although only one of them, the named Soup 'Hollywood Hotel' calls for audiences. This is staged at the Figueroa Playhouse, as is also the Burns and Allen-White Owl program. Bing Crosby's program is put on at the stage of Recordings, Incorporated, and piped to KHJ for transmission east.

WABC, New York

Columbia may have taken a
on the time for the Nash hoo
but got an afternoon of talent
would otherwise have been a
taining burden. It probably
deemed a premium for the sta

So much was stored up in Kate Smith's initials on her commercial

DAYTON'S MUSICAL CLOCK
With Belle Bennett and
Hediger
One Hour
COMMERCIAL
WCCO Minneapolis-St. Paul

once weekly (Monday nights), each

WGAL, Lancaster, Pa.
This program was a last re-

Such industries as Armist Cork Company, Hamilton W. Mack-It parts and other import industries have been repressed during the period. Talks are authoritative in every instance but inclined to be technical for the listener.

GLENN LEE ORCHESTRA
30 Mins.
COMMERCIAL
KONO San Antonio

or Recently in Denver the
will had a KOA and NBC outlet.

which should be of interest to me

MINERS QUARTET
Songs
COMMERCIAL
JUN 1917

A slogan contest, conducted by the local Sponsor does not depend solely on the spoken word to get the message across to entrants; it sends them hunting for pawns of 'D. & H.' coal. According to the slogan, of 12 words or less must be a clipping of company trademark, which appears in the slogan.

here would bring the program better. Instead of giving so much time to the 11-year-old singer Travers, who treks over to Scranton weekly for this spot,

...the volume but is fre
wobbly, which is not good.
ing too precocious in her s
of songs however. 'Dinah' t
of the numbers on this rec

voice is withheld from the

e-best | Inc.

SEASON'S GREETINGS



Expressing grateful appreciation to Kraft-Phenix, to John U. Reber and Herbert Polesie of the J. Walter Thompson Company, to John Royal and the personnel of the National Broadcasting Company for their courtesies and kind co-operation.



THE KRAFT MUSIC HALL

Each Thursday, 10 P.M. to 11 P.M., Eastern Time WEA and the Red Network

Sponsored by Kraft Phenix Cheese Corporation



Victor Records

NBC Network

WRITE—WIRE—PHONE
FOR AVAILABLE DATES

Personal Direction

Jack Lavin

Park Central Hotel, New York

5
GOING
STATIONS

5
PRODUCTIVE
MARKETS

5
GOOD
"BUYS"

All under
HEARST
MANAGEMENT

HEARST RADIO, INC.
959 EIGHTH AVENUE, N. Y. C.

Chicago Office—Homer Hogan—Strauss Building, Chicago, Illinois
National Representative—Paul H. Raymer Co.
New York City—Chicago—San Francisco



JESSICA
DRAGONETTE

Miss Dragonette is now in her ninth year before the NBC microphone, appearing every Friday evening over a WEAF-NBC network at 8 p.m. EST.

WKBB
"Voice of the Tri-States"

Now Covering a Former
"Dead Spot"

NE, Iowa
SW, Wisconsin
NW, Illinois

INCREASED POWER
FULL TIME
Rates on Application

WKBB, Hotel Julien
Dubuque, Iowa

KSTP
BROADCASTING

Coast-to-Coast
Its Appreciation
of

VARIETY'S
Fine Work in
NEWSCASTING
RADIO NEWS

KSTP
Minneapolis-St. Paul

SEASON'S GREETINGS
FROM

VAL
COFFEY

Musical Director

WWJ—Detroit News Station

Season's Greetings

O. L. OZ
AND

PAULINE COOKE
1674 Broadway, New York

LEON
BELASCO

ARMOUR HOUR
With PHIL BAKER
Friday, WJZ—9:30-10 P. M.

HELD OVER
CASINO DE PAREE
BROADCASTING
Coast to Coast—CBS

Sole Direction
HERMAN BERNIE
1619 B'way, New York

SEASON'S GREETINGS TO ALL

GEORGE GIVOT

PLAYING DE LUXE THEATRES



Sole Direction
HERMAN BERNIE
1619 Broadway, New York City



THE SEASON'S BEST
WISHES
TO ALL OUR FRIENDS

WJJD
CHICAGO, ILLINOIS

WIND
GARY, INDIANA

COLUMBIA
BROADCASTING
SYSTEM
Presents

**LITTLE
JACK
LITTLE**
AND HIS ORCHESTRA

APPEARING NIGHTLY IN THE
SILVER GRILL, HOTEL LEXING-
TON, NEW YORK CITY

Also on Columbia Records

C.B.S. Coast-to-Coast Network
Thurs. 11 P.M. Sat. 11 P.M. Sun. 11 P.M.

PINEX PROGRAM
C. B. S. Network
Wed., Fri., Sun.
At 1:30 P. M.

**ABE
LYMAN**

AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST

W.A.B.C.—Tuesday, 8:30 to 9 P.M. D.S.T.
(Phillips Deafal)

WEAF—Friday, 9 to 9:35 P.M. D.S.T.
(Phillips Milk)

EDDIE MILLER

Past Season Leading Baritone at
Radio City Music Hall, Capitol
Theatre and Casino De Paris

Now Teaching
VOICE - POISE - DICTION
for RADIO, STAGE, SCREEN
"NON-OPERATIC"

Let Me Help You Develop Your Talent
Terms Reasonable
224 West 46th Street, New York
CH. 4-7070

EMERSON GILL

AND HIS ORCHESTRA
HOTEL WEBSTER HALL
DETROIT

MCA DISTRIBUTION

... and MAY YOU HAVE
"TWINS"
During 1935!

We mean, of course, may you have the "TWINS,"
Minneapolis and St. Paul, on your schedule during 1935!
For the Twin Cities' Trade Area—where 74.3c. out
of every dollar in Minnesota are spent—is in the very
heart of the 9TH U. S. RETAIL MARKET, and is
certain to remain one of the richest markets in America.
And remember, please, that in this market the recent
ERNST & ERNST SURVEY revealed these significant
percentages of listener preference:

KSTP - - - - - 50.1%
Station B - - - - - 36.5
Station C - - - - - 6.0
Station D - - - - - 4.5
Other Stations - - 2.9

W-H-E-R-E and W-H-E-N Minneapolis
and St. Paul L-I-S-T-E-N is where and
when they B-U-Y!

Ask to see the Certified Copy of this Survey at any
of our branch offices. And for other proved facts
communicate with FORD BILLINGS, General Sales
Manager, KSTP, Minneapolis, Minn., or our National
Representatives: New York—Paul H. Raymer Com-
pany; Chicago, Detroit, San Francisco—Greig, Blair &
Spight, Inc.

KSTP

MINNEAPOLIS, ST. PAUL
Dominates the 9th U. S. Retail Market

A SALUTE

To VARIETY From
Radio's Youngest Chain!

See pages 94-96-98-102-105



"THIS IS THE AMERICAN BROADCASTING SYSTEM"

WIP

PHILADELPHIA'S PIONEER VOICE

WIP, Philadelphia, as one pioneer voice to another, congratulates VARIETY on its 29th anniversary and takes this opportunity to thank the many new accounts who have helped to make this the most successful year in its existence.

WIP wishes them A Happy and Prosperous

NEW YEAR

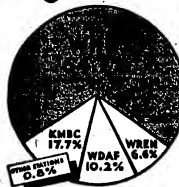
Exclusive Representatives, GREIG, BLAIR & SPIGHT

GEORGE JESSEL

CUSTOMARY GREETINGS

KANSAS CITY'S DOMINANT DAYTIME STATION

① **POPULARITY** proved by
Newspaper ballot



To which Kansas City station do you listen most often in the daytime? (Readers paid their own postage to mail replies; but received nothing for taking the trouble to vote. Result of this voluntary ballot: WHB 64.7% KMBC 17.7% WDAF 10.2% WREN 6.6% All other stations 0.9%.)

Popularity ballots published on the radio pages of the Kansas City Star and the Kansas City Journal-Post invited readers to answer this question: "To which Kansas City station do you listen most often in the daytime?" Readers paid their own postage to mail replies; but received nothing for taking the trouble to vote. Result of this voluntary ballot: WHB 64.7% KMBC 17.7% WDAF 10.2% WREN 6.6% All other stations 0.9%.

② **SHOWMANSHIP** proved by Variety's
Community Ratings . . .

WHB, which was ranked second by Variety last April, was advanced to first place in the October Variety ratings.

③ **COVERAGE** proved by United States
Dept. of Agriculture Survey . . .

WHB broadcasts the department's official livestock market reports. A coverage map prepared by department officials shows that listeners hear WHB regularly in the primary area around Greater Kansas City, and in such excellent markets as Topeka, Leavenworth, Parsons, Pittsburg, Salina, Arkansas City, Atchison, Chanute, Emporia, Ft. Scott, Independence, Manhattan,

Ottawa and Lawrence, Kansas; and in St. Joseph, Joplin, Springfield, Sedalia, Carlsbad, Nevada, Warrensburg, Independence, Columbia, Jackson City, Moberly, Booneville, Excelsior Springs, Marshall, Cameron, Lexington, Trenton, Chillicothe and Clinton Missouri.

WHB

FREE
Write for copy of 64-page booklet "Dawn-to-Dusk with WHB", including data on popularity poll, showmanship ratings and coverage survey.
BOB DAVIS, President
JOHN T. SCHILLING, Gen. Mgr.

GRATEFUL THANKS

To Our Stations
Our Artists and
All Our Friends



"THIS IS THE AMERICAN BROADCASTING SYSTEM"

SEASON'S GREETINGS

FROM

Kenn Sisson

To my many friends of radio, screen and stage and to the executives, stars, announcers and musicians of the following radio programs with whom I have been associated during the past year.

LOG CABIN—BLUE RIBBON
NATIONAL BISCUIT—CHESTERFIELD
COLGATE HOUSE PARTY
BROMO SELTZER—ARMOUR

"MAY I COME IN? — "To Wish You The Very Happiest of Holidays

IRENE (BEE) BEASLEY

(RADIO QUEEN)

Press Representatives: TOM FIZDALE — PHIL ANDREWS, 32 W. Randolph Street, Chicago

HOLIDAY GREETINGS FROM Re SPECHT fully yours, "AMERICA'S FIRST MAESTRO OF THE AIR"

PAUL SPECHT

15 Artists—Versatile Musicians—Singers

and HIS WORLD-FAMOUS ORCHESTRA

29 WEST 57TH ST., NEW YORK CITY

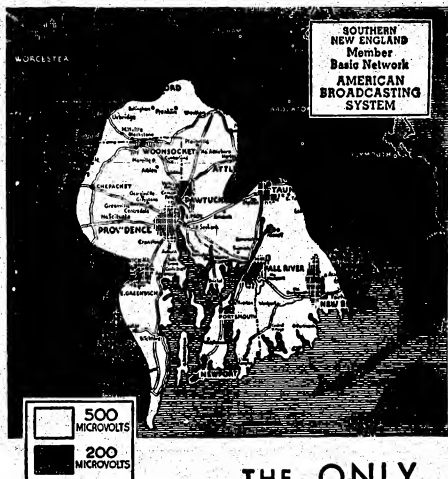
Gracie's Proclamation

GEORGIE PORGIE AND I WILL NEVER KNOW
HOW HAPPY IT MAKES US FEEL TO WISH YOU ALL
A MERRY, MERRY J. WALTER THOMPSON COMPANY,
A HAPPY, HAPPY, PARAMOUNT PICTURES, A
GLOWING GENERAL CIGAR COMPANY, AND
MANY, MANY, MORE WILLIAM MORRIS AGENCIES
WITH LOADS AND LOADS OF LESTER HAMMEL
TO BRIGHTEN YOUR DARK MOMENTS OR
VICE VERSA

George Burns
and
Gracie Allen



A NEW AND GREATER WPRO PROVIDENCE



THE ONLY
COMPLETE COVERAGE
OF NEW ENGLAND'S SECOND
LARGEST MARKET

WPRO delivers to advertisers today's outstanding radio value—the most effective, most economical coverage of this market of

1,225,578 CONSUMERS
WHO SPEND \$284,082,000

yearly in retail outlets. The rich trading areas of Providence, Fall River, and New Bedford all lie within the 500 micro-volt area.

The new WPRO booklet includes up-to-date facts and figures of vital interest to anyone selling this rich Southern New England market. Write for a copy.

WPRO 630 kc

Cherry & Webb Broadcasting Co.
Providence, R. I.

Represented Nationally by
HIBBARD AYER—New York, Chicago, Boston
WALTER BIDDICK & CO.—Pacific Coast

SEASON'S GREETINGS

JOHNNY GREEN

COLUMBIA BROADCASTING SYSTEM

GREETINGS

ART KASSEL

GROVE'S BROMO QUININE
6 TIMES A WEEK—CBS

4TH YEAR BISMARCK HOTEL

CHICAGO
Direction—MUSIC CORP. OF AMERICA

SHOWMANSHIP!

VARIETY

Says: WNAC, owned by Shepard Broadcasting Service, leads in Boston on the strength of local showmanship plus the regional Yankee Network and Columbia programs. WEAN leads in Providence because of its Yankee Network ownership.

Recent Examples of YANKEE NETWORK Showmanship

Yankee Network New Service successfully established as an independent news gathering organization. Beats Boston newspaper broadcasts in speed and completeness of Massachusetts election returns.

Kentucky Club Tobacco tops sales of competing products in New England as a result of Fred Hoey's play-by-play baseball broadcasts over eight stations.

Lin-x renews for third consecutive year. Buys the Merry-Go-Round, a Yankee feature.

Borden's renews for second year, taking the Melody Sweethearts, a Yankee feature.

The Yankee Network maintains the largest radio talent bureau in New England. Audition transcriptions of Yankee Network ready-made features are available to agencies.

THE YANKEE NETWORK, Inc.

21 Brookline Avenue, Boston

EDWARD PETRY & CO., INC., Exclusive National Sales Representative
New York—17 East 42nd St. Murray Hill 2-3350.
Chicago—Wright Bldg. Superior 7742.
Detroit—General Motors Bldg. Madison 1033.
San Francisco—645 Mission St. Butler 6400.

YANKEE NETWORK
FROM WHICH NEW ENGLAND HEARS ITS RADIO

NOW

LET'S GET DOWN
TO CASES ABOUT ABS
DO YOU KNOW THAT—

"THIS IS THE AMERICAN BROADCASTING SYSTEM"

SEASON'S GREETINGS

FROM

GALE PAGE

CLIMALENE CARNIVAL

NBC

CHICAGO

TASTYEAST STARRING

SAM HEARN

Every Sunday at Noon for 30
Minutes WJZ
Management ROCKE PRODUCTIONS

Season's Greetings

DON BECKER

Author, "THE LIFE OF
MARY SOTHERN"

FEATURE WRITER
STATION WLW

Greetings!

HENRY THIES

and His

Pure Oil Peppers
WLW
CINCINNATI

Season's Greetings

WILLIAM STOESS

General Musical Director

WLW The World's Largest
Radio Station

The Jackson Family

"Two Men with Two Dosea Voices"
Bob Drake and Jimmy Scribner
WLW

Greetings

REX GRIFFITHS

Formerly with Henry Thies and Ted Lewis; now singing with Henry Thies and his Pure Oil Peppers, over
WLW—The Nation's Station

JEANNINE MACY

With Henry Thies and His Pure Oil Peppers—Formerly at WJR
WLW—Cincinnati

Season's Greetings

JOE BRATTAIN

WLW

Conductor
"FRENCH LICK MELODY PARADE"
"DREAMY BLUES"

GREETINGS

Charlie (Wayne) Dameron

W.L.W ARTIST

UBRO FEEDS - FASHION PROCS
PERINA - ALMA SELTER
DODGE

GREETINGS

PHIL DAVIS

Director
"FRENCH LICK MELODY PARADE"
WLW—The Nation's Station—WLW

LEO REISMAN

AND HIS ORCHESTRA

RETURNS TO THE

CENTRAL PARK CASINO

NEW YORK

January 14, 1935

GREETINGS FROM

ED. WYNN

"The Fire Chief"

GREETINGS

HARRY W. CONN

Writer of First-Run Material

All of JACK BENNY'S Broadcasts—160 Programs to Date

HARRY W. CONN, Park Central Hotel, New York City

Personal Direction

Mr. HARRY W. CONN

Management

HARRY W. CONN

Parisian Representative

Mons. HARRY W. CONN

London Office: Park Central Hotel, New York City

All of Harry W. Conn's Material by Harry W. Conn

THANKS TO

ED SCHEUING AND
BILLY GERNANNT

FOR A MOST
SUCCESSFUL YEAR

*and a happy season's
greetings to all our
friends—*

LEE SIMS and ILOMAY BAILEY

Welcome

TO OUR NEW
\$500,000
STUDIO BUILDING
IN 1935

WGN

THE CHICAGO TRIBUNE STATION

ROY FOX

AND HIS

BAND

ON TOUR

B.B.C. NETWORK

**GEORGE
BEULER**

BARITONE

Featured Soloist with Talcott
Every Sunday, 11-12:30 P.M., WJZ

Representative
ROCKE PRODUCTIONS

**GEORGE
GIVOT**

THE GREEK AMBASSADOR
OF GOOD WILL

TOURING

DELUXE THEATRES

Personal Director
HERMAN BERNIE
1619 Broadway, New York

fred allen's

"TOWN HALL... TONIGHT!"

an
HOUR OF SMILES

with

PORTLAND HOFFA

JACK SMART

LIONEL STANDER

JOHN BROWN

MILVIA PIOUS

EILEEN DOUGLAS

Material by Fred Allen and
Harry Ford

Management, Walter Batchelor

9-10 P.M., B.S.T.—WEAF

LEON

BELASCO

ARMOUR HOUR

FRIDAY—WJZ—9:30-10 P.M.

NIGHTLY, CASINO DE PARIS

Broadcasting—Coast-to-Coast—CBS

Director, HERMAN BERNIE

1619 Broadway, New York

**1. ABS Gives Advertisers
Lowest Cost Per Listener!**

**2. ABS Covers Half the
Radio Sets in the U. S.!!**

"THIS IS THE AMERICAN BROADCASTING SYSTEM"

NEW YEAR'S GREETINGS

FROM

LITTLE JACKIE HELLER

NBC NETWORK

Personal Management

HERMAN BERNIE

1619 Broadway, New York

ALBERT KAVELIN
& His Orchestra

Are Highly Appreciative of "Variety's"
Varied Courtesies

Played at: Central Park Casino; Lexington Hotel;
Book-Cadillac; Tavern on the Green in Central Park,
and Again at the Lexington... On National CBS Hook-
Up. Under CBS Management. Columbia Records.

SEASON'S GREETINGS FROM

NOBLE CAIN

CHICAGO A. CAPPELLA CHOIR
CHICAGO

SEASON'S GREETINGS FROM

HENRY WEBER

Musical Director

WGN, DRAKE HOTEL, CHICAGO

and

HAROLD STOKES

Director of Dance Orchestra

WGN, DRAKE HOTEL, CHICAGO

Jack Benny

LAWRENCE TIBBETT

FRANK PARKER
don bestor

Mark Warrnow

Wilfred Pelletier

Beatrice Lillie

MARY LIVINGSTON

Larry Taylor

ROXY

John B Kennedy
VERA VAN

FREDDY MARTIN

ADMIRAL BYRD

Donald Novis

AMEE DELORO

ALFREDO SEVILLE

JANE ELLISON

KINGSLEY & CHASE

FRANCIS LEE BARTON

Is an increase of 186% NEWS?

IN 1934, Young & Rubicam's radio business was 186% greater than it was in 1933!

We now have 67 programs hard at work each week making listeners more willing to dig down for the products of our clients.

And that, we think, is *news*! News that indicates to readers-between-the lines that our clients have been shown results...

... that our radio department knows not only how to pick stars but how to give them material to work with ...

...and how to prepare commercial announcements that turn listeners into buyers.

We take this occasion to thank these artists who have helped make this record possible—who appear, each week, on programs parented and produced by Young & Rubicam

Young & Rubicam, Inc., advertising
NEW YORK CHICAGO DETROIT

Season's Greetings
EDDIE CANTOR

NATIONAL BROADCASTING COMPANY

Presents

RICHARD
HIMBER

AND HIS

STUDEBAKER
CHAMPIONS

with JOEY NASH

WEAF—MONDAY, 8:00 EST

*NBC—FRIDAY, 12:15 EST

WABC—SATURDAY, 9:30 EST

*CBS—SATURDAY, 11:00 EST

*Coast Broadcasts

— APPEARING DAILY —

RITZ CARLTON HOTEL, NEW YORK

BROADCASTING

WEAF—THURSDAY, 7:00, Coast to Coast

Wed., Jan. 9, Victor Hour, WABC, 2 to 3, EST

Management, HAROLD KEMP

COLUMBIA
BROADCASTING
SYSTEM Presents
**MARK
WARNOW**
MUSICAL DIRECTOR

**BORDEN'S
45 MINUTES
HOLLYWOOD**

Thursday-Nights
at Ten, EST

CBS NETWORK
Managed Exclusively by
COLUMBIA BROADCAST SYSTEM



PAT BARRETT

Uncle Ezra of Station E-Z-R-A
The Powerful Little 6-Watter down
in Rosedale, Heard Thrice Weekly
—Mon., Tuesday and Wednesday,
7:45 P.M. EST, NBC Red Network

KONJOLA and I

Wish You Health and Happiness—
and That's Nothing But the Truth

ALEXANDER McQUEEN

WBBM—CHICAGO—CBS

**Complete
Production Facilities**

New Auditorium-Studio, Seating 500,
Just Completed



250 ARTISTS



TWO ANNOUNCER SYSTEM



Write for Rates and Complete
Information

WSM

50,000 WATTS

CLEARED CHANNEL

650 KILOCYCLES

NBC AFFILIATE

Owned and Operated by

The National Life & Accident Insurance Co., Inc.
NASHVILLE, TENN.

Edward Petry & Co., Exclusive National Representatives

EXTENDING SEASON'S GREETINGS TO ALL
OUR FRIENDS AND WITH APPRE-
CIATION TO THE FOLLOWING FOR
THEIR SPLENDID COOPERATION—MY ADVERTISING
AGENCY—YOUNG AND RUBICAM—MY
SPONSOR—GENERAL FOODS ("JELLO")—
BRUNSWICK RECORDING CO.—MY
IMMEDIATE ASSOCIATES—JACK BENNY—
MARGARET LIVINGSTONE—FRANK
PARKER AND DON WILSON—
OUR NETWORK—NBC—
MY MANAGER
S. K. KUSHNER



DON BESTOR AND HIS ORCHESTRA

COMPLIMENTS OF THE SEASON
CHARLES PREVIN
CONDUCTOR

REALSILK'S SILKEN STRING CONCERT
N.B.C.—SUNDAYS
8-9:30 P.M., CST; 9-9:30 P.M., PCT; 10-10:30 P.M. MT
Personal Representative, W. BIGGIE LEVIN
1300 North State Parkway, CHICAGO

SEASON'S GREETINGS
TO YOU ALL

If You Like My Songs You
Make Me Very, Very Happy

TITO GUIZAR

SEASON'S GREETINGS
FROM

JACK (Screwy) DOUGLAS

NEW YEAR'S GREETINGS

DON AMECHE

CHICAGO

**GRACIE
BARRIE**

HELD OVER
CASINO DE PAREE
Holiday Greetings

Sole Direction
HERMAN BERNIE
1619 Broadway, New York

Season's Greetings

PAULINE COOKE

AND

O. L. OZ

1674 Broadway, New York

HAL WOLF

Announces

Season's Greetings

KOMO—KJR

Seattle

NBC Affiliated Stations

GREETINGS FROM
CAROL LORING

Across the Continent
Scottish Musical Players

BEST WISHES TO

JANE FROMAN

And DON ROSS

From

ALEXANDER McQUEEN

"Nothing But The Truth"

WBBM—Chicago—CBS

There Isn't Room
to Tell You All
We Have to Say—

WRITE—1697 BROADWAY, NEW YORK



"THIS IS THE AMERICAN BROADCASTING SYSTEM"

BEST WISHES FOR THE HOLIDAYS
VIRGINIA CLARK
(HELEN TRENT)

WGN

CHICAGO

CBS

HOLIDAY GREETINGS FROM

EDDIE and FANNIE

CAVANAUGH

THE ORIGINAL RADIO GOSSIP CLUB

WBBM—CBS

CHICAGO

EDUARD WERNER

MUSICAL DIRECTOR

SPECIAL FEATURE PROGRAMS ON KUNSKY-TRENDEL BROADCASTING CORP.
MICHIGAN RADIO NETWORK

DETROIT
MICHIGAN THEATRE

WLS
THE PRAIRIE FARMER STATION
CHICAGO

SEASON'S GREETINGS

HOOSIER HOT SHOTS
with Hezzie, Ken, Gabe and Frank
RADIO'S PEPIEST ACT

"ARKIE" the ARKANSAW WOODCHOPPER

THE FLANNERY SISTERS
MURRAY, LEE & MARY
PERSONAL MANAGERS
BILL ELLS WORTH

BUZZINGTON and his BARN DANCE BAND

TOM CORVIN

THREE NEIGHBOR BOYS

RUBE TRONSON & HIS TEXAS COWBOYS
DON WILSON-LEO BATES
MIKE DOSCH-BUCK LEVERTON

LOG CABIN BOYS

PAT BUTTRAM

WIESS SISTERS
HAYLOFT DANCING

HERSCHEL OVERSTAKE
MANAGER ROAD SHOW

Winnie & Sally

EDDIE ALLEN
THE DIXIE HARMONICA KING

DEAN BROTHERS
JIMMIE & EDDIE

HOOSIER SOD BUSTERS
Reggie Cross
Howard Black

TOM OWENS and his ENTERTAINERS
CURTIS BIERITZ
WILBUR KUKU
HERMAN WINNER
FRED KUKMAN
AL ERICKSON

SPARE RIBS
THE CHILDREN'S STORY TELLER

GEORGIE GOEBEL
RADIO'S PEPIEST ACT

SKYLAND SCOTTY
THE NORTH CAROLINA MOUNTAIN BOY

EVELYN LITTLE MAIDE

MAX TERHUNE
THE HOOSIER MIMIC

The Prairie Farmer Station
BURRIDGE D. BUTLER, President
GLENN SNYDER, Manager

WLS

50,000 Watts, 870 Kc.
1230 W. Washington Blvd., CHICAGO
NEW YORK OFFICE - Graham A. Robertson, 250 Park Ave.

Exclusive WLS Artists Booking

WLS Artists, Inc.

Earl W. Kurtze, George R. Ferguson

Season's Greetings

MR. and MRS. JACK BENNY

ACKNOWLEDGING WITH THANKS
1935'S HERITAGE FROM 1934

MARY SMALL

Radio's Brightest Little Star
B. T. Babbitt's "Little Miss Bab-O"

WEAF and Network, Sundays, 1:30-2 P.M.

MOLASSES 'N' JANUARY

Radio's Leading Blackface Comedians
Laugh Stars of Maxwell House Show Boat
Thursdays, 9 to 10 P.M.

THREE X SISTERS

Radio's Foremost Novelty-Harmony Trio
Former Features of Tydol, Ford, Hellmann's Mayonnaise,
Eddie Cantor's Hour and Other Big Shows
Available for New Program

PICK AND PAT

Headlining on Dill's Best and Model Smoking Tobacco
"One Night Stands"

WEAF and Network, Fridays, 9:30-10 P.M.

POET PRINCE

Radio's Romantic Tenor-Star of Gude's Pepto-Mangan
WJZ and Network, Sundays, 2-2:15 P.M.

TEDDY BERGMAN

Radio's Most Versatile Character Comedian. Formerly "Rubinoff" on Cantor Hour, Joe Palooka, Henry and George Hour,
Van Heusen Hour and Many Others
Available for New Program

Radio's Newest Script Success

THE O'NEILLS

A Drama of Home Life

WABC and Network, Mon., Wed., Fri., 7:30-7:45 P.M.

In Production

UNIVERSITY of X

Happy New Year

ED WOLF 1450 Broadway, New York City

GREETINGS FROM

MAY SINGHI BREEN, The Ukulele Lady

and
PETER DE ROSE, Composer-PianistEntering Their 12th Consecutive Year as "Sweethearts of the Air,"
N.B.C.—Sunday, Monday, Wednesday and Friday, 10:30 A.M.—WEAF
SPONSORED BY HUMPHREY'S REMEDIES

Film Stars On Air

(Continued from page 89)

Angeles. "The KFI-NBC contract expires this year, leaving the chain free to negotiate elsewhere for a second outlet. Radio insiders' viewpoint is that in addition to KFI's 50,000 outlet and its 1,000 watt shut station, KECA, utilizing chiefly NBC sustainers, the chain will acquire one other local station, either by an outright buy or through a long-term leasing arrangement. Mentioned as possible grabs by NBC are the 50,000 watt KNX, and the Warner station, KFVB, now 2,500 watts but with an application filed for 5,000.

Currently KFI and KNX are sharing the largest volume of sponsored time among the Los Angeles major stations, with KHJ, the CBS outlet, third, and KFVB fourth. On basis of present contracts it is estimated that KNX will gross around \$700,000 in 1935; KFI, \$600,000; KHJ, \$400,000, and KFVB, \$250,000.

Following are the picture names who, during the year, have been on chain radio stations from here, either transcontinental or coast:

Katharine Hepburn, Polly Moran, Irene Dunne, Joe E. Brown, Bing Crosby, Richard Dix, Charles Ruggles, Mary Boland, Johnny Mack Brown, Lionel Barrymore, John Barrymore, Carole Lombard, Leslie Howard, Margaret Sullivan, Russ Columbo, Walter Huston, Rudy Vallee, Benay Rubin, Constance Cummings, Constance Bennett, Donald Ogden Stewart, Joan Bennett, Francis Lederer, Jolson, Ruby Keeler, Joel McCrea, Jimmy Durante, Marx Brothers, Ginger Rogers, Jean Harlow, Joan Crawford, Franchot Tone, Bebe Daniels, Ben Lyon, Ruth Etting, Ben Bernie, Lanny Ross, Jack Benny, Dorothy Lee, William Gargan, Cary Grant, Wynne Gibson, Dorothy Burgess, Minna Gombell, Helen Mack, George Bancroft, Judith Allen, James Gleason, Lucille Gleason, Robert Armstrong, Mae Clarke, Claudette Colbert, Norman Foster, Frances Dee, Leon Errol, Reginald Denny, Ann Dvorak, Wallace Ford, Rosco Ates, Maxine Doyle, Colleen Moore, Cliff Edwards, Milt Green, Stuart Erwin, Eddie Quillan, Skeets Gallagher, Sam Hardy, Allan Jenkins, Nelson Eddy, Paul Muni, Marian Nixon, Estelle Taylor, Wheeler & Woolsey, Jimmy Cagney, Ralph Bellamy, Edward Everett Horton, Joan Blondell, Bette Davis, Fay Wray, Andy Devine, Richard Arlen, May Robson, John Boles, Louise Dresser, Edmund Lowe, Victor McLaglen, Barbara Stanwyck, Ralph Forbes, Heather Angel, Adolphe Menjou, Verree Teasdale, Bruce Cabot, Adrienne Ames, Gary Cooper, James Dunn, Dolores del Rio, Gloria Stuart, Ann Harding, Boris Karloff, Clive Brook, Clark Gable, Myrna Loy, Ronald Colman, Jack Oakie, Charles Bickford, Dick Powell, Stan Laurel, Oliver Hardy, Miriam Hopkins, Herbert Marshall, Chester Morris, Charlie Chase, Mary Pickford, Tom Mix, William S. Hart, Ken Maynard, Tim McCoy, Tom Tyler.

MASON DIXON RADIO GROUP, INC.

PRIMARY COVERAGE FOR SPOT BROADCASTING in one of the country's richest industrial and agricultural sections covering portions of four states is available through the facilities of the MASON DIXON GROUP.

For specific market or merchandising information address inquiries to MASON DIXON RADIO GROUP, INC., Clair R. McCollough, Gen. Mgr., Lancaster, Pa.

Mr. and Mrs.

Fred Allen

Extend the Season's Greetings

HAL KEMP

AND HIS ORCHESTRA
Pennsylvania Hotel, New YorkBROADCASTING:
NBC NETWORK
WORRECORDS:
EXCLUSIVE
BRUNSWICK
RECORDING

DOUGLAS

STANBURY CHASE & SANBORN HOUR

—BARITONE OF CHICAGO OPERA CO.

Featured Soloist

WEAF—Coast-to-Coast Network
SUNDAYS—8 to 9 P.M. ESTExclusive Management
GEORGE E. DILWORTHHotel Park Plaza
80 West 77th Street
ENdlicott 2-3700

After ten years of European engagements, the warm reception accorded me upon returning to my native land was so sincere that it is with heartfelt gratitude I extend to my compatriots and colleagues

The Season's Greetings

LUD GLUSKIN

An especial acknowledgment to my sponsor,
To the Joseph Katz Advertising Agency
To the CBS and NBC Radio Systems
And to Columbia Records

LUD GLUSKIN AND HIS CONTINENTAL ORCHESTRA

with their

Subtle and Distinctive Dance Music

COLUMBIA NETWORK, MONDAY NIGHT, 9:30 to 10:00 E.S.T.

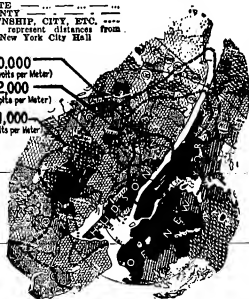
WHAT PRICE WATTAGE

Legend Population Per Square Mile



BOUNDARIES
STATE
COUNTY
TOWNSHIP, CITY, ETC.
Circles represent distances from New York City Hall

10,000
(Microvolts per Mile)
2,000
(Microvolts per Mile)
1,000
(Microvolts per Mile)



Why pay more when you can carry your sales message to the homes of the metropolitan population at a cost of less than one dollar per hour, per 46,164 persons?

Let's get at the bottom of this wattage business! You are interested in wattage only insofar as it applies to a buying market. If less wattage will do it—so much the better.

This map shows that WBNX actually covers the heart of the world's densest and richest market... and does so at a FRACTION

OF THE COST OF STATIONS WITH GREATER WATTAGE!

AUTHORITIES
Density of Population
Regional Plan Ass'n
1930 Census

WBNX
Field Strength Survey by
Herbert L. Wilson
Consulting Engineer
October, 1934

Write for Details to **WBNX** New York

KEN AND HIS BANJO HARVEY

Dorchester House, London
Indefinitely
Also—Doubling: London Palladium.
Four weeks, beginning December 24.
Also—Back at the Mayfair Hotel for two weeks on December 24.
Direction Cafe
Phil Fonce Henry Herrman

JACK DENNY

AND HIS ORCHESTRA

WJZ Mon., 11 P.M. WEAF Fri., 12 P.M. WOR Sat. Sun., 12 P.M. 2:30 P.M.
CONOCO OIL
Wednesday, 10:30 P.M., WJZ

EDDIE PEABODY

The Instrumental Stylist
NOW PLAYING
SHOREMAN HOTEL
WASHINGTON, D. C.
A New Musical Thrill
EDDIE PEABODY
And His ORCHESTRA

Personal Direction
Orchestra Corp. of America
1510 Broadway
NEW YORK CITY

ADIA KUZNETZOFF

WMCA—10 P. M. EVERY TUES.
"JOLLY RUSSIANS"
Russian Kretchma Nightly
Solo Direction
Herman Bernie, 1610 D'way, N. Y. C.

GREETINGS!

FROM ARTISTS AND STAFF

BIG BROTHER CLUB THE TATTLER
Magazine of the Air BETWEEN THE BOOKENDS
Texaco Rangers
Joanne Van der Hoff Those McCarly Girls
Judy Quares HAPPY
PHENOMENON MUSICAL SALESMEN HOLLOW
Charu Chats

14 AUDITION RECORDINGS NOW AVAILABLE
KMBC
KANSAS CITY
Where Showmanship Excels

FREE and SLEININGER Inc. National Sales Representatives

CONGRATULATIONS

To the Radio Industry on a Wow Year!

AND REMEMBER—THERE'S PLENTY OF "BUCKS" FOR EVERYBODY



"THIS IS THE AMERICAN BROADCASTING SYSTEM"

GREETINGS KEITH BEECHER

AND HIS STRING ENSEMBLE

CURRENTLY
New Continental Room—Stevens Hotel World's Largest Hotel—Chicago

FEATURING
DISTINGUISHED SWEET RHYTHM
NIGHTLY WBBM—CBS

Season's Greetings

FRED WARING

Television

(Continued from page 89)

the transmitter staged demonstrations by television by wireless, as did the pioneer Frances Jenkins, who shared with Baird the honors of first transmitting silhouettes and outlines by wireless.

In 1931 actual programs were broadcast from various Jenkins Television Co. owned visual broadcasting stations by the engineer Reple, with the purpose of establishing commercial television.

This ambitious project was doomed to failure due primarily to

lack of public acceptance of the inferior quality of pictures. Columbia Broadcasting System vied with the Jenkins Company in transmitting programs for over a year from their New York city station to a curious public. It soon became apparent to all that a superior quality of moving picture must be developed in the laboratory to be later introduced to the public.

Television in the East lay dormant during the next two years. Farnsworth, the inventor, through the efforts of the engineer Lubke, continued to serve visual programs to the public from a Los Angeles station, utilizing for first time in the U. S.

if not in the world, the electrical method of cathode ray scanning.

Meanwhile the research laboratories of the world were busy. Radio Corporation of America, Victor Laboratories, Camden, N. J., Philco Radio and Television Co., Philadelphia, Manfred Von Ardenne of Germany were all experimenting with the cathode ray and it is understood that Baird was doing likewise.

Two schools of thought developed. Those favoring the mechanical or scanning disk system and others more numerous espousing the cause of the electrical cathode ray method. Meanwhile Peck had perfected his mechanical system employing the scanning disk, eliminating as much as possible the motor vibration. McKay of the National Television Co. was improving his new mechanical system.

As Good as 16 mm.

In the late spring of 1934, a few well-informed individuals started to acquaint the public with the fact that high quality television was being demonstrated in the laboratories. The detail of the picture was equal in quality to that of home 16mm. films.

Instead of the experimenters confining themselves to close-ups, scenes were photographed regularly. One radio company transmitted

images over 90 miles with but one booster or relay station intervening 60 miles from the transmitter.

In June, 1934, Vice-President Baker, RCA Victor Co., made an extemporaneous address at the Institute of Radio Engineers' convention in Philadelphia. Enormous expense, according to Mr. Baker, would be entailed in launching television... Great sums of money were necessary for the building of stations, cost and installation of transmitters, linking of interconnecting network, and upkeep of the chain... The program situation was a serious problem. There is a dearth of material, said Mr. Baker, and an estimated 2,000 hours of films, plays, shorts and newsreels, the present capacity of the amusement world would fall short of requirements. Technical problems still must be solved before television would graduate from the laboratory, and a satisfactory program must first be shown to the advertisers, who will pay for the scenery and the high cost of performers.

System of government control of radio in foreign countries made it easier to launch television. The United States would have to be satisfied to lag behind other nations. Objections laid down by Mr. Baker were all that was necessary for many individuals to be galvanized into action, to find a solution.

Surveys were made of advertisers, the public, broadcasting executives, by an independent investigator, and a complete technical survey made by O. H. Caldwell, editor of Electronics and former Radio Commissioner of the United States.

English Survey

In November, 1934, an English commission arrived in the United States for the purpose of investigating television progress in the United States. Vladimir Zworykin's Iconoscope (RCA-Victor) was inspected, as was the systems of Farnsworth and Peck.

It is particularly unfortunate that an adjustment with the present apparatus in radio stations cannot be made by the addition of television equipment. This would reduce the expense materially. This cannot be accomplished. Alfred McCosker, former National Association of Broadcasters' head, is authority for this statement.

Summing up the television situation, we find these needs: a further refinement of the pictures; experiments to enable pictures to be transmitted nationally by the means of booster stations; the securing of sufficient money to cover the cost of building 80 to 100 television stations and transmitters; arranging with the film and theatrical interests for the use of films and plays.

Season's

Greetings

PHILIP MORRIS
PROGRAM
NBC

PHIL DUEY

"MANHATTAN
MERRY-GO-ROUND"
NBC

"LET'S
DANCE"
NBC

HIGH-CLASS GREETINGS FROM

RAY PERKINS

ON THE AIR WITH

FEEN-A-MINT NATIONAL AMATEUR NIGHT

Sundays, 6 P.M., EST—WABC, Columbia Broadcasting System

SEDLLEY BROWN, Bus. Rep., Rockefeller Centre, New York

SEASON'S GREETINGS!

CHARLES STENROSS

and HIS ORCHESTRA

STATLER'S ROYAL POMPEIAN ROOM IN CLEVELAND

SUSTAINING FEATURE OVER WGAR

ANN HEATH AND THE COLLEGIANS

WGAR ARTISTS APPEARING AT STATLER'S ROYAL POMPEIAN ROOM IN CLEVELAND

SEND SEASON'S GREETINGS TO VARIETY

.. TIN PAN ALLEY IN 1934 ..

By Abel Green

Highlighting 1934 in Tin Pan Alley were a number of marked intra-trade angles and many influences on the world's popular music tastes.

As regards the boys who make the populace of this country and other nations hum, whistle and dance, the highlights were:

- 1—Rumba craze.
- 2—Filmmusicals.
- 3—Attempts to bring back the waltz.
- 4—Odd-rhythmed dance tunes ('Carolina,' 'Continental,' etc.).

5—Better grade of popular ballads.

On the trade angle:
1—The government's dissolution, anti-trust and anti-monopoly, suit against the American Society of Composers, Authors and Publishers, the Music Publishers' Protective Association, the Music Dealers' Service, Inc., and its respective members and officers. No secret that the National Association of Broadcasters had inspired this action, which is still pending, but not worrying the music men particularly.

2—The Music Dealers' Service dissolution (prior to the U. S. vs. ASCAP, MPMA, MDS, et al. litigation), with a signal victory for Max Mayer vs. MDS organization, which his former jobbing-partner, Maurice Richmond (in the Richmond-Mayer company), headed as general manager. While the court ruled law, this central shipping suit was not in restraint of trade, Mayer won a sweeping victory when during trial of the action nine major publishers made settlement agreements with him, Richmond subsequently took over MDS as an individual and private enterprise.

3—Third trade highlight was the continued fruitless effort by the industry to self-purge itself of its greatest intra-exploitation evil—that of paying for plugs, orchestrations and general subsidizations and bribes to insure choice popularization spots on the major radio broadcasts, hotel programs, and the like.

The song pluggers themselves took the most drastic means for self-governing, realizing that if the publishers can send down an orchestration and a check for \$50 for any given plug their jobs are basically threatened and the need for songpluggers no longer necessary. So the MPMA obtained a \$10,000 penalty for the first offense, \$2,000 for the second and every violation thereafter, with a power of attorney to John G. Paine, head of the MPMA, to levy these sums on the incomes due the publishers from ASCAP. That left no jokers. For once there was real teeth in the law. Hence, the plugging still equalling that (1) it allegedly an NRA violation in restraint of trade; (2) that the Code makes no provision for any of this as a trade practice; and (3) not all had signed and were willing to live up to these penalties in letter or spirit.

Paramount, through Lou Diamond, head of its Famous Music subuid, even went so far as to threaten a \$100,000 subsidization campaign to out-bribe any other competitor. Perhaps that would scare 'em away from trying to subsidize plugs. And the jury's still out.

There were other sporadic little things cropping up to worry the music man. The evank-gets, for instance, don't welcome pluggers as pseudo-guests, no matter how often they come and how many checks they grab; the snooty Hotel Pierre even hinted bodily harm to an orchestration-toter who came to visit Jack Denney.

Big Crosby was the No. 1 song hit maker. Dick Powell runner-up with his Warner Bros. series of films. Rudy Vallee tops on the air.

The Ray Noble craze. The Alley nerbs about Noble's arrangements, records, tunes, etc. But the A.F.M. didn't want Noble nor Jack Hytner nor any of the other London name musicians invading the industry.

Ed Markle's autoblog. 'They All Sang,' perhaps the best authority on Tin Pan Alley. Covers 40 years.

Company Changes
Kelt-Engel split. Harry Engel, Inc., continues. Joe Kelt tries it on his folk. Harry Engel, Inc., professional, maintains the combo, shifts to Donaldson-Douglas-Gumble putting that firm on the map for a chunk of biz.
Walter Donaldson, out of the D-D-G combo (Mose

Gumble and Walter Douglas comprise the firm, with Link) has been writing filmsicals, chiefly for Robbins publications and Metro-United Artists.

Jerry Vogel leaves Plaza Music (jobbers) after 25 years when Plaza folds. Starts Frank Crumit Songs, Inc.; drops Crumit name and takes over the F. B. R. record biz as well under own name. Scoop for Vogel is his good friend, George M. Cohan, ceding his catalog to Vogel above many more prominent bidders.

Bob Miller lost his case against Witmark. In biz for himself, Ira Schuster, another ex-Witmark exploiter, also sued, but also in biz with Kornheiser-Schuster and doing fairly well. Like Kornheiser, Felst alumnus Solly Cohn eased out after many years and now prof. mgr. for Irahm Jones' indie pub outfit.

Rocco Vocco joins the Felst exodus to become v.p. and Gen. of DeSylva, now Al Star's Mose. Johnny White now head man at Felst's. Local Yonkers boy makes good—Johnny White was orchestration-toter and chauffeur for Phil Kornheiser; now succeeded both Kornheiser, Vocco and veteran Solly Cohn.

Bobby Crawford dropped DeSylva, Brown & Henderson, Inc., as a firm name in favor of Crawford Music Corp., to embrace everything, in that Buddy DeSylva, Lew Brown and Ray Henderson had gone their separate ways after having feuded amongst themselves.

Other notable songwriters split-ups were Ted Koehler and Harold Arlen with Arlen going production in collaboration with E. Y. (Yip) Harburg and Ira Gershwin ('Life Begins at 8:40') and Koehler teaming with Ray Henderson ('Say When'). Lew Brown writing with Harry Akst ('Calling All Stars' at the Manhattan Hotel Hall revue). DeSylva content to film-produce. Sam M. Lewis and Joe Young, long since apart, doing well with freelance tunesmiths.

Filmmusicals created an improved general standard in songs. 'Love in Bloom,' 'Ready to My Heart,' 'Cocktails for Two,' 'Theaters of the Night,' 'Dream Walking,' 'Love Thy Neighbor,' 'Eyes Wide Open,' 'Very Thought of You,' 'Never Had a Chance.'

It was a big year for Gordon and Revel. But Dubin and Warren, Coslow and Johnson, Ralinger and Robin didn't do badly, either, with filmsicals. Necessity for production values in celluloid placed a new valuation on the 'idea' songwriter who was capable of writing situation numbers.

Hillbilities
The hillbilly mania of last year spilled over into '34. 'Last Roundup,' 'Old Spinning Wheel,' 'Night on the Desert,' 'Wagon Wheels'—Shapiro-Bernstein's comeback. Billy Hill's 1934 hillbilly, 'Spinning Wheel,' given a \$1,200 extra prize by the special ASCAP fund. Pubs still battling for old Hill numbers, which he sold for \$25 apiece before he picked up with the sensational 'Last Roundup' last year. The special \$12,500 splitup by ASCAP among writers meant \$1,250 as one bonus to Gordon and Revel for 'Dream Walking'; \$1,300 to Arlen and Koehler for 'Let's Fall in Love.'

Maestro Meyer Davis into film shorts' production; drops it. Leading his own band at hotels; drops that.

Rating Squabbles
Usual rating squabbles by ASCAP members. Old stuff about the perpetual board, etc. but Marks, Fox, Robbins, Morris suing for reclassification and claiming higher ratings.

ASCAP created the AA classification, then AAA; then decided on a point pay-off system. This had all pubs scrambling for multiplicity of air plugs, regardless of the old bugaboo it was hurting sheet music sales. It then renewed the lesser pub's protest that it was worth some star plus just for the value, it yields on the ASCAP ratings. Topnotch pub income growing into around \$50,000 per year from ASCAP. The millennium is \$100,000 to \$200,000 from the performing rights which, say, the top bracket pubs, will underwrite their biz and the rest will be gravy.

ASCAP's \$4,000,000 annual revenue tit excited the theatre exhibs who threatened the usual music trust charges. The late Ivy Lee was trying to do a propaganda job for ASCAP, and while not particularly distinguished

it was the first time the Society assayed fighting fire with fire. This came after the theatre owners, circuits, radio interests, et al., had been bombarding their local and national legislators to legislate ASCAP out of business.

U. S. Postal Dept. was joined by the society and MPMA in a war on the song shaver, who reap \$2,000,000 annually from gulls who aspired to writing song hits.

MPMA allied with another official body, the NRA, in the hope of ending the song plugging graft evil.

Song folios. The gyp to song-sheet swindlers have been such an elusive bane that Engel-Van Wiseman and the MPMA make a deal for 'authorized' lyric sheets. Now everybody's squawking.

Some pubs slow on the draw as to royalty payoff. Songwriters' Protective Ass'n threatens boycotting these firms and that speeds 'em up. SFA promised full cooperation; suitable song material, for once, bringing the writer into his own.

Last spring the biggest ASCAP royalty melon, \$650,000, split up. Due to theatres (cinemas) reopening; the real prosperity for the hotels, nighteries, etc., creating more music license fees.

Japan finds Beethoven symphs best sellers; next, the gelsa girls' doggvels on the platters; jazz jazz third.

Dicks
Jack Kapp left Brunswick as general recording factotum to become pres. of Decca Record, Inc., American branch of that British brand. Brunswick absorbed Columbia, but releasing on separate labels. Decca's \$50,000 disk with top names (Crosby, Lombardo, Ted Lewis, Cassin, Jones, Mills Bros., Kate Smith, et al.) hyping the disk biz. Opening new outlets for disk sales and reviving interest in wax.

Some radio commercial artists still opposed to any and all recording claiming the one-lung stations ruin 'em by playing marathon programs of 'you will now hear Ben Bernie,' etc., while Bernie may either be playing in person, on the air for Blue Ribbon Malt or in a film in direct competition.

Air plug value hitting London. Maestros there realize that hotels with BBC outlets are worth plenty for future value and taking cut-rate salaries to get the BBC wire. George Gershwin now on air; concert-toured with 40 men 28 days and grossed \$66,600 in 28 stands at \$2.75 top. James Melton, soloist, received \$1,000 a week; nut for the 40 musicians was \$5,000. Gershwin goes commercial on the air.

Wally Downey, vet music man, believes South America song market unexplored. Goes down to jazz up Argentina with contracts to rep a flock of U. S. pubs.

Robbins, non-MPMA member, violates 15-year-old embargo on demonstrations and goes to songplugging behind the curtains in the McCrory store in Atlantic City. Threatens more.

Some firms take on aspect of stooging for Hollywood. 100%. Famous Music, as Par's subuid, concerns itself chiefly with plugging the Par filmsicals to the degree that it dropped cold 'Champagne Waltz,' a likely non-picture song, in order to tackle a new Par screen musical.

'Merry Widow' on screen; 'Great Waltz,' at one Radio City theatre, hoped to bring the waltz back positively. Still hoping.

Radio City lets down its hair. Music pubs permitted to move in for office space. Marty Bloom was the first one in, but with the unique distinction of being the only music pub in the business without a piano, because the Rockefeller wanted no thinking within their sacrosanct confines. Now Benick and Witmark are in there with a flock of pianos. Bloom stated he didn't miss the keyboards—as the plugs are all around the radio stations anyway.

Biz pretty good all year, everything considered. MDS' uncertainty of jobbers' outlets skunked biz one month; but during another month it was so bullish that even pianos sold well.

That's the t.p.a. ideal—if the public stops buying radios and automatic machines, and families acquire new pianos, they'll start buying more sheet music.

CODE BECOMES LAW THIS WEEK

P. A. Muckland, NRA deputy administrator, advised John G. Paine, chairman of the Music Publishers' Protective Association, last week that the music code will be approved by the NRA executive committee and become the law of the industry by the end of the current week. Fact that the publishing industry employs less than 50,000 persons makes it unnecessary for the music code to receive President Roosevelt's signature.

Machinery for electing a code committee is in place. The ballots will go out immediately after word has been received from Washington that the covenant has been passed on by the NRA executive committee. Of the 10 code authorities elected from the popular and standard factions of the industry two each may come from the NPAA and the Music Publishers' Association of the United States.

Diane Ward closed 11 weeks at Mon Paris, N. Y., and sailed Dec. 19 for the New Dorchester House revue, London.

GOING SOCIAL

Casino de Paris Bringing in Elia Maxwell to Write

Yermie Stern's Casino de Paris will mate Lew Brown's showmanship with Elia Maxwell's social flair in the next revue at the spot.

Miss Maxwell, who stages society shindigs, also writes songs and sketches and she'll create most of the original material in collaboration with Brown for the new frolic.

In the nitery social line, another deb, Virginia Uppercu of the Uppeccu-Cadillac family, is doing pop songs at the Hotel Weylin's Caprice room (N. Y.), where she has opened alone with the Enric Madalena orchestra, Raoul and Eve Reyes, Vivien Faye, Grace and Charlie Herbert, Milton Douglas and Hernandez Bros.

S. P. A. to R. C.

Songwriters' Protective Association is following the American Society of Composers, Authors and Publishers into Radio City. SFA will move its effects from the Paramount building to the RCA building the middle of January.

Association's new landlord is assuming the remaining obligation under the present lease.

ASCAP ROYALTY ROOKIE BANDS USED IN ROSE TOURNAMENT DIVVY AT PAR

Royalty distribution for the final quarter of 1934, which the American Society of Composers, Authors and Publishers made to its members last week, was practically the same as for the previous three months. Divvy was also about equal to what the writers and publishers got for the last period of 1933.

Plum sliced up last week was not based on what the society has collected for the October-December stretch, but what the directors in meeting two weeks ago estimated the takings would be. It was decided to make the sum designated for distribution at least large enough to give the members about what they received the first week in October.

Officers and employees of ASCAP have been returned to a full salary basis. E. C. Mills, gen. mgr., who was cut to \$40,000 a year, is now back to \$50,000, while President Gene Buck has been nudged from \$25,000 to \$35,000.

Carl Brisson will do 16 numbers next year, an exclusive tour with Brunswick.

ROOKIE BANDS USED IN ROSE TOURNAMENT

Los Angeles, Dec. 31.

Failure of the Pasadena city council to appropriate funds with which to pay for bands participating in the annual Tournament of Roses parade and festivities to-morrow (New Year's Day), and depending almost entirely on amateur organizations whose services are donated gratis, has musicians local 47 doing a burnup.

Contention is that the Rose tournament, with its attendant football games in the Rose Bowl, is more at less commercial, and that Pasadena and its business interests draw the heavy profits, so that organized bands, affiliated with the American Federation of Musicians, should be given more consideration.

Only unionized outfit participating in the Long Beach Municipal band, which, union execs point out, could be ordered out of the parade for playing with non-union organizations. Local, however, will take no action.

'DRUNKARD' IN N. O.

New Orleans, Dec. 31.
Dauphine theatre, former burlesque and legit house, is being transformed into the Eagle Music Hall, New Year's day (Tuesday) with 'The Drunkard.'

BIG HOLIDAY DEMAND FOR TALENT

More calls for dance bands this month than WOR artists' bureaus could handle due to the holiday hysteria. Over 20 bands booked for parties and hotels quite early, so the department had to say thumbs down on any more requests in this line.

However, the inquiries kept coming in, so activities were shifted to soloists and dancers. Last-minute rush for New Year's Eve talent also zoomed biz at Macy's new entertainment department on the fifth floor. For a while bookings were signed up at the rate of one an hour.

Nat. Abramson left on the Aquitania to watch over his large talent outlay which is on board for the New Year festivities. Sally Arnold left in charge and busy on the telephone.

Inside Stuff—Music

Rubini in Ariz
Los Angeles, Dec. 31.
Jan Rubini and a locally recruited dance combo opened over the weekend at the Westward Ho, Phoenix, Ariz., night spot.
Bunny Norton's band went into the 833 club which opened Christmas night.

Season's Greetings

IRVING BERLIN, Inc.

Music Publishers

799 7th Ave., New York

GREETINGS

ROCCO VOCCO



MAYRIS EDWARD
CHANey and FOX

"ARTISTS OF THE DANCE"
Now Appearing 15th Consecutive Wk.
Jack Lynch's Hotel Adelphia
Philadelphia, Pa.
SEASON'S GREETINGS

SEASON'S GREETINGS

CHICAGO FEDERATION OF MUSICIANS

Local No. 10, A. F. of M.

JAMES C. PETRILLO
President

GREETINGS

JACK BREGMAN

A Badge of Distinction
for Musical Merit

That's what
HARRY SOSNIK
and his orchestra rates for its
splendid music from Denver's
Compositor, Best and via the
N.B.C. chain.

Maybe Robbins' tunes have some-
thing to do with it. For instance:

From the Eddie Cantor
and Vic Williams' Production
"WHEN MY SHIP COMES IN"
"AN EARFUL OF MUSIC"
"OKAY TODAY"
"YOUR HEAD ON MY
SHOULDER"
"BLITZ MOON"
"LET'S BE THANKFUL"

ROBBINS
MUSIC CORPORATION
299 SEVENTH AVENUE
... NEW YORK ...

**EDGEWATER
BEACH HOTEL**

The Crowds Cheer
the
Triumphant Return
by Popular Request

HERBIE KAY

AND HIS YOUTHFUL ORCHESTRA
"Chicago's Most 'Danceable' Dance Band"
In the Beautiful
MARINE DINING ROOM

GREETINGS

FLORA DUANE

Creator and Delineator of the Modern Dance

Selected for the Premier and Held Over

NEW CONTINENTAL ROOM
STEVENS HOTEL, CHICAGO

GREETINGS

JULIAN T. ABELES

22 East 40th Street, New York

SEASON'S GREETINGS

EARL HOFFMAN

And His ORCHESTRA

Management—MUSIC CORP. OF AMERICA, CHICAGO

Season's Greetings

PAULINE COOKE

AND

O. L. OZ

1674 Broadway, New York

Ray Stillwell

AND HIS

"HOLLYWOOD ARTISTS"

Extend Season's Greetings

Personal Representative

JAMES LETIZIA

c/o Variety, New York



GREETINGS FROM

TOM COAKLEY

and His PALACE HOTEL ORCHESTRA

SAN FRANCISCO

In the Spirit of the Season—

We Extend a Word of Warm Friendliness and Good Fellowship

Salutations—

To the Music Industry and the Profession and Cordial Seasonal Greetings to Our Faithful Associates and Our Staunch Friends

Jack Robbins

ROBBINS MUSIC CORPORATION

799 Seventh Avenue
New York

Paris and London Nights

Paris, Dec. 23.

Nite clubs, always one of the biggest features of the Paris amusement world, started 1934 in the subcellar and finished the year in pretty tolerable shape.

The same thing put them on the blink at the beginning of the year that quered all the rest of show business in Paris; the six-week taxi strike. No one can go to a nitty during a taxi strike unless he has his own car. Buses and subways stop around midnight in France and the French don't own as many cars as Americans.

Result was that by the end of the strike the weaker nities were all through, and most of them just closed up. Business did not pick up until after the summer was over.

Then a drastic cut in the taxes on nite clubs put new life into the business. In October and November, new ones opened all over the town, and most of them seemed to get by. Normally along toward December a lot of shoestring places start folding, even in a good season, but this year the number of flops is relatively small. Most noteworthy shutdown is that of Montmartre's big Cote d'Azur spot which went out early in November for lack of cash.

American Break

This relative prosperity is important to American players, for the nite clubs represent one of the best angles of Paris show business for the employment of U.S. talent these days.

The steady all-year winner of 1934 has been Pierre Sardin's Bal Tabarin. Spot kept going all sum-

mer when everything else was closed down, and hung out the ERO nearly every night. Good floor show with lots of nudes, fine costumes and live music, is the answer.

Couple of Russian joints—Cassanova and Scheherazade—also managed to keep going pretty steadily. Lots of atmosphere in both of them, which are run by White Russians exiled in Paris since the Bolsheviks took over the homeland. Pretty hard to tell how much places like that actually gross, however, because half the Russians in town go there on the cuff. They're accepted both as friends of the house and as atmosphere.

Cher Florence is another steady success, especially with the high class Parisian and American crowd. This spot has no floor show nor singers, and no atmosphere decorations. Just a good American Negro band—Willie Lewis's—and a head waiter who knows who's who in Paris, plus a good press agent, Jimmy Wittered. The big new fall success is La Noca in Montmartre, showing series of single acts.

Spirit of the town this winter is conducive to nite life, and the clubs therefore can look forward to reasonable continued breaks—especially since the prices have been cut.

In London

London, Dec. 21.

Not since the days of the War has there been such an air of optimism among the London nitty operators. With very few exceptions business has been good all around.

But it looks very much as though the mode of entertainment is likely to undergo a big change early next year. Days of cabarets with one act—even if it is a big name—are over. Floor shows will be the fashion which soon will have to be adopted by most night spots.

Clifford Whitley started the vogue. Taking the plunge at the Dorchester hotel, which was practically a white elephant previously, he has, by the introduction of big floor shows, transformed the place into one of London's successes. He has even forced Grosvenor House,

which is close to the Dorchester, to adopt this mode of entertainment.

The Dorchester and the Grosvenor are now the biggest spenders for floor shows, and both are doing handsomely. The Dorchester spends around \$5,000 per week on talent, with Grosvenor about \$4,000. Whitley, who manages the entertainments for the former, and Felix Ferry, of Monte Carlo, who caters for the latter, are both frequently in New York to scout for novelties. Plenty of competition between these two to get the best available, with Whitley having the edge on Ferry, as he is in a position to offer better inducements, due to the fact that he can double big names into his "International Revue," which he is staging at the Adelphi theatre early in 1935.

Savoy Hotel

Savoy Hotel, which has a clientele of its own, is also doing healthy business, although relying on acts instead of big flashes. Savoy spends around \$1,500 per week on entertainment, which generally consists of two to three acts. Now prepared to spend even more, with a big floor show not unlikely for the near future.

Cafe de Paris usually has a couple of importations costing about \$1,250 weekly, although the Four Viceroy "Circus Boy" concert attraction, are costing \$2,000 per, and are proving worth it.

Mayfair Hotel, operated by Gordon Hotels, Ltd., which runs the Dorchester, relies mostly on a hand attraction, the one act costing \$300 to \$500. Business is fair but not outstanding.

Berkeley Hotel, owned by same management as the Savoy, is also classed among the swell nities, but the maximum paid for talent there is around \$500.

Quaglinos

Quaglinos' restaurant and Quaglinos' grill, which have gained fame through frequent visits there by the Prince of Wales, spend least among the nities for entertainment. Most is around \$200, with the management sometimes pre-empting on the acts to take a cut for the honor of playing before royalty.

The Blue Train is another swell night haunt which spends very little on its entertainment; at the outside about \$300. But there is a reason for it: its regulars are not entertainment lovers, mostly youngsters who prefer to dance.

One good spot in the West End cuts out entertainment altogether, relying on its band as the sole attraction. This is the Embassy Club, which many years ago housed the biggest attractions in the world. Business there is just about fair now.

This completes the catalog of first raters.

Number of second-raters is quite extensive, most important being the Trocadero restaurant and the Trocadero grill, owned by J. Lyons & Co., the Childs of London. For-

mer books acts, generally around four or five, at a cost of around \$1,500 per week. Booker is Charles Tucker, an American and old-time performer, who knows what the customers want. Latter has one of the best stage shows in town, staged by Charles B. Cochran. Overhead is near \$2,000 and the place is invariably packed. There is a small cover charge, but the food prices are very reasonable, although ranking with the best in the town.

Piccadilly

Piccadilly Hotel, once one of the premier rendezvous in town, is now a second rater. Still booked by Colonel Jones, but his spending power is limited to around \$500 per week, with acts having to double

(Continued on page 113)

THE BEAUTY OF 100 MELODIES
THE SENTIMENT OF 100 LYRICS
ROLLED INTO ONE
THE SUPER-HIT OF 1934-1935

WHAT A DIFF'RENCE A DAY MADE

AS WELL AS THESE PROMISING NEW SONGS

"YOU FIT INTO THE PICTURE"

"WALTZ TIME IN VIENNA"

"GIDDY-UP, LITTLE ROCKIN' HORSE"

"ALONG TOBACCO ROAD"

AND DON'T FORGET OUR 11,000 STANDARDS

EDWARD B. MARKS MUSIC CORPORATION

223 West 46th Street

New York City

Season's Greetings

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AND

PAULINE COOKE

1674 Broadway, New York

Casino de Paris

254 West 54th Street, New York

The World's Most Distinguished Theatre-Restaurant

FEATURING

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FORTHCOMING REVUE TO BE PRODUCED BY LEW BROWN
WITH AN ORIGINAL SCORE BY ELSA MAXWELL AND HARRY AKST

FLYING TRAPEZE

(Continued from page 109)

are natural bat-leaders—a heritage from the speakery era—and now that they'll have a pin game to keep 'em interested it's a natural.

In view of the obvious success of Gallagher's, Solomon is said to have gone to the distillers and asked them for unlimited credit on the theory that he may make 'em a fortune, or else. He's said to have been accorded all that consideration, but whatever the economic ramifications of the new enterprise, the Flying Trapeze is worthy in many respects and bids fair to become a midtown landmark. It's in the same belt where former was Reisswehler's and will be shortly joined by Jack Dempsey's new eatery opposite Madison Sq. Garden.

Opening night's gross at \$5 for the club supper, with liquors extra, was estimated at around \$10,000, with the 1,200 capacity room doing such turnaway business that late-comers had to park their coats on adjoining chairs; the check-room couldn't accommodate any more. Abel.

ESSEX GRILL

(BOSTON)

Under new management, the old Essex hotel, rendezvous for traveling salesmen for nearly half a century, not only opens up a late hour niter as an innovation for that venerable old spot, but also offers the public something totally new for the Boston dine-dance crowd. It is drawing them to the Essex in spite of its off-location.

It's a compact version of the old Hoboken hoke mellers as a floor show, and a welcome relief from the rusty routine of entertainment seen over and over again at the other clubs. Instead of the conventional dance-able specialties that permanently haunt the night spots, Essex gives 'em two separate 'drums' during the evening, with dance music by Ted Davis' band between the acts and before and after the show.

Current offering brings into action Jack Shannon and a crew of performers who hoke it up, and to plenty of laughs. Shannon, seasoned trouper and recently of the 'Gossipers' program over Yankee network, is cast as Frisco Jack. Edith Thayer, also from radio ('Tease the Typist'), is swell as Yalima Noli; Billy 'Sinner' Jake; Bert Marks around as Arizona Jake; Bert Marks

does George Takit, and Frank Kiloran poses as Pluto Pete.

But the original castings mean nothing, as the boys are doubling in brass just as fast as they can whistle off the whiskers and the make-up. Each meller is peppered with comedy solos and mavee dance quartets. Miss Thayer is also soloed one of her best being 'My Gal Sail' Chapman. Marks and Kiloran play vaude under billing of Just Wait a Trio, but at the Essex they double as sailors, barkeeper, miners, or Indians, depending on the script.

Whole thing is well done and, because it is original and exclusive in Boston, the club is going over, and this is only its second week. For one thing, the Essex, just opposite the South station, offers a natural drop-in spot for New Yorkers catching the midnight train; and the price angle is proving a booster, with no cover or minimum charge the present policy. Fox.

CONGRESS

(NEW YORK)

The Congress is a one-night-up ex-dance hall on Broadway and 51st (just above Lindy's) which Richard M. Decker is operating. It was formerly the Emporium ballroom, but he moved the hoofery further down Broadway atop the Strand theatre building and converted the original Emporium into the Congress.

Polly Moran, Ed D'Orray and Ed Lowry head an elaborate floor show, backed by Charlie Davis' orchestra. Spot has a very good chance to do business in view of a \$1.50 come-on. Revue includes 32 girls and 24 chorus lads, later, in itself, novelty for a cafe floor, which is certainly plenty of quantity. There's a better dinner at \$1.50, a course and a ringer for the other \$2 minimum. Elsewhere the routine is usually limited to food, whether it's consumed or not, and beverages are extra.

Place deserves a break for its darling, although its handicapping itself unduly by not dressing that barn-like interior. It's pretty severe even for a pop-piced dance hall but for a niter some soft drinks and 'things n' stuff' would help.

Show performs on a movable platform a la the Paradise cabaret-restaurant which helps a lot but visibility is still poor from the rear perches. Pitching or terracing the tables would help a lot but it's not for the rather low ceiling.

But despite these details, which

can be overcome, Ed Lowry paces a fast and funny show wherein the two picture alumnae, Polly Moran and Ed D'Orray, participate and register handily. Miss Moran's general comedy knockabout and satire on the Hollywood personal apps is a panic and Miss D'Orray looks nicer than ever in her own natural hair rather than the severe raven bob of yore. That goes for Polly, too, who's quite a handsome gal these days. Ed's naughty Frenchy songs are chiefly saucy by innuendo but her style is generally okay.

Lowry has a hip new routine with a loquacious wife, cutting it on and off with a practical telephone as her distillate is heard via a muffled amplifier. It's good for a flock of lads especially when he lifts the receiver a half hour later and she's still heard gabbling.

Tom Nip and Alan de Sylva, with Alex Lettewich assisting, staged the show. Billy Dawson and Art Ellsby authored, latter being A.L.S. Shapiro, Montreal newspaperman.

There are 24 in the line and eight showgirls, all lookers. There are also 24 male ushers who shop practically but double into one routine with the girls. The ushers are utilized in lieu of captains to show patrons to their locations as they're assigned at the door. Considering the 1,200 capacity of this large room the boys are kept busy.

Thalia is a well dancer who does a diaphanous version of the fan and ballroom specialties. Edna Strong is a snappy soubert and number-leader. Beatrice Lane's acro-dancing stands out in the Cavalcade of the Blues number, one of the revue's highlights. Frankie Parlier, tenor warbler with the Davis or registers on his own, vocally. Paul Rogers' band (colored) comes over from the Empire ballroom for the post 2 a.m. dancapation, relieving Davis who has been playing the show and dance music from dinner time on.

Show is geared for mass turnover and must-and should-get it in view of the nut. Abel.

LIBERTY INN

(CHICAGO)

Except for occasional name changes the Liberty Inn is one of Chicago's oldest standbys. For 35 years it has been ruled over by Tim McGovern, and remains the work of the grandest bunch of honky-tonks this town has ever seen.

With one or two exceptions, among them the Liberty Inn, none

of the four-score or so of nite joints along North Clark street deserves even passing mention. But some do put on a show, and as such deserve rating for the record.

Name changes for the Inn include 70 Club, a title which the spot kept for years during the dry era. Later it became known as the Breakfast Club, and now the present name.

Second generation of the McGovern's, Johnny and Shorty, now assist at the helm. And the boys are responsible for the modern treatment. They spent quite some coin to modernize and air-condition the room.

Cafe caters to mature-trade and discourages the rah-rah lads. McGovern ejects any customers at the slightest sign of incineration. In a street such as this, too much leeway would be dangerous.

The floor show isn't as warm as the Inn's rep. Half dozen specialty people average a couple of solos each show, and all join for the finale. Last year the cafe used a line of girls, but no longer.

Heading the current show are the Hinton Sisters. Diana Page manages to keep fairly well covered in her sleeve dance. Barney McCusick fondles easily in a pleasant tenor, while Stanley Mack m.c.'s the proceedings graciously enough. Winnie Mae Fomarine in the soubert, doing parrot act, is a pleasant surprise. Earl Wiley guides the six-piece orchestra. Loop.

HI-HAT

(CHICAGO)

Chicago, Dec. 24. During prohibition there existed on Chicago's solid coast on the near north side a spot frequented by the better class of spenders and bon vivants. Admission was by the card system, and the rendezvous was known as the Minnet club. The boss of this spot was Lou Falkenstein.

Today the spot is still going strong, with Falkenstein retaining an interest and the club somewhat small. But the title is now the Hi-Hat.

Falkenstein still meets all comers at the door, and this personal handling has as much to do with the click of this spot as the intimacy, the food, liquor and style of entertainment. Hi-Hat is now going well, with the loyalty of its patrons dating back to the days of 1928.

Layout itself is not unusual. Done in marine blue with subdued lighting, the place is not lavish, but is easy on the eyes and nerves. Room seats about 100, with a late after

the theatre play and a good portion of formal attire, especially on week ends.

Intimacy of the room helps to get the most out of the show and talent, which is in keeping with the get-together spot. No big bands, no radio hook-ups, no splurges in the newspapers, but a good spotting of space in theatre programs. No names, but each performer has a following.

George Petrone dishes out the rhythm with his seven-piece orchestra. Well liked here.

Heading the current bill are the Four Reeve Sisters, in on a return date after two weeks' absence following a previous six weeks' engagement. Petite blondes, these girls do a travesty on stage and screen names in song, dance and comedy-burlesque. Johnny Peet bartones his way, though his first cafe appearance does m. c. and gives an all-around good show. Others include Effie Burton, prima donna, and Dot Houghton, dancer.

Shock-attraction of the Hi-Hat is and remains Trudy Davidson, who has one of the biggest individual nite club followings in Chicago. Her act bit here is a dance impersonation of 'Samson and Delilah'.

In keeping with the majority of local niteries, the covert charge is a thing of the past. Buck minimum on Saturday, and prices generally reasonable. A fin goes a long way here. Loop.

New Roseland

Louis J. Brecker, owner of Roseland ballroom on Broadway, has taken over Roseland as the new home for Roseland.

Present Roseland location on Broadway will be converted into a cafe along the cabaret-theatre idea, with possibly an Arctic motif à la the old 'Healey's' Golden Glades where an ice ballet was the feature.

DAVENPORT NITER

Davenport, Ia., Dec. 31. Casa-Nova, smart night club, has been spotted opposite the Orpheum theatre, in the downtown section, to catch theatre crowds.

Jack Wall and Henry Moeller promoting.

Frank Crumit has authored 'The Dashing Marine' as a 1935 version of 'Man on the Flying Trapeze.' Jerry Vogel is publishing.

GREETINGS

CLARK ROBINSON

MAX FISHER

and HIS ORCHESTRA
APPEARING NIGHTLY AT
The MANHATTAN MUSIC HALL, NEW YORK
Wish YERMIE STERN and CASINO DE PAREE
MANY MORE YEARS OF SUCCESS

SINCERE WISHES TO
MR. YERMIE STERN AND
CASINO DE PAREE
On Their First Anniversary

My association with you for the past ten months has certainly been a pleasure.

LEON (SNOOKS) FRIEDMAN

The Best City Dressed Meats and Poultry
at the Casino de Paree Are From

HARRY GREENBERG

West Washington Market, New York

SEASON'S GREETINGS AND BEST WISHES TO
YERMIE STERN and CASINO DE PAREE
on Their First Anniversary

LOU FORMAN

Musical Director—Manhattan Music Hall

CONGRATULATIONS TO
YERMIE STERN
and
CASINO de PAREE
on Their First Anniversary

GRACIE
BARRIE

Season's Greetings
and Best Wishes

MILTON
WATSON

MY SINCEREST to the
MANAGEMENT of the

CASINO DE PAREE

MARK
PLANT

and Season's Greetings to All
My Friends

MANY THANKS TO
YERMIE STERN
and
JOHN STEINBERG

GEORGIE
TAPPS

Management
EDDIE MEYERS

SEASON'S GREETINGS
and Best Wishes to the
Management of
THE CASINO DE PAREE
and
MANHATTAN MUSIC HALL

NATE
EAGLE
and HIS SIX GENTLEMEN

SEASON'S GREETINGS

AND

BEST WISHES TO
MR. YERMIE STERN and
THE CASINO DE PAREE

On Their First Appearance. I have had the pleasure of being engaged to appear at the Casino the first seven months and am at present appearing at the Casino again.

CARDINI

THE SUAVE DECEIVER

Direction
WILLIAM MORRIS AGENCY

BEST WISHES TO
MR. YERMIE STERN and CASINO De PAREE
ON THEIR FIRST ANNIVERSARY

Glad to Be Back Again

PEGGY TAYLOR

BEST WISHES
AND CONTINUED SUCCESS TO
YERMIE STERN and CASINO De PAREE
On Their First Anniversary

JACK and JILL

(DAVIS) (REESE)
THANKS TO MANAGEMENT FOR SECOND SEASON

HERE'S MINE—YERMIE—

Continued Success to the
CASINO De PAREE
Photographically Yours

MURRAY KORMAN

MIAMI NITERIES
GET OPTIMISTIC

Miami, Dec. 31.
The barrier has been sprung and after a long period of indecision on the part of niter operators here things have begun to happen here during the past week. It appears all the boys decided at the same time to throw caution to the winds and sink the b.r. on the chance that this season will prove a golden one. Big New Year's Eve hopes that kept many small timers going for many weeks is one of the prime reasons for so many sudden openings.
Hugh McKay hustled back into town from New York with a show. He opened his Frolics club Saturday (29). Also opening Saturday was the Palm Island club with Earl Carroll's revue. Carroll arrived here with a bevy of his 'world's most beautiful girls.' His show will play 12 weeks at the swank Palm Island resort with four changes in that time.
Ambassador club, under direction of Al Goldman, Nat Harris and Tom Williams, is another spot that

opened Sat., and like the others has plunged for a show; 40 people in the cast, with Jack Waldron heading the bill as m.c. Others are Frances Faye, torcher; Gettrude Ring, Satch and Satchel, Bee Lockhart, Marita and Diaz, Eriand MacDonald, Muriel Stone, a line of girls and John Hancock band.
Don Lanning unlocked his Silver Slipper with a show from Chicago. Chez Paree changed management and brought in B.B.B. as the feature. A sudden influx of visitors makes prospects for the season look encouraging and all spots are optimistic.

Swankers in the Tub

Maytown Club Operating Corp., 151 East 5th street, New York, has been petitioned into involuntary bankruptcy by three tradesmen creditors. This is on the site of the former swank Embassy club, reorganized by a society group, with a \$150 membership fee, and labeled the Maytown.
A fortnight ago another reformed speakeasy, Town Casino club, which has been sponsoring an exclusive Opera club, likewise took the bankruptcy bath.

Harry Puck Sending
Unit to London Nitery

Harry Puck is sending a show over for the Dorchester hotel, London, opening Jan. 7. They sailed Saturday, including eight choristers and the following principals: Betty Jane Cooper, Lathrop Bros. and Diana Ward.
Eddie Vitch and the Joe Jackson orchestra will be the native additions to the American-made British floor show.

Fowler and Tamara
Doubling Into Hotel

Fowler and Tamara head the new show at the St. Moritz hotel, New York, opening Jan. 2.
They will double from the R. C. Music Hall.

Leo Reisman returns to the Central Park Casino Jan. 15 under a two and a half year contract, which guarantees him a minimum of six and a half months during 1935 and 1936.

Paris—London

(Continued from page 111)

in the grillroom for the same salary. Most of the talent comes from the continent, with rarely an American.
Princes restaurant, also once one of the highlights of London's night life, has taken a back seat. Was closed for some time, but is now in action again. Beaumont, Alexander, who used to operate cabarets there in prosperity days, is again in command. His budget, which is strictly controlled by Harry Bradbury-Pratt, the lessee, is down to about \$1,500 per week. Plenty of quantity and little quality in the show, but business is reported pretty good.
Cafe de la Paix, one of the recent additions to London's night life, has had somewhat of a hectic life but is now making a little money. Most they spend on entertainment is \$200 and sometimes even less.
Others in the \$200 per week class are Frascati and Holborn restaurant's Cafe Anglaises and Romano's—last-named once the high spot in the West End.

Ciro's
Ciro's, another spot once one of the most exclusive places in the

West End, has declined considerably and now handles small-time acts with the overhead not more than \$250. Closed at this writing but deal on for reopening at popular prices.
Progress night life has made in London in the last year can be gauged by the fact that even such conservative places as the Ritz, Carlton and Claridges hotels are seriously thinking of staging big shows. They have found business has been steadily declining and have come to the conclusion the only way to bring back prosperity is to fall into line.
In the last few years, a new form of night entertainment has invaded the West End. This is known as the 'Bottle Parties' club. Idea is that members are allowed to drink at all hours of the night providing they buy their liquor during the legal hours. All they have to do is to ask the waiter to bring them along their own bottle. These are kept in their own cupboards in the club. This is a loophole in the English liquor laws. Most important among this class is the Florida Club, once a very classy place but now simply an alibi for drink consumption.
Ben Oakland is composing the tunes that the Saxon Sisters will use in the Casino de Paree show.

Second Oldest Profession

By Epes W. Sargent

Everyone knows the world's oldest profession, but what's the second oldest profession?

Probably that's open to plenty of argument, but the specialist in entertainment seems able to make a pretty fair bid for the deuce spot, though he was not always known as a variety actor or vaudevillian.

Probably the first specialized entertainers arose shortly after prehistoric man developed the clan or group idea. In all likelihood there were agile-minded fellows who entertained around the campfire with pantomimic depictions of the hunt and other tribal matters. It is reasonable to assume that this technique presently developed a dance form which in turn evolved into the ritualistic dances by which the tribes sought to find favor with their gods. It is no stretch to assume that the ancient medicine men as the first dance stagers.

In turn the prayer-dance became the mystery drama, in which the traditions of the past were depicted, passing, by slow degrees, into the mystery plays of early Christianity and so to the secular platform as stage drama proper. To it all at last came the clown, who held his own, whether as the clown of the tom-tom era or the zany (generally the devil) in the medieval sacred plays.

The dance, too, held its own. Naught dancers of the Ganges temples, and their equally abode-bodded sisters of the Nile, merely antedated Little Egypt and Gilda Grey by a few hundred centuries. It's there, the general idea.

There were acrobats in the Roman circus, and on the Greek stage, and Nero gave animal shows long before Hagenbeck and A. G. Barnes. In a word the specialist has endured from earliest times, whether he be the wandering minstrel of the age of chivalry or Bojangles hoofing it up the stairs which, to him at least, are golden. In some form or another there has always existed the variety specialist, though not in any definite form. The tastes change and with them changes the entertainment. Only the fact of entertainment remains unchanged.

Vaudeville is in a constant, ferment of change, and at the moment may be in the throes of another rebirth. Vaudeville will come back. But that does not mean that the Palace will again revert to two shows a day and only the *Pathe News* for film. There is a change pending, but it will be the evolution of a new form rather than a return to old standards. Probably the *Billy Rose* music hall idea is the seed, but it is unlikely that this will be the nucleus of the comeback. That is merely the transitory stage. And there will be no definite revival until that definite new form is evolved.

Vaudeville's history is comparatively brief history. It covers but a few hundred years, yet in that time many changes have been witnessed. Probably the first vaudeville taverns of old New Amsterdam with itinerant dancing and singing for throw money. They rated as vagabonds, a shade above the town loafers, but they could entertain, and so were tolerated just above the gypsies.

With the coming of the theatre, the circus and the minstrel, and the regular stage, playing in the opening farce and contributing their specialties at other points. In those days the theatre opened early with a farce, followed by the minstrel, ending with the drama. When the march of time demanded quicker action, the farce was dropped, but as late as 1856 there were many cheap melodrama companies of the cheaper class which made the olio a distinct feature of the entertainment; others dropped the olio but included some specialties in the show proper. One of the first vaudeville shows, headed by John W. Ransome, who later gained vaudeville fame as an impersonator of Richard Croker, then Tammany boss. He was probably the first to use the word "vaudeville" as a term for variety performance, and this at a time when B. F. Keith was still a candy butcher on a circus.

Where the acts were written into the performance, they were usually worked in, one. The performer would stroll on, announce he had an appointment with a friend, who came to be late. While he was

waiting, he would speed the time by repeating the neat song and dance he had seen at the theatre the night before. The cues differed slightly, but were pretty much alike. In the late 1870s, the real performance of Dr. Jekyll and Mr. Hyde (not by Mansfield), with a comic policeman and a maid in Jekyll's home singing "The House of Haunted" just before the big scene.

Hodgdon's Ambition

Sometimes the play was done with a view to making the performance include an olio. For many years it was the ambition of the late Sam C. Hodgdon, then booking manager for Keith, to send out a "10 Nights in a Barroom" company with half a dozen variety actors to do their specialties in the barroom. He figured on playing only the small towns, and argued he could get the patronage of hundreds who would not attend a theatre unless urged by the strong moral lesson of the play. He would enjoy the vaudeville once they were in. Hodgdon had earlier been with various concert parties and he knew the small towns like a book.

But that is getting ahead of the advancing variety. There was coming a change in the form. Where once the variety actor sang in the barroom for throw money, he came back to these places, or some of them, as a paid attraction. The bar became an adjunct to the actor, but a most important part. Originally was a stage in the barroom form, the audience seated at tables and drinking and eating through the show. As the entertainment became more important a stage was provided in the auditorium with first seats, and there was continuous service in the seats, the barroom generally opened off the theatre, and the receipts from the bar generally exceeded the box office return.

The auditorium did not entirely supplant the concert hall. The latter flourished until prohibition, but on a waning scale. Many were conducted decorously as family resorts, and so late as the close of the century Koster & Bial's music hall on 23d street, just off Sixth avenue, was one of the three places in this country able to show acts imported from Europe. Other two were the American in Chicago and the Orpheum, San Francisco.

Koster & Bial's Cork Room was famous throughout the country. It was by some regarded as the personal office of the devil. Others held it more highly in esteem. It was here that the players, chiefly the women, were entertained by their hosts. The champagne was of the best, and as the bottles were opened, the corks were affixed to the wall.

Willing Mugs

Smaller places—most of them—had wine and little wine was served. Any mug who was willing to pay two-bits for the same beer served in the general bar for a nickel was privileged to mix with the actors. In many places, even the femme fat of a mixed team was not immune from service in the wine room. It was up to her own mental adroitness to extricate herself from the other advances of her friend of the moment. It did not help the tone of the places any, and even Koster & Bial's was regarded as none too proper, though as a matter of fact the place was conducted with propriety. When they made a newspaper sensation of Carmencita, the Spanish dancer, the boxes were thronged with socialites, and so were tolerated just above the gypsies.

Conditions were worse in the smaller places. No woman with a dress and money ever came in, unwilling to admit the patronage of a beer garden. Conditions were worse in the smaller places. No woman with a dress and money ever came in, unwilling to admit the patronage of a beer garden. Conditions were worse in the smaller places. No woman with a dress and money ever came in, unwilling to admit the patronage of a beer garden.

Even in the better places the dialogue was dirty. Denmark Svalby was doing a sketch that later was developed into "The Old Homestead." It was filthy in its original form. It was not the sleek innuendo of today, but a crass vulgarity of un-

polished humor. If you know any one conversant with the old Bella Union in San Francisco of the mid-century, ask him about the jokes and the girls. He has to be told. It is unprintable. Pretty much the same thing applies to the eastern spots.

Pastor's Idea

It was Tony Pastor, not B. F. Keith, who arrived, by a simple problem in mental arithmetic at the fact that two sexes could probably buy more theatre tickets than the men alone. He had to capture the women. He instituted giveaways (then generally confined to the lesser magician touring companies), and at the matinees hands, dress patterns and other trifles. He distributed as door prizes. He backed this up with a carefully (for those days) edited shows, and the best players he could get.

Pastor played them all, but he is particularly remembered as the discoverer of Lillian Russell, who was presented in a series of burlesques on current operettas. But he introduced Maxine and Alice Irish sisters—May and Flo—Jacques Kruger and scores of others. He paid top salaries, too. As much as \$60-\$75 to Weber and Fields, the Russell Brothers and the Keweenaw. He became not only respectable but fashionable to attend the show at Pastor's, but this did not extend, at the moment, to other theatres. It remained for B. F. Keith to spread the word.

Keith was candy butcher on a small circus, for which E. F. Albee was the adjuster; otherwise "the flier." Keith spent his winters in Europe, and Albee in Mexico. Keith ran across a prematurely born Negro baby, weighing about four pounds, and put it on display in a store show on the site of what was the famous room of the Adams Express in Boston. He backed up the living display with a spread of inanimate curios. He was associated in the venture with George Batcheller. When the baby took on weight, he suggested to his partner that they continue the museum and add a small variety show. Batcheller was agreeable and with the aid of Albee, Keith put up his share of \$25,000. It was figured worth \$50,000.

The venture succeeded, but Keith noted that ticket sales fell off after the hour-long show had started. The hour would not do. The first half hour was the key. Keith went continuous. It seems to be authentic that he took the idea from a place in Springfield, Mass., but he made it peculiarly his own. He did not let his partner have a say in the matter. Keith and go on his own. Presently, with Albee, he built the sumptuous Keith theatre, the first vaudeville de luxe house and the only rival to the Palace in New York.

Later he opened theatres in Providence and Philadelphia, but F. F. Proctor beat him into New York. With H. R. Jacobs Proctor had been touring the same line in the state (drama houses) in various upstate spots. Previously he had run a variety theatre in Albany. He was himself an old variety and circus actor and had the Levantine Brown pedal jugglers. Proctor took over the old 23d Street theatre, giving it his name and put over the continuous idea almost over night with the slogan "After Breakfast Go to Proctor's," to which Nat Haines added "After Proctor's Go to Bed."

The Changing Field

Meanwhile things in the general field also had been changing. Following the American tour of Lydia Thompson and her British Blondes, there arose a number of all-women minstrel troupes, generally working the British Blonde into the title. There were also the Rents Santley troupe, along the same line. These took bookings where they could get them. In the late '70s Ida Siddons headed one of these troupes, managed by her father. It differed from the other minstrel acts in that it was framed around the lines of modern burlesque; the first with that routine. She clicked above the others and presently headed the main troupe with two or three secondary companies to play the smaller spots.

This was followed by a glut of all-girl troupes, generally under some such title as "Adams' Eden." The first of these was carried by the same manager. Eventually they all went to the standard burlesque pattern, Rents Santley, Lily Clay, Rose Sydel and the rest. There were (Continued on page 116)

Building Unit Around Will Osborne's Ork

A vaude unit is being built around the Will Osborne orchestra by Harry Puck in association with Harry A. Romm, Osborne's manager. The unit will include six girls and two comedy acts besides the band.

NEW YEAR'S EVE ACT SHORTAGE

Bookers were running wildly up and down the streets all last week hunting for vaude talent. Vaude acts of any description were as scarce as Republicans in the White House. Acts were being paid, but for what they could do, but just to be on a stage. For the first time in five years there was a real scarcity of vaude material for special New Year's Eve shows.

In the midst of the shortage amounted to something like 150 acts. Baibian & Katz houses in Chicago were being booked while the curtain was going up. Several bookers there, who used to be performers, did their last-minute bookings in makeshift in case they should have to go on themselves.

In the outlying districts in the Midwest houses were being booked with promises, the bookers sending out a long list of shows and then hoping they'd be able to get a show into the theatre before the curtain went up.

Detroit, Dec. 31.

Talent for New Year's Eve event.

The Starvation Brigade

By JOE SCHOENFELD

The vaudeville agency business has hit the bottom. From a comparatively soft thing up until five or six years ago, it has slipped even beyond the point of being a survival of the fittest. With very few exceptions, those agents who cater to vaude alone are in a starvation business. Chief reason, naturally, is the greatly depleted state of the variety biz. Secondary cause, but in a way as devastating as the first, is the crowded condition of the field. Combined, they raise a barrier against livable earnings.

A survey of the playing time available, not only from the major circuits, but also the indies, clearly shows the futility of expecting any fair measure of profit in the selling of acts solely for vaude. Unless the agent these days is hep to the angles of the picture, net club and radio biz, with an Equity franchise as well, it is almost impossible to make a living. In vaude alone, on the present ratio of playing time available and the amount of acts used weekly, an agent is just wasting his time.

Among RKO, Loew, Warners, Paramount and the indies combined, there are no more than 50 weeks of playing time for an average of 250 acts bought every seven days. Selling these 250 acts at 200-odd agents, each averaging the sale of little more than one act a week. But a more concise notion of present-day incomes of some agents can be gotten from the checks passed out weekly by RKO's vaudeville collection agency. One of the commission slips this season was as low as \$24.

60 Agents, 55 Acts. RKO is booking 12½ weeks out of the New York circuit, buying about 65 acts each week—and there are 60 franchised RKO agents to take the acts. The budget of \$2,000,000 RKO is spending around \$28,000 weekly for talent, which, at the basis of 5%, reaps a total agent-commission of \$1,400, or an average of \$23.33 for each of the 60 agents. But it was a waste when at least 15 agents don't receive any commission checks at all.

Conditions are better at Loew's booking office, where there is the same amount of playing time available as at RKO, but only 25 franchised agents to sell the average of 65 acts weekly. It's at the Warner, Paramount and indie booking offices that the competition is the keen-

DELAY FINAL OK ON VODE CODE CHANGES

Washington, Dec. 31.

With the way for final approval clear, NRA is holding up formal action on vaudeville amendments to film code until disputes over the leasing clause and the government proposal to hold exhibitors responsible for payment of vaude actors under contract have been settled. The several changes recommended by the code authority in vaude labor sections will go through with only minor alterations for the sake of clarity. Deputy Administrator Farnsworth indicated today, and formal okay is nothing but a perfunctory procedure.

Delay in working out revisions of the interference-with-lease ban and the government labor suggestion has been caused by interruption of holidays and difficulty in assembling data promised of two propositions. Farnsworth is confident, however, that satisfactory agreements can be reached by both sides, and that work can be wound up shortly.

scare, and a premium is being paid for the better class of material. Theaters that have not had a show in four years are back in the fold, principally the Eastown, Century and Annex.

Cafes and beer gardens are offering additional entertainment programs. Even the restaurateurs are being pressed into service for this occasion.

est. for here the offices are open to all agents. RKO is also practically wide open, despite the franchise gag. Loew's being the only booking office to adhere strictly to the "closed-circuit" and protect its franchise holders. The Warner office, for instance, has but two and a half weeks on its books, yet is visited by around 60 agents. Even the indies are doing the same amount of callers. The indies are likewise swamped, although between the three largest—Arthur Fisher, Lawrence Goldie and A. B. Pearce, with their 15 weeks of good playing time.

Anything Goes. The business has reached the point where chiseling has come to be regarded as almost a necessity, with the indie booking offices, still the worst offenders. To sell an act for less than the going rate, the agent and agents will accept to almost any booking office demand. Early last summer, probably the result of the nefarious practices of booking offices, the Federal Trade Commission threatened with licensing by the New York License Department. Matter went to court and the agents' won after spending \$3,000 on counsel fees for Maurice Goodman and Harold M. Goldblatt. They fought the case despite Commissioner Moss' promises that licensing would weed out the bad apples. The agency business was threatened with licensing by the New York License Department. Matter went to court and the agents' won after spending \$3,000 on counsel fees for Maurice Goodman and Harold M. Goldblatt. 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VAUDEVILLE—OR WHAT'S LEFT

By Joe Bigelow

Did it fall or was it pushed? The 'it' is vaudeville.

To the younger generation clarification may be necessary. Thus Vaudeville is (was) a popular form of entertainment. It played in theatres extensively throughout the United States; it played alone at first and then in combination with pictures; at the beginning the pictures were the chaser; then vaudeville became the chaser; then vaudeville became chased. For further evidence that vaudeville did exist once upon a time, the kiddies will have to take the word of the parents or the boys on the 47th street,urbatone.

Back to the original question—did it fall or was it pushed? If it fell, then further discussion is unnecessary, for that which withers and dies a natural death is beyond recall.

But if it was pushed...

The habit is to deny that it fell, to insist it was pushed, to disregard the mistakes and disappointments of the past and delve into the future. There is a motive behind such Pollyannaish prognostication, for the future may hold some hope—the immediate past contains nothing but grief.

But the habit each year grows more difficult to sustain. It is no longer a simple matter to advance sound reasons why 'vaudeville will come back,' and to believe in them. Logical alibi's for vaudeville's failure to wake up are getting scarce. That belated 'comeback' has been due for some time, and seems more distant now than ever.

Once they asked, 'What's vaudeville's future?' Now they ask, 'Has vaudeville a future?'

The majority of vaude boys find no justification in the claim that vaudeville will come back. They believe it is a passe diversion without a present or future place on the shifting amusement map. On these blunt grounds they dismiss the vaudeville topic with a shrug of shoulders already weighted down with worry over future picture bookings, and with a note that it would always give for the 'good old days' that can never be recaptured.

To them vaudeville will never live again, and to them any effort to revive it must necessarily be artificial. Vaudeville's day is done, they maintain. Nothing can be done about it, and they don't propose to halt what they call 'progress.'

The Dis-Hards

On the other hand, those who still carry hope for vaudeville contend that the decline was not fated, or attributable to 'progress,' but due to human failings; to the failure of vaudeville (meaning those responsible for its management) to keep abreast of the times. They maintain that public opinion did not dictate vaudeville's downfall, that the overthrow was strictly an inside job. That the amusement industry itself murdered vaudeville by neglecting it for other forms of boxoffice media; that the public is indifferent and has voiced no protest—because other amusements have been offered in vaudeville's place. But the believers believe that the public would once more accept vaudeville if it were returned to its former place as a meritorious entertainment.

Any proper analysis of vaudeville's fall, in order to arrive at judgment on its future, must consider the various causes. Countless reasons have been presented. Discussions have been numerous, and agreements few. No two people offer the same reason in the same detail, but the principal causes given in all the disputes seem to be:

1. Pictures.
2. Radio.
3. Progress.
4. Mismanagement.

1. Pictures

Whether or not they directly or indirectly brought it about, the fact that they paved the way to vaudeville's downfall makes pictures the arch villain in the vaudeville murder case.

Before pictures vaudeville rated No. 1 as the country's popular entertainment. Pictures usurped vaudeville's place, and now occupy it. But assuming the murder was an inside job, it is argued that pictures were utilized as the weapon by those who sought to destroy vaudeville, and pictures could not have accomplished the downfall on their own without deliberate direction from theatre operators.

The evidence of that contention, pro-vaudevilletes point to the current situation in London, and elsewhere in England, where vaudeville still thrives. They deny that the basic amusement tastes of London vary greatly with those of New York or other American big cities. They point out that pictures are as popular abroad as over here, yet vaudeville cannot get there and not over here.

The reason offered for the London parable, as opposed to that on this side, is that in London vaudeville is still permitted to compete with pictures on an equality basis, while in the U. S. vaudeville is played merely as a supporting incidental to the picture and is bound to be gradually devoured by the picture because the average theatre coddles the film and neglects the vaudeville.

In London a theatre either plays vaudeville or it plays pictures and, perhaps, a stage presentation. There is no combination policy as we know it. Hence the vaudeville theatre regards its vaudeville importantly and the vaudeville, instead of being played by a screen running mate, is given attention and is opposition to pictures.

Using the London situation as grounds for their claims, the vaudeville adherents here say that vaudeville can come-back if played straight; that pictures then would not be so much of a bugaboo.

2. Radio

Radio doubtlessly has taken patronage away from vaudeville, just as it has from pictures and other amusements. But the fact remains that vaudeville in the U. S. commenced to slip long before radio became what it is today. Which clears radio of direct implication.

If anything, radio has probably contributed more to

vaudeville's recent existence, no matter how precarious, than the other competing show branches. In creating some boxoffice names for vaudeville's use, radio has urged some theatres to play stage shows that otherwise might have drifted away with the majority. Availability of a radio attraction has given a 'life' to vaudeville in more than one instance.

3. Progress

That 'progress' has been responsible for vaudeville's crash is doubted by the pro-vaudeville faction on the ground that vaudeville did not lose its popularity through being antedated, but through neglect and consequent disintegration.

It is held that vaudeville of the same quality that was presented 10 or 12 years ago could be popularized today. The belief is that lack of merit in present day vaudeville, and those engaged in the business, is the underlying cause for the continued lethargy.

There is no denying that the well booked straight vaudeville show of a decade ago probably had a stronger general, all-around appeal than anything that has since taken its place. A picture seldom possesses diversified appeal; usually it is attractive to one type of audience, hardly ever to all types. The yearly small list of genuine smash attests this. The same applies to radio programs, which attract either adults or children, and intentionally so.

But the good straight vaudeville show had something for everybody. One bill did not appeal to one class, and another to another class. All bills were so constructed as to appeal to all classes.

As for vaudeville being basically outmoded, that claim is also challenged. Vaudeville's chief ingredients were comedy, dancing, music, song and drama. The elements entered through the dramatic sketch, which is definitely of the distant past—but what about the other elements? Comedy, dancing, music and song are still popular elsewhere, and there is no reason why they could not be popularized in vaudeville once more if presented by competent talent. Pictures and radio have far surpassed vaudeville, for obvious reasons, in the quality of their comedy, music and singing, leaving only dancing to poor vaudeville. And now pictures are going on the hoof, which deprives vaudeville of its last treasure.

Yet it remains that the best comedians, the best singers, the best musicians and the best dancers now employed elsewhere are mostly products of vaudeville. And vaudeville's supporters insist that, back in vaudeville, these comedians, singers, musicians and dancers would be as popular as they are in radio and pictures.

Thus do vaudeville's adherents dispose of the 'progress' theory.

4. Mismanagement

It must be admitted that cries of 'mismanagement' which make up most of the lyrics in the vaudeville death chant are well founded. Those who insist vaudeville stopped because it is just passe and discount the 'mismanagement' theory, cannot rub out the blunders that mark the pages of vaudeville's history for the past 10 years. Perhaps the greatest blunder was that of vaudeville's in permitting vaudeville to take a secondary place behind pictures in the entertainment field. It is held that had vaudeville retained its identity and individuality, it would still be here.

The neglect of vaudeville commenced with the growing importance of the motion picture. It started at the top with the executives who operated the theatres, seeped down to the house managers, thence to the talent, and lastly and fatally to the public.

The infection was permitted to take a foothold by shortsighted vaudeville managers who refused to see the picture threat and elected to do nothing about it. It is inconceivable that these experienced showmen regarded the picture threat so lightly, calling films a passing fancy and trusting in vaudeville to weather the storm with no aid necessary. Yet it is a fact that they did so.

Sealing vaudeville's doom came the deluxe presentation theatre, offering the best of film product on the screen and borrowing the cream of vaudeville's talent for the stage. The deluxers, as variety talent lifters, were limited by their own large capacities and could not take all of vaudeville's possessions, but they did wear away enough to make vaudeville's end a certainty. The deluxers boosted ex-vaudeville talent to unheard of salary levels; their capacities and the business they were doing permitted them to do so. Later they regretted this desperation salary boosting, born out of their indulgence in the most heated competitive talent-buying period the show business had ever known. But this regret came long after vaudeville had expired, and too late to make much difference.

To the circuit and theatre executive who dabbled in the combination policy the picture gradually became the most important thing. That attitude was adopted by the minor or divisional and district theatre executive and, in turn, by the house manager. Vaudeville's downfall was gathering momentum. Some theatres soon found it expedient to do away with vaudeville entirely—those weeks it had a good picture. This constant changing of house policy, by execs whose only thought was to make a showing on the books, was murderous. Straight vaudeville, its morale destroyed, expired. The vaudeville that remained via the combination policy commenced to succumb. Playing time shrank to infinitesimal proportions when the combination policy finally collapsed.

The best performing talent drifted to richer fields. No new talent developed; vaudeville's former expansive playing time had disappeared, and development became impossible; potential star material spurred the vaudeville bid, preferring more promising fields, such as pictures and radio. A basic weakness of vaude was the hardships im-

posed on new acts desiring a 'showing.' This was never corrected.

The best writing, producing and directing talent also fled, and none appeared to take its place.

Booking ceased to be an art and degenerated into a clerical line. Production and other creative activity ceased. Even the highly helpful agenting profession failed to see the quickening of the division.

Vaudeville neared the bottom.

That is where vaudeville is now—at the bottom. How can it be made to rise again? Who has the power to restore it? Who wants to restore it?

Who Wants It?

Starting at the top, with the circuit and theatre operating head, a truthful generalization is that vaudeville now means little or nothing to him. He is entirely picture-minded. With few exceptions he sees nothing promising in vaudeville. He may play it here and there, but only as a necessary evil and only where competition or the picture product situation makes stage support imperative.

He is not sentimentally inclined toward vaudeville anyway, and he instinctively steers clear of it as long as possible, because vaudeville theatre operation is ungainly compared to straight picture operation, and may be he doesn't completely understand it. And when the vaudeville falls, as it must under indifferent handling, vaudeville is a costly proposition.

So he prefers to gamble on the picture. If the picture is good, so is his business. If the picture is bad he loses money, but not as much as he might lose with a bad picture plus bad vaudeville. That good vaudeville support might save that bad picture from flopping is not taken into consideration, for the operator has learned through experience that consistent good vaudeville is not available under present catch-as-catch-can vaudeville conditions.

His antagonism is deepened by vaudeville's tendency to complicate matters by increasing the losses in losing weeks. When the depression hit them and they were ordered to cut the overhead, most operators began by cutting or dropping the vaudeville. In that such action reduced the overhead by a considerable amount, it was assumed that the next statement would automatically be written in black. He guessed wrong, for the red continued despite the vaudeville cuts. Yet the average operator is opposed to restoring vaudeville and the big overhead at the same time. Perhaps if he has seen some of the recent remnants of what once was vaudeville, his timidity can be understood.

The operator's attitude is directly reflected by the house manager, who usually runs to type nowadays in regarding vaudeville as a pain in the neck. He, too, fears the consequences of bigger losses through increased operating expenses with vaudeville. Then again—it is much easier to play straight pictures. The treatment vaudeville now receives from house managers is unbelievable. There are also few house managers left who understand vaudeville.

Down the Line

Between the operator, who dictates whether it shall be played, and the house manager who plays it, are the other component parts of vaudeville—the booker, the actor, the agent, the producer and the writer.

The booker is only an office boy now and knows it. The actor with a good act has played repeats in the limited number of theatres so frequently that he would be glad to get out of vaudeville if he could. The agent couldn't get rich on vaudeville placements any more if he worked 24 hours a day and had an 'in' in every booking office. The producer has no place to send an act if he does produce one. The writer is writing for films or the air, where he is much in demand, and where there is money.

So the picture of vaudeville is one of a profession in the stage of complete decay. From the top down it appears hopeless.

Any reconstruction must start at the top; the theatre operator must become vaudeville-minded once more before anything can happen. That the present crop of operators seems unlikely to do so confines all hopes to a newer batch. Yet most of the operators of today were vaudeville-trained showmen who turned from the hand that raised them. If they have no affection for vaude how can their successors, who know nothing of vaudeville, be expected to feel more receptive?

And no one operator could bring the 'comeback' about. It is hardly likely that one man could do or arrange the tremendous financing that would be needed. Only through concerted action could it materialize. The others—the house manager, the actor, the agent, the producer, the writer—would then naturally return to their field of a decade ago. But they must be shown the way.

Unless all these things come about, vaudeville must remain 'poor vaudeville,' once mighty, now lowly. To the believers, an annual disappointment; to the disbeliever an ancient amusement formula which has simply outlived its usefulness.

The year just ended vaudeville continued to lose caste. As a convenient place for 'personal appearances,' it remained chiefly a peg on which stars from other fields hung their hats for a week or two. But that does not constitute real vaudeville. It continues to exist—barely—in those isolated and mostly disconnected circuit and independent spots where shortage of competent entertainers is present. And that is not real vaudeville in the true sense of the word, either. Nowhere was vaudeville played in the sincere belief that vaudeville is an attractive form of entertainment.

Do these things bespeak encouragingly of vaudeville's future? Or do they indicate that vaudeville has a future at all?

They do not.

Vaudeville in Midwest

Chicago, Dec. 31. Vaudeville is making an effort to come alive in this territory. Times are ripe for a revival of flesh, and in several spots where variety has been given a fair chance it has caught on and built to steady business. The old balcony that the public thought was a waste of space is now holding water; since proof has been given in many situations that the public does want flesh, if properly presented.

In Chicago, vaudeville is in fine condition, there being more variety theatres operating at present than at any time in the past five years. Balaban & Katz rates as the leading circuit as far as vaude is concerned. The outfit has steadily built stage shows in the past 18 months, starting with one or two week-end spots until it has reinstated vaude in the Oriental, Marboro, Uptown, Southern, Tivoli, Madison, Comedie, Herd, and others, in Belmont, Towson, Norshore, Century, and, of course, the downtown Chicago, which has never dropped its combo policy.

This circuit, which has never been prominently identified with vaude, suddenly figures as the guiding light in the vaude revival in the Midwest. And the B. & K. affiliate, the Public-Grand State circuit, is also resuming vaude, having stage shows in some 10 towns in Illinois and Indiana and giving indications of increasing its vaude expenditures.

8 Weeks in Chi. To such an extent has vaude increased in these parts, the Chicago vicinity at present has more vaude than any other territory in proportion to population. There are eight weeks in Chicago itself, while the outlying towns add another eight weeks.

Vaude has hopped into such towns as Kansas City, Detroit, Indianapolis, Toledo, Louisville, St. Paul, Minneapolis, and this month saw the return of stage shows in St. Louis, where vaude has been completely out for more than a year. Fanchon & Marco led the way in St. Louis and a build-up should follow.

This is a very hopeful sign, but the spread that vaudeville needs is in the smaller towns which used to bloom on the western vaude books, the Butterfield time in Michigan, as an instance.

It is also essential that the temperament of theatre managers be attuned to the variety policy. Some of them have killed the chances for vaude in their theatres because they do not know why. The vaude sense of showmanship variety calls for. They are so accustomed to a can of film that when they are given live talent, they don't know how to sell it.

Blame Agents, Acts If vaudeville is slowly coming back, it is coming back despite the theatre manager, the agents, and, finally, despite the performers themselves, most of whom are so careless as to material.

The agents in Chicago are same mob that has been around for years and few of the 25 of them have the right idea on vaudeville. They know only the one Sunday date for a flash act. The agent used to be a showman in his own right; could advise an act when to cut or add; when to take a date and when to refuse it. The Chicago agent today is a submitter of lists, with no salesmanship, no showmanship, a man who usually feels 'what-the-hell'.

And the acts are reflecting the attitude of the agents. They spend no time developing new ideas. Audiences sit through vaudeville show after vaudeville show waiting for something new. As each act finishes, the audience perks up hoping that the next act will deliver that new twist, new idea, some novelty. But they're usually disappointed. The next act is just like the one that preceded it. A guy cracks some old jokes, delivers a few dances, a girl does some back-bends and some kicks; somebody whispering a pop tune into a mike. Sameness, dullness and a lack of originality in act after act.

Of course, the squawk will be that there is not enough time around to spend money on building a new act. That's a flock of spinach. Standard acts are being repeated three and four times a year in houses such as the Chicago, Palace and State-Lake because talent is so scarce. A good act still gets work and at real coin. It's the act that is still trying with material it's been doing for 15 years that is suffering.

Midwest audiences want vaude.

That is proven in instance after instance, but the vaudeville people themselves are so miserably everything possible to hold it back. Those 16 weeks in this territory loom very large when that inside-vau handcap is considered.

SEALING BILL ROBINSON?

Fox Figuring Studio Terms for Harlem Hoofers

Hollywood, Dec. 31. With his original assignment, 'Little Colonel,' at Fox, completed, Fox is considering giving Bill Robinson a term contract. Meanwhile, Universal wants him for 'The Great Ziegfeld' and Radio is after him for 'Four Stars to Love'.

Robinson is in the new Continental club for four weeks.

Trying to Spring

Prison Show for An Outside Theatre

Lincoln, Dec. 31. The unusual reception accorded the annual presentation of the 'Big House Follies' by the prisoners at the Nebraska State penitentiary has led theatre men here to angle to have the show on at the theatre downtown. This year it was a minstrel show, and about 1,000 people were turned away.

It may be tough to get the boys out of the can with the legislature about to go in session, but some think it's worth a try. Jules Richman, former Omaha theatre operator, wrote, directed and staged the performance.

STANLEY PITT RESUMES VODE WITH JACK BENNY

Pittsburgh, Dec. 31. Stanley, Warner's downtown deluxer, resumes stage shows Jan. 11, when Jack Benny and Mary Livingston, surrounded by a unit, come for a week into the theatre. Only one performance, Sunday night show, due to their weekly Jello broadcast, which will take them back to New York for single day.

It'll be the Stanley's first vaude since Paul Whiteman's band played here almost two months ago. Stage resumption by WB is likely to plunge rival Loew's Penn back into combo policy again. Save for occasional bookings, deluxers have left stage field to Alvin and Pitt.

Whiteman Set for Bako

Vaude, Auto Show Dates

Baltimore, Dec. 31. Paul Whiteman's orchestra has been booked into the Little Vaudeville, Hippodrome, for a week during January. Date is flexible, to be consummated when band washes up its current night-club stand in Montreal and some one-night dates that have been set to follow.

Whiteman is also linked in for single night during Auto Show here, Jan. 21.

Frisco for Europe

Chicago, Dec. 31. Joe Frisco opened his first week in March in a 'crazy quilt' type of production at the Scala in Berlin for Edward Duesberg. Salary reported at \$1,000, with Joe Hess doing the booking job.

Hess also set Mickie Bratts for an engagement at the Scala.

Thaviu's Canada Show

Chicago, Dec. 31. Thaviu is putting an opera and comic opera fab show into the Capitol, Toronto, starting Jan. 4. Thaviu directed the orchestra at the Streets of Paris at the World's Fair last summer.

Radio Rogues in Vaude

Hollywood, Dec. 31. Radio Rogues, vaude and air act, are due on the Coast Jan. 25. The three weeks in personals, opening at the Warfield, San Francisco. Possibilities are that the act will go into Par's 'Big Broadcast.'

WB OUSTING VAUDE

Six-Act Policy Being Dropped In Los Angeles

Los Angeles, Dec. 31. Warner's Downtown, which has been using six acts of vaude weekly, booked by the Bert Levey office, has given notice to musicians and stage hands, effective Jan. 9. Straight film policy will be operative on that date or shortly thereafter, depending on later action by the Warner powers in New York.

Vaude policy was undertaken to bolster pix when Warner's Hollywood and RKO Hillstreet entered their day-and-date run policy, using features and vaude, and dated between the two WB houses.

4 Members of Meroff

Band Act Suing for Auto Crash Damages

Iowa City, Ia., Dec. 31. Four members of Bennie Meroff's band act, injured in an auto crash here, have filed damage actions in district court against the Des Moines Iowa Transportation company, total damages amounting to \$11,000. The accident occurred east of here, Oct. 23, in a smash between a truck and an auto in which the four were riding.

John C. Hill, Chicago, owner of the musicians' auto, sues \$1,000 for injuries. Dolly Bell, acrobatic dancer, sues \$5,000 for an alleged stiff knee that slows up her performance. While away in Des Moines, comedian, sues \$500 for alleged continual headache. That, he says, makes him miss cues many times.

Saranac Lake

By Happy Benway

Betty Huntington getting along fine. She's also squibbing a local column.

Vernon Lawrence left with the 'go-home' okay. He will Long Island it, while he's toiling as a theatrical technician.

Marilyn Miller will be crowned Queen of the Winter Carnival at Lake Placid for 1935. She was chosen while vacationing at the Lake Placid club.

Jack Casel pencilled in to leave the lodge after eight months.

Bessie Crouch is perching up on the O.K. side of the ledger. Her husband is 'Arthur Crouch,' magazine writer.

Danny Murphy, after three years, left with an absolute arrested okay. He will start over the air in the near future with a new broadcasting novelty.

Robert Henry, of Warner Bros., leaves currenly to go to work after a short vacation in Florida.

Among some of the gang that are Yuletiding at their homes are Fred Rith, Muriel Sirgheney, Ruth Hatch and Tommy Vicks.

Among some of those about to receive a real holiday gift in being deemed 'O.K.' are Maurice Pearson, Tommy Vicks, Jackie Roberts, Amelia Johnson, Bert Ford, Cris Hagedorn, Irving Horn, Joe Dabrowski, Betty Huntington and Muriel Sirgheney.

Ruth Hatch and Frisco DeVere are taking up French. While their class was in session, George Harmon sent word over to teacher asking if he could teach him to talk Varsity.

The holidays bring three new members into our Good Samaritan Club, Dave Ferguson, N. Y. C.; Bobby McGuire, Los Angeles; and Danny Murphy, N. Y. C.

Alice Carman is still fighting a mess of trouble. Marya Blake is perching up to a smile. Doris Shiraz is getting ready for the 'nerve' operation. Hazel Gladstone up after a slight hospital siege.

Phil Harris, orchestra leader, came in to ogie his trombone player. Bill Fletcher, who has aired to good results.

Harry Warner and Major Albert Warner sent the oozing gang wind-breakers. Everyone was toggled out with Harold Rodner during the Santa Claus honors.

The mail was delivered 8,000 letters during the holidays at the lodge.

Write to those you know at Saranac.

Christmas Carols

By Joe Laurie, Jr.

'Well Aggie, here's your Christmas present. From me to you. It ain't much Aggie, but you're a good straight. You know all the answers.' 'Thanks, Johnny. Here's a little something for you, too. I paint tellin' what it's before you open it, but I hope they keep your hands warm.' 'That's Aggie, I know give me my regular Christmas kiss, then I'll tell you that I got a pair of woolen gloves for you, too.'

'They both laughed awkwardly. I don't know why you spent the few pennies you have on me, Johnny.'

'That's what money's for, Aggie, to spend. I always spent my money when I had it. You remember that Christmas party I gave in St. Louis? What a party! I guess every big shot in town dropped in on us that night. The mayor, chief of police, the bunch from all the other shows in town. They were all there. Rent 'em, Aggie, I was hard to get those days, but I knew everybody and I could get it. Maybe they were all there because we were headliners Aggie. Carol and Carol, the season's comedy sensation. Gettin' big dough and sittin' on top of the world.'

'Yeh, Johnny, but I liked the Christmas we had in Frisco. Remember the big tree we had in our suite at the hotel? And after the show the swell fella we gave for the whole bill? And we gave 'em all nice presents, and I told them it was from that opening act's little girl, dear? I don't know. I remember what an undernourished kid she was.'

'Sure I do. The name of the act was Mellen and Haynes, Trapeze act, and a good one. Sure, I remember. But I told the kid out and buy her a whole new outfit! And I told her that Santa Claus told me to do it for him. And she believed it. Her old man and woman was sure about it, too. All the acts would kinda laugh at him for living in cheap dumps and for doin' their own cookin' and things. But he told them that they weren't gettin' much for their act, and when they came and the commission came out they just had enough to get by on. But they had to have the work because they spent a lot of dough on the kid. So they went along with her. But I told her, everything. Yeh, they were nice people. I wonder what's become of 'em. Never see 'em billed any more.'

'Aggie, certainly had a fine time, Johnny. But the Christmas in Oklahoma City will always stand out to me.'

'You mean the first Christmas we was together? Just two months ago? Yeh, Aggie, I was Aggie, you're goin' back 25 years.'

'It may be 25 years, but I remember it like yesterday. We made a jump from Gadsden, Alabama. No sleep, stayed up all night. Got in on Christmas Day and we rehearsed while I made early Mass. I'll never forget how I prayed for you to get over.'

'I did six shows and put on our first Christmas dinner at a joint. I think the guy put on some extra grease on account of it was Christmas, and he had the place fixed with a lot of tinsel. Some of it fell on the food. I don't think it hurt it any, in fact I think it made it taste better. What a joint, and what a lousy dinner.'

'But we were happy, Johnny. I remember. Our act was goin' great and we were sure was tellin' about each other. And I was tellin' you my plans for a new big act.'

'You gave me a diamond snubnort. And I gave you a diamond handkerchief. I think it took us until the followin' Christmas to pay off.'

'Aggie, those were the two last things to go, you know, in our vault at Hollywood. The way as well let him hold those things for us, nobody wears 'em any more. That snubnort I gave you was as yellow as an egg. But what a flash!'

'I was a little missed givin'—some place of jewelry every Christmas after that, Johnny.'

'It's a lucky thing that I didn't, Aggie. Cause I don't know what we'd a done the past few years if not you had the diamond handkerchief.'

'And your insurance.'

'Well, Aggie, I don't regret a penny of it. If I had to do it over again, I'd do the same thing. All the actors would say I was nuts because I was buyin' diamonds and givin' those big Christmas parties. But I made a lot of people happy, and we were happy seein' everybody laughin' and clownin'.'

'I always like to make people happy.'

It's worth all the dough in the world. And now we got the memories. We at least can say that when we had it we were no pikers. That's something, ain't it, Aggie? 'Johnny, you always did the right thing as far as I'm concerned. You gave me money and you made money. We didn't have to worry about gettin' dates those days.'

'Speakin' about dates, Aggie, I don't want to spoil your Christmas, but I've figured it all out. I think vaudeville is all shot to hell. We've been holding on for two years now thinkin' it may get back to the old days. But I can't get a date. You know I've tried. Even though people put thumbs down on us. I told them that I knew more gags than any of these young punks they got on the air that think they're funny. They give us a lot to get a hold of a good book. Everything in it from afterpieces to cross fire for any kind of team. I can switch a lot of gags around to fit a stage. But the guy sez 'No'. And now there's a few vaudeville theatres open, and to get dates in 'em you gotta be a draw. Either you're worth five grand or you're worth nothin'. Bein' a good performer they give us a lot to get a hold of a good book. Everything in it from afterpieces to cross fire for any kind of team. I can switch a lot of gags around to fit a stage. But the guy sez 'No'. 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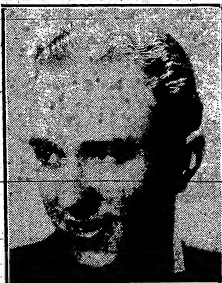
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Jane Moore and Billy Revel, now appearing at the Chicago Theatre, are duplicating their amazing New York success. This team of dance comedians came to Chicago after being held over at the Capitol Theatre, in New York, for four consecutive weeks. This week, at the Chicago, their dance parodies and burlesque of classical teams is proving the most hilarious act staged at the Chicago for many months.



"VARIETY'S" Issue of
Dec. 11, 1934

Moore and Revel, in troy, are currently giving burg initial gander at their satirized ballroomology. When team lampoons the waltz whirl, and better still, the Continental, it's accomplished with a tongue-in-cheek touch. That's what gives act its edge, and got it a near show stop. Turn, too, is enhanced by its brevity.

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BILLY

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JUDY SILVER
LOUELLA FETTERIE

Ruthie Barnes and Co.

with
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EDGAR HUNT

"Dance Dreams"

with
CEAS. and IENA HAYNES

"Cambols of 1935"

Featuring
REATHOR ROVELL
BELMONT SISTERS
PAUL MILLER
BUDDY TRAF
and others

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SEASON'S GREETINGS

THE FOUR FRANKS

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SAMUEL SPUMBERG, Saxophone and Oboe, English Horn
GUS FETTERER, Saxophone and Vocalist
DICK D'AGOSTINO, Trumpet
GEORGE KURZ, Trumpet and Vocalist
JOE FERRALL, Trombone and Trumpet
JACK VINOCUR, Piano
JOE BONBREST, Guitar and Vocalist
AL JOHNSON, Bass and Vocalist
SAM LADEHEIM, Drums
BEN NELSON, Director

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Direction, HARRY BESTRY

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THE MAGAZINE "TIME" SAYS

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Like This Possible:

Among the most entertaining moments on the current program is Phil Fabello's pit crew in an overture of numbers from 'Gay Divorcee.' Fabello should be on the air. He's the niftiest pit wielder of the day at present and he's going further if the current week's performance by him and his crew is a criterion.

—from the "VARIETY" review of the Albee, Brooklyn, in the issue of Nov. 27, 1934.

To my mentors I want to expressly convey thanks and appreciation for without their confidence such tributes in the public prints would not be possible.

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"A maze of color and riot of rhythm mark the Rimacs' offering as in the best Latin manner, and with the odd instruments native to the south they produce seductive strains that set the most staid feet shuffling."

THE BILLBOARD Says:

"The Rimacs close the show, and they are always a shock act. It's a great orch-dance flash."

VARIETY Says:

"The final spot is pepped up warmly by The Rimacs—always highly entertaining and always well presented. How good they went over is best indicated by the fact they played four encores and the customers wanted more."

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LE PAUL

"LAFFS WITH CARDS"

Direction

MEYER NORTH and JOE FLAUM

HARRY NORWOOD

Tuesday, September 4, 1934

The Evening Standard

Round the Variety Halls and Cabarets

AN ACCORDION THAT SPEAKS LOUDER THAN WORDS

SOPHIE TUCKER is back at the Alhambra, and you cannot help noticing Sophie Tucker.

Whether ramming home sentiment, skating over innuendoes, or waving the Stars and Stripes she has complete control over the situation—in no artist is the music-hall technique better personified.

Otherwise the turn that appealed to me most was that of Russell, Marconi and Jerry. Russell is a lady, Russell a gent, and Marconi an accordion.

True, there is a beaming, bald-headed little man behind the accordion, but the accordion does the work. Not only when they dance, or play tunes—Russell is a violinist, and Jerry has a mandoline—but also when they argue, which is one of their hobbies.

Russell is good-humoured and patient about it all, but Jerry is a bit scatty; probably she was at school with Gracie Allen.

But Marconi does not speak. The accordion does it for him. It does everything for him, even yawns when he is bored.

Clearly one should buy an accordion. American broadcasters remain at Alhambra, surrounded by a million Will Maloney. Best of

comic in Bert

George G

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Sophie Tucker

A Happy New Year
To All Our Friends
Here and Abroad

BACK HOME!

RUSSELL, MARCONI and JERRY

Went to Europe for Eight Weeks
and Stayed Two Years

NOW BOOKED SOLID
ON LOEW CIRCUIT

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Thanks to SIMON'S AGENCY and HENRY SHEREK for Offers to
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Hope to Be With You Next Year

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to all our friends who have made their London home
the **DORCHESTER** and **MAY FAIR HOTELS**
and to all new friends who propose to do so in 1935

CLIFFORD WHITLEY

sends personal greetings

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DOROTHY LEE
MITZI MAYFAIR
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MARYLIN MILLER
BARBARA NEWBERRY
CARL RANDALL
PEGGY WOOD
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BETTY COMPTON
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EVELYN BRENT
LILLIAN GISH
GEORGE GERSHWIN
POLLY LUCE
PATSY RUTH MILLER
PHELPS TWINS
CHARLES LAUGHTON
AL MELNICK

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MONTE BANKS
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OTTO LUDWIG
NORMA SHEARER and
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PALACE THEATRE, CHICAGO

Direction JACK KALCHEIM

THE DAYTON, O., PAPERS SAY

One colored team of rope dancers did something which the reviewer thought he would never see here again—it stopped the show. This used to happen occasionally when Dayton was stage-minded. But that seems a long, long time ago.

About that time Danny and Edith came out for the famous rope skipping dance. And this is one of the greatest you've seen. They bring everything in the house down but the ventilators.

DANNY and EDITH

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"THE PASSING REVUE"

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Assisted by MARTHA LARUE
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OPENED DECEMBER 28

Music Box Cafe, Pittsburgh, Pa.

INDEFINITE ENGAGEMENT

Personal Management JACK KALCHEIM

Greetings

BABY PEGGY MILLER

World's Youngest Jovelle Impresario
Just Completed All B&K Theatres
Direction JACK KALCHEIM

15 YEARS AGO

(Continued from page 116)
head of the relief organization.
Flopp. No sex appeal.

Geo. Backer, real estate man, had plans for a \$1,000,000 theatre at 6th avenue and 57th street. Maybe he still has 'em.

C. B. Cochran came over from London to see four of his shows open on Broadway.

Six theatre men in court to be warned against further indiscriminate use of theatrical paper. Told to stop slapping paper on subway blocks and dead walls or take a rap.

Dramatists' Guild agitating for a uniform contract on plays. Contract accepted by Producing Managers.

Benny Moss and Jules Mastbaum touring eastern Pennsylvania and picking spots for vaudeville stands to be run jointly.

Several B'way successes were flopping in stock runs. Stock patrons didn't have the same tastes.

Midwest association of exhibitors told they must stand together in combating the intrusion of the producer-exhibitor or take the consequences. They didn't stand together.

50 YEARS AGO

(Continued from page 116)

was in Broadway at Waverly place. It was their second theatre, the first Conique standing at 514 Broadway. The ground was owned by the A. T. Stewart estate. A panorama of 'Old London Streets' was subsequently built, and failed, the building then being used as a garage for the Wanmaker delivery trucks. Harrigan & Hart moved into the Herald Square, then the Park theatre.

The Standard theatre, which had burned about a year before, was replaced by a new structure Dec. 23.

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OURS, TOO!

BUSTER WEST

and

LUCILLE PAGE

MATTY ROSEN

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JOHN W. BONNEY

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NEW YORK

SEASON'S GREETINGS

ULIS and CLARK

Booked Solo with
MARSLINE K. MOORE'S "GARDEN OF GIRLS"

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SEASON'S GREETINGS

STEVE EVANS

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JOHN AND MARY

MASON

Assisted by AUDREY BETZ

Direction SIMON AGENCY
Europe—VIC OLIVER

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SEASON'S GREETINGS

THREE DE LONG SISTERS

SAILING FOR ENGLAND AND THE CONTINENT—OPENING

THE END OF JANUARY

Direction—NORTH & FLAUM

At Loew's State, New York, "Variety," Sept. 11th, said:
"Opening in the DeLong sisters, three girls with a nice frame-up of contortion and acrobatics, with a three-high for the closer, which was what nearly stopped the show. In these poster-board days the three-high is mostly forgotten, and it never was popular with the girl acrobats. This trio accomplishes it very nicely and deserves the applause it got."

Managers and Critics

By Jack Pulaski

When the current season was hardly more than one month past Labor Day a critic of Broadway's drama said that he secretly composed rare notices of imaginary plays just in case of a shortage. Another offered to swap his two best adjectives and a slightly used joke in exchange for a moderately pleasant evening in the theatre.

Those remarks came after a flock of bad plays reached New York in a bunch. The speed with which a dozen shows opened and closed tended to prove the case of the critics. Yet from several managerial sources came the comment that the reviewers were just getting too rough and something should be done about it.

Critics took little stock in those reports, knowing that there is no collusion in the writing of notices. When told of the managerial cracks, several reviewers avowed that in reality they were leaning backwards to be fair to the new plays. That that was correct was shown by notices accorded a number of October entrants. Those who were not so good as the critics said they were, as clearly shown at the box offices of several too-well-regarded attractions. At the same time there was proof that reviews do not make a fallow better than it is.

Managers, as a class, do not blame the critics for shows which do not succeed. They know too well that adverse mention cannot kill a hit, but can retard it for two weeks or so. Showmen also are aware of repeated instances where the critics praised shows which playgoers refused to attend. Good press and bad press are breaks. It is the public that really decides.

So when Elmer Rice let out a yelp after his first season (Judgment Day) drew mixed notices, his claim that he was shouting for other managers was not too authentic. Producers who are alert to trends, and whose names appear as managerial spokesmen, are never fooled when some manager cracks about the critics. They know that the tie between the press and the stage is too valuable to be disturbed. Information and mention in the dailies about shows is so widely disseminated that divorce of the press would be akin to lopping off the schnozzle.

Rice went to Equity about the critics, and there he was a mixed measure of attention. One Equity official thought that possibly the managers and the authors should have a confab with the actors. The managers immediately balked. It is a sacred thing, they said, Equity to count them out. Dramatists tabled the message and figured that if the producers answered "Nuts" they might as well follow suit.

Shortly afterward Rice, who is both author, manager and also director, went out on his own by rejecting the critics, as a class, in derogatory terms. That was after his season show, however, and Rice did not win acclaim. Rice is reported later saying that he was only kidding. But whether that also included his threat to leave the theatre was not indicated.

Critics' Answer

Not until they were pinched by the Rice did the critics feel that the author-manager was told that he picked the wrong spot to squawk, and if he was so tired of the theatre, why didn't he say so a few seasons ago when the pressure was on? "Scene, went berserk in favor of the show, because it is the same flock of reviewers now on the job. That melodrama went on to surprising success and meant plenty of dough to Rice. Since then, he has also reminded, he has become producer as well as playwright. As an author his royalties and rights were sureties because he took no risk on production. Now he faced with managerial risks. It looks to the reviewers as if he couldn't take it when his 'message drama' did not strike the play reporters as good as dead."

The manager-author was credited with having qualified his opinion of the critics as not applying to several "whose opinions are valuable." That didn't change the attitude of the reviewers. One declared it would be a simple matter to cover whether the present crop is able. He suggested the managers ask the editors of New York to assign the critics to the police courts.

and have other reporters cover the drama—then they'll find out."

Every So Often

Sporadically managers have been bitter against the press. A few have harassed critics personally, or attempted to embarrass them by appealing to the editors. No secret that the Shuberts do this sort of thing. It never got that office's shows anywhere and it always was a

mystery why the Shuberts persisted. Since the latter's financial debacle they have not been so pesty, but every now and then a reviewer is still barred after writing a notice not to the theatre. Recently the existence of unfriendly feeling on the part of some critics, an animus that dates back many years. Despite this, Shubert shows are regarded as being fairly treated in the press.

Divided notices seem to have been present more often than usual, ample proof that there is no 'critics' ring', as charged—some years ago when four or five reviewers used to gather at the luncheon table and played in the same hand. While managers might object to (Continued on page 151)

LONDON AND PARIS LEGIT

London, Dec. 21.

Up to the end of November there were about 150 productions staged in the West End and thenceforth, neighborhoods this season. Of these, 21 were American, five Continental and the rest native, numbering nine revivals, excluding Shakespearean and ballet seasons. It's the most profitable fall season in many years.

Not counting the season of pseudo-French revue at the Prince of Wales theatre and the West End Skandala of the Garrick, six revues were produced, only three of which have survived: Charlot's 'El Dillido' at the Comedy, 'Coco' at the Theatre de la Paix, and 'Blackbirds' at the Coliseum. All in their third month and exceedingly prosperous. Lew Leslie is putting on a second edition of his show, to be called 'Blackbirds' of 1935. Why? Not tonight, but about four months at the Palace; and the other two, 'Yours Sincerely' at Daly's and 'One of Those Things' at the Fortune lasted only a fortnight each.

First production of importance was 'Reunion in Vienna', which ran five months, and was one of the five American importations that made it. The U. S. flops were among the shortest lived of the year's shows: 'Biography', 'Sour Grapes', 'Double Door', 'Pursuit of Happiness' didn't get past six weeks; 'The London Note', 'The Great Escape', 'The Lamb', '16', 'Night Hawk' and 'Success Story', 14 days; 'Elizabeth Sleeps Out' and 'No More Ladies', 11 days; 'The Dark Tower', nine; 'The Drunkard', seven; 'There's Always Tomorrow', five; 'Hello Again', four. The prize for the shortest run—two days—goes to the local comedy, 'No Way Back' at the Whitehall.

Of the American shows still running, or just produced, there are 'Blackbirds', 'Lucky Break' (from 'Lily Jones' James) at the Strand, 'The Royal' (Royal Family) at the Lyric, which are among the big successes.

Jack Buchanan's 'Mr. Whittington' was one of the most profitable—its early average, achieving nine months' run and having to finish off a final fortnight at the Adelphi, following its original innings at the Hippodrome. 'Sporting Love', another musical, reaches nine months at the Gaiety, while 'Yes, Sir', looks set for a prosperous run at the Hippodrome.

Most consistent dramatic success, after a dubious start, was 'Clive of India', which started off at Wyndham's and is now at the Savoy, making 11 months in London. It was at the Wyndham's that the Aldwych reached the ninth month standard, with a two-for-one policy, 'Vintage Wine' at Daly's seven months; 'Touch Wood', six months; 'Family Affairs' is still running after five months; and 'The Shining Hour', four. The prize for the shortest run—two days—goes to the local comedy, 'No Way Back' at the Whitehall.

Of C. B. Cochran's three productions, 'Magnolia Street', adapted from the novel, crashed hopes by lasting only four weeks; Noel Coward's 'Conversation Piece', an artistic success, ran five months, and 'Streamline', a flop, lasted only three weeks. Of the English productions, disaster overtook 16 with less than a month to their credit; 'Hemlock', 'Spring 1900', 'Birthdays', 'Marriage Is No Joke', 'Yours Sincerely', 'The Queen Who Knew Her Disappointment', 'The House of the Rising Sun', 'The Man's House', 'All's Over Then', 'No Way Back', 'King of the Damned', 'Precipices', 'Meeting at Night', 'Cleo Calling', 'What's the Matter?', 'One of Those Things', 'Cio-Cio San', 'Immortal', 'The Nightingale', 'C. I. D.', 'Line Engaged', 'The Wise Woman', 'It Happened to Adam', 'The Flowers of the Forest'.

Those lasting one to six months include: 'First Episode', 'Mare the Gates', 'Ghosts and Strangers', 'The Plashed Abroad', 'Nurse Cavell', 'Without Witness', 'Good Morning, Bill', 'Indoor Fireworks', 'Private Room', 'Living Dangerously', 'The Matlands', 'Queer Cargo', 'Happy Weekend', 'Men in White'. Spectacular shows all proved costly disappointments, chief of them being 'The Golden Toy', a heavy German musical lasting three and a half months, 'Three Sisters', Oscar Hammerstein and Jerome Kern's epic of English-country life, ran two months at the Adelphi, 'Josephine', adapted from the German, stuck five days at His Majesty's; and 'By Appointment', another costume opera, got three weeks at the New Theatre.

'Conversation Piece' was Noel Coward's only offering, while 'Mare the Gates' by Ivan Novello is surprising many by still being on after four months. Clemence Dane was the greatest disappointment with 'Moonlight Is Silver', which she wrote for Gertrude Lawrence and Douglas Fairbanks, Jr., and which drew only four months through the star name. Walter Grahke's contribution, 'Hyde Park Corner' still carries on after three months, despite divided press opinions.

J. B. Priestley is represented with one play, 'Eden Eve', also called 'Eden with Mary Read' (in collaboration with Claude Gurney), both of which continue, and look set for over the holidays. John Drinkwater's 'Malvern Festival' plays, 'A Man's House', when brought to the West End, ran only four months. Gordon Daviot tries to revive the star name, Richard of Bordeaux' success with two more historical plays, 'The Laughing Woman' and 'Queen of Scots', but both failed to make the grade.

No play without any marked promise, either.

There are greenbacks in the sticks. That has been substantially proven by several hits among last season's successes on tour—but the shows must be good, very good, to get the coin.

Pretty nearly certain that the road will never come back as it formerly was, because there are too many other diversions and amusements which are much cheaper. There was a time when managers, agents and actors said so long in September, considering they would not

meet again until June. But there was no radio then, nor pictures, nor motor cars.

Contention is that the road is just about as bad as the showmen want to make it, meaning that mediocre shows will draw no more than mediocre grosses. Now that it has been proven that out-of-town stands will support worth-while shows, bookmen are turning up. Yet it is up to the managers to deliver what the sticks want.

There are perhaps reasons why the road, turned away from shows in addition to the present low cost amusement opposition. Name players are refused in repertory, including the 'Barretta of Wimpole Street' and George M. Cohan now tramping in 'Ah, Wilderness'. Miss Cornell's tour grossed \$650,000. When Cohan was touring the 'good old days' grossed in Baltimore, following grossing in New England. It was definite proof that business is to be had there.

Kath. Cornell Tour
Miss Cornell's tour was a personal triumph, the most outstanding success since the 'good old days'. Cohan's tour, present, appearances are similar. His dates are being circled and the citizens are going for him in a big way. Putting New England in repertory, as a one-night stand, attracted country-wide attention, even though no other show is likely to ever attempt playing that hamlet.

It may be that show business is an underdog in the current depression. Record of 'Roberta' last fall in one-nighters would so indicate, showing getting from \$3,000 to \$4,000 per performance. That was most startling to those interested, they believing it wouldn't stay out more than four weeks. In the fourth year of touring 'The Green Pastures' is approximating record takings. As the tour is booked for 12 weeks, it may remain out all season.

Chief problem of managers with hits is the conservation of their show. The tendency is to go to quick picture money, frequently a greedy mistake. Stage plays cannot compete with film versions of the same shows. Example is 'Men in White', generally released for stock last spring. It was bought for two weeks of stock in Cleveland. First week's gross was \$11,000. Picture was rushed in and the second week's gross was \$10,000. The picture dropped to about \$3,000. 'Sailor, Beware', after 61 weeks in New York, may try the road because the picture version will have another title ('Woman Hater').

Last year, as asked as though the road would come back through picture house bookings, principally condensed versions of musical attractions. Tendency now is for film makers to book shows as is, setting aside pictures for the stage dates. Change of pace has been found not only to create favorable patronage reaction, but to be profitable.

Use of auditoriums is often highly advantageous to traveling attractions, large capacities permitting high grosses at moderate admission prices. Example is 'The Flowers of the Forest', which drew \$45,000 at the Municipal Auditorium, St. Louis, in one week at \$2.75 top. Legit house managers protested the use of the city-owned houses as a means of stage promotion. The vote was seven to one favoring the booking of other musicals into the spot. 'Pastures' is using auditoriums, also picture houses at the same prices.

The road looks forward to 'Mary of Scotland', Broadway's dramatic smash last season. It's tour was anticipated to be a succession of capacity dates, with the original cast intact. But 'Mary' is in doubt because Helen Hayes cannot make up her mind to tour. Theatre Guild does not intend to send 'Mary' out without her. If the show does not play the road it will be a considerable loss to the tour.

There is no doubt that bookings out of town are easier to obtain than they have been in years. Picture houses demand musicals and the demand for legitimate shows. Showmen are figuring on the feasibility of sending out dramatic attractions which can operate to some profit at moderate grosses of \$5,000 to \$7,000, but such shows probably

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THE NEW ROAD

By Jack Pulaski

French legit comes out of 1934 kind of mixed. Had a pretty tough year, but there were some bright spots. On the one hand a lot of theatres closed in the spring, after a disastrous season with little hope of reopening, but there were a number of money-makers, proving that the right kind of show can still pull money in the spring.

Legit is the first to suffer from great disturbances, and the taxi strike and rioting early in 1934 did even more to it than to films. When the excitement quieted down it turned out that there were a couple of hits in town, notably Jacques Devail's 'Tovaritch', which ran at the Theatre de Paris in the fall of 1933 and closed Dec. 5.

Another big one of the spring season was Edouard Bourdet's 'Temptations' ('Hard Times'), which has been sold for Broadway.

As a matter of fact, 1934 proves that Paris, in spite of the talk of the day, of the French stage, remains a dramatic center that New York has got to reckon with, and can be counted on for a certain number of plays every year that can be taken over.

Year has been so spotty that there's no definite trend on which finger can be laid. When 1934 opened, an operetta craze was on, but fact that there were too many musketeers in town proved fatal, and one by one they dropped off. Notable exceptions were 'White Horse Tavern' at the Mogador, which went right on through the summer without noticing any trouble, and Max Reinhardt's 'Fledermaus' at the Pigalle, which went clear through the spring season, without, however, doing sensational business.

Summer brought a flock of shifts in the management of legit theatres. Louis Bouvet had a tough season, finally at the Comedie des Champs Elysees, and couldn't renew the lease, so for the fall he took over the Athenes, where he is now doing good business with a Jean Giraudoux translation of 'The Trojan Women'. The theatre, under the management of 'advantage' group, also found themselves unable to go on where they were ('Vieux Colombier') and moved over to the Mathurins, where they have revived one of their old successes, Bernard Shaw's 'The Doctor's Dilemma'. Jacques Chateau of the Little Theatre, took over the 'Atelier', where Charles Dullin had been working, and kept Dullin with him.

Two women made local sensations by breaking into the theatre management fields: Marie Bell, film, and Comedie Francaise star, who took over the Ambassadeurs and got a hit—the first time—'Barretta of Wimpole Street'—and Cecile Sorel, who took over the Sarah Bernhard and is now starring herself in 'Tovaritch'. Miss Sorel in the spring was still the star of Eleanora's Casino de Paris show, her first musical hall venture.

One of the results of hard times is a prevalence of revivals. This was true to some extent in the theatre, but it is even more so now, when managers are looking for sure means of making a little cash, rather than risking their all on new plays.

William Shakespeare, as a matter of fact, was one of the staidest authors writing for the Paris stage during the year.

One of the real features of the year is the revival of vaudeville of a peculiarly French type, modeled on the old pre-war 'cafe-concert'. Three new houses of this type—the Alcazar, the A.B.C. and the Theatre de la Renaissance—sprang up in the spring and are going strong now. In addition, the older houses doing this sort of thing, such as the Bobino in Montparnasse and the Montmartre spots, like the Theatre de la Renaissance and the Deux Anes, have seen a pickup.

This type of show consists mostly of song tunes. There are all kinds of singers, those who do Apache stuff, those who do political satires which amount virtually to monologues, and some who are supposed to have voices, mad crooners, and a few more that can't be classified. Bills are sometimes varied by a not-so-good hoofing act, an imitator, a magician, or something like that.

Occasionally there is now, or part of it, a put-together in a sort of modest revue. The Montmartre theatres go in especially for that sort of arrangement. But that isn't necessary—often the program is straight variety.

As for the real development of the year, and it means something. It has two main features which make it good for hard times: a low admission price, and a type of entertainment that concentrates on easy laughs and doesn't try to go too far in the way of making the audience work.

Along the same lines, the circuses did well in 1934. Medrano, with fortnightly changes, is having success after success; the Bouglione Brothers, who took over the Cirque d'Hiver after a bankruptcy that let the Travelling one, are getting good crowds; and the Amar Circus is having a successful season under a tent at the Porte Maillot.

The answer is that the Parisian public—like any other, they don't want nothing more than to be entertained. There's variety type shows have found the formula for this year, where the heavier type of legit can come through with only an occasional success. The vaudeville crowd is sure of getting a laugh for little coin.

THE YEAR IN LEGIT

By Jack Pulaski

Forty-second street is washed up so far as legit is concerned, but show business runs along definitely better than during the last year. Theaters going in theatres spotted north of the thoroughfare that once was tenanted with nine concurrent shows. Now the block between Broadway and Elton Avenue is a jungle of neons, three stock burlesques competing against each other. In the other theatres that once commanded carriage trade there are grind pictures and in between are cheap bash houses and a conglomeration of stores. One or two tickets agencies are still around, but the rest fled to other quarters. One legit house survives in New Amsterdam—perhaps because it is closest to Broadway.

The fall period found more shows on the list than last season and just as many successes. The New York market last year hit came in more closely grouped. There may be some question about the claims that show business is ahead of last season, but in New York, there is more production activity.

There are 46 legit theatres on Broadway, including three which were built for the purpose. There were 69 theatres available for shows, but 23 changed policy to films (mostly grind), radio, night clubs and burlesque. At one time it was figured that Broadway had 100 spots, but that number was fallacious, since it included houses in neighborhoods, little theatres and roofs, are no longer considered commercial. In November the production activity was such that theatre shortage impended, but rapid closings cleared the situation. Christmas holiday bookings, however had more legit houses there, being 40 attractions opening.

Theatre Additions

Outstanding addition to the legit theatre list is the Center, Radio City. With the Rockefeller, RKO and Radio Corporation interested in the house a problem previously was opened with "The Great Waltz," which has topped Broadway's list continuously. It was not believed the operation, which attracted a miscellany of notices, would recoup its investment of \$226,000. Indications, however, are that it will play out of the red, the \$500 seaters drawing steady crowds, between \$42,000 and \$46,000 weekly. "Waltz" may even earn back the \$140,000 expended in interior reconstruction, which item is not charged to the budget against the attraction. The draw of "Waltz" among visitors is the result of a publicity hook-up that takes in Radio (NBC), picture houses (RKO) and the house's place at gas stations (Standard Oil). No such plugging machinery for a legit show heretofore. Other theatres changed from films to legit in June and, although regarded as anti-administration, the regular ticket was elected. Group, however, placed six of its people on the Council and those players are active at the weekly session.

Estimated that 600 of Equity's 2,100 members are of this group. Of the several amendments up for vote at the annual meeting, one offering dues arrangement was closely contested. First announced that the motion to adopt had been a tie vote, later that the amendment was lost by one vote. A referendum vote, which counted it out. Amendment sought to give members who are not more than 12 months back in dues payment, full privileges. Arguments were that the "unpaid" actors were unable to pay dues because of unemployment.

Origin of the group was credited to the cast of "Sallor, Beware" and the group "The White." "Sallor" people objected to the method of the management cutting salaries and there were frequent clashes between the back and front of the house. During one of the earlier disputes the entire cast threatened to resign but the show kept running until Dec. 1.

Upshot of the objections to salary slicing was the adoption of new

rules by Equity establishing a Cuts Board. Now, when a manager seeks to cut salaries he must first present figures to the board to back up claim of what it costs to operate. Board has power of judgment and can have the accounting audited. It may recommend to the players concerned that a cut should be accepted, but the actors may act on their own. Board's decision is not forced to take the cut. Group talked about job insurance and pay during rehearsals, but officers contended such moves might retard production so they were shelved. Fiscal pay during rehearsals again came up at the quarterly meeting Dec. 17 and indications are that soon actors will be paid subsistence money during rehearsal period. Modernized standard players will probably get \$25 weekly for expenses.

Free Shows

On Jan. 15 several thousand actors stormed Equity's offices for jobs in the free shows played in school auditoriums and in the Federal relief funds through the Civil Works Administration. First grant from the government was \$28,000, so budgeted as to give 150 unemployed actors work for 32 days. Players got from \$25 to \$30 weekly, pay starting from day of first rehearsal. Movement was extended month after month, and was finally taken over by the Public Works Division of New York's Emergency Relief Administration. Relief shows are still going on and will doubtless pass the year mark, actual start having been in February.

Equity at first disclaimed connection with the free show thing, but later was credited with the movement. Having no relief fund of its own, Equity was forced to seek aid elsewhere for the free shows. Equity then started working on a more extended relief project, and early in the fall the government set \$100,000 relief shows sent into Civilian Conservation Corps. Those show units are playing CC camps in six eastern states. There are 20 CC show units, four being available, which employ a total of 200 players, in addition to the New York city units.

When the schools closed last summer, portable stages were built and the players were presented in the city's parks. Stages were transported by trucks, and amplifying equipment made it possible for large crowds to attend the performances. As many as 20,000 witnessed one performance in a Staten Island Camp. There was some objection to the free shows on the ground that neighborhood theatres were affected, but the project appears to be a success. Actors in the city shows get slightly more than those who are playing the camps. Latter get \$24 weekly, but are given bed and board.

Code

For months managers sought revision of the code. Talk about changes started in March, but it was not until October that the revised code was sent and 16 amendments. Changes were made under the direction of William P. Farnsworth, who succeeded Sol A. Rosenblatt as the deputy admin. officer. Managers demanded that provisions for arbitrating differences with stage hands and musicians, and it was hinted the White House desired arbitration in all codes. Unions rejected the arbitration angle, insisting on settling all differences as previously. They won. As when code sessions first started, tickets were sent and 16 amendments. More stringent rules were set up, it being hoped to better control agency tickets sales thereby. How the rules will work out is what the managers are guessing about today.

There were 120 shows presented on Broadway during the season that ended June 2, as against between 150 to 200 shows five years ago. With 14 clubs and 14 moderate successes 30 attractions were in the money, a much stronger showing than the season of 1932-33. Money picture rights figure in the black of the season. Hollywood spending \$80,000 for Broadway production scripts.

John Mason Brown, critic for the New York Post, has compiled the list in the 11th annual box score compiled by VARIETY. His high score was .318. Gilbert Gabriel of the American was second with .354; John Anderson of the Journal recorded .353 and Brooks Atkinson of the Times was fourth with .316.

Elmer Rice

Early this fall Elmer Rice, after producing two of his own shows which did not get across, put much

of the blame on the critics, whom he panned and declared himself as being through with the theatre. His wife recently purchased the Belasco, and his losses are triple—as author, as producer and as house operator.

Most impressive road tour in many seasons was accomplished by Katharine Cornell, who played 29 weeks, mostly in the north, in 75 towns from coast to coast. Total gross was \$650,000. Outstanding run of a musical on Broadway was that of "As Thousands Cheer," which grossed \$1,200,000 in 48 weeks at \$440 top. Latter show, also "Roberta," "Ah Wilderness," "Follies" and "The Green Pastures" are cleaning up on the road this season. Last season's outstanding dramatic success, "Mary of Scotland," failed to go out as planned, with one of its stars, Helen Hayes, saying she might tour in it later.

Summer show crop was weak. Out of 135 troupes, 17 were regarded as having a chance on Broadway, with 12 more as added possibilities, but most of those are doubtful, even for screen usage. Sticks were distinctly disappointing.

Sunday show thing is getting hotter every week. Albany, N. Y., has two measures pending that would legalize Sunday legits. Equity has been stubbornly resisting Sundays, but with the stage hands and musicians wanting 'em, Equity is in the middle and may be forced to change its mind.

A one dollar top legit circuit was proposed, managers to guarantee at least 10 weeks for 10 shows and asked for 10 performances weekly. Equity, too, turned down the idea of reviving the road, fearing it might lead to concessions on Broadway.

Charles B. Dillingham, whose career as a manager was a dazzling success at the Globe and Hippodrome, died Aug. 30. At one time he was a millionaire, he died broke, only being discharged as bankrupt a short time before his demise. Corse Payton, one-time matinee idol of Brooklyn, died Feb. 23. He had been allied to the show business as the world's best bad actor.

NEW TAX RULE PUZZLES B'WAY

Broadway managers hurriedly huddled last Friday (27) to protest an unforeseen claim of the collector of Internal Revenue concerning benefit legit performances. It is the contention of the government that the money that is sold out to charity organizations theatre are not liable for the 10% tax only if no one profits by such performances, but if actors or others receive salaries, then the levy is collectable.

Showmen are not concerned over the new ruling if effective for future benefits, but became alarmed when the collector indicated the ruling to be retroactive. Books of several theatres were checked up with that idea in mind.

To managers the claim appears far-fetched. Theatres are expected to be able to counter with the tax claim on the grounds that in all such cases persons in charge of benefits have secured exemption certificates from the district collector.

Exception to admission taxes has been accorded charity organizations, ever since the tax was inaugurated in war times.

DRAMATIC TABS IN FLINT FILM HOUSE

Flint, Mich., Dec. 31. In conjunction with the usual film fare, the Savoy theatre here has added dramatic stock to its menu. L. Verne Slout Players have been engaged.

Plays are set to run one hour. Slout is supported by Bert C. Arnold, Greg Rouleau, Roy Hilliard, Charles Coons, Fred R. Wagner, Riddle Gardner, Diana Oliver, Diana Campbell and Jessie Tate.

Memory Test

Chicago, Dec. 31. Charlie Washburn, last week, received a solid gold card from the local Billposters' union for the work he did back in 1923-24 when ahead of "Able's Irish Rose".

No explanation for the delay.

LEGIT, STOCK BOOM IN MIDWEST

Chicago, Dec. 31.

Legit is in the throes of the biggest and widest upswing of legit operations in the midwest in more than five years. Managers and theatre owners here have been in jubilation since the market crash in 1929 are beginning to come out of their huddles and are stepping out with new enterprises.

This activity is not only in the straight production field but also in stock. Towns which had no stocks in years are suddenly blossoming into life. An example of this in the smaller towns is the new move by Rockford, Ill., which now finds itself with a stock company under the direction of Oscar O'Shea, an old-timer in the stock field. In the larger cities there is Detroit, which gets its first stock try in years with Ray Saxon producing shows at the Drury Lane.

First musical stock in many years is planned for Chicago by Fortune and his company, which have won the San Carlo Opera company. Gailo is now negotiating with the mammoth Auditorium as the only available house for such a try. His first show, if and when set, will be a revival of "Decameron Nights".

Plays Crowd Loop

Opening of this show will mean seven theatres operating at one time in Chicago, by far the greatest number at the same time in several seasons. Negotiations are now on by various managers for houses which have been dark for years and which have not been legit spots, such as the Majestic and Princess, which have been picture houses.

Shows are now being staged by the Uptown Players, an amateur group, for professional productions. Players have been operating in town for several years, at the women's club, and have built up quite a reputation and a following. This year they have three sons of three famous fathers and those actors are actually conducting at the box-office, where is Bruce Bushman, Robin Thomas, son of Michael Strange, and James Bradley Griffin, son of Preston Bradley.

Amateur plan is reported investigated by the other theatre groups which have suddenly risen in this town. Playgoers are presenting professional shows at the Blackstone, currently having Eugene Lester in "Romance," while the Drama Union has brought in "Stevedore," Charles K. Freeman, who clicked last year with his amateur production of "Maedchen Uniform" is expected in town shortly with a production of "Jayhawk," the Lloyd Lewis and Sinclair Lewis play. Lewis is drama critic on the Chicago Daily News. His trip tied in with Sinclair Lewis is expected to carry the show with little difficulty here.

ANGLO-AMERICAN

B'WAY PRODUCERS

Peter Clark, Jr., son of the scenic constructionist, and Basil Charles Dean, British legit producer, have joined hands for production in the U. S., under the name of British-American Productions, Inc.

Dean's first show will be an intimate musical, along modernistic lines, spotted at the Vanderbilt. N. Y. Talent is now being lined up and hoped to have show ready in about six weeks. Show will move to the Vanderbilt into a musical house after a lapse of a number of years, the theatre having gotten its biggest grosses in the past with song-and-dancery.

Basil Charles Dean is not connected with Basil Dean, another British producer.

Equity Takes Up Rehearsal Coin; Other Problems

Regulation of the number of junior members to be employed in any one cast is suggested by Equity's Council as the solution of the situation complained about by members. Junior actors are getting preference in jobs because the minimum salary set forth in the code is less.

Condition exists because of the code, which sets forth that legit actors shall not receive less than \$40 weekly, with the stipulation that junior members of Equity—players with less than two years' experience—shall have a minimum of \$25 weekly.

Equity sent word to the legit Code Authority to the effect that a fairer distribution of engagements would be to restrict managers in giving berths to junior members. Plan is that there should not be more than two junior actors in every 10 players of each show. CA discussed the matter, but replied that any changes in the code would have to be referred to Washington.

The Authority or NRA is required, or was requested to pass on such regulation was somewhat puzzling on Broadway. Equity itself is believed fully empowered to make such a change in the code without contract with the managers. It is explained that the Council's proposal to the CA was a courteous gesture.

Younger group advocates the elimination of the junior minimum salary provision, which would necessitate NRA action. Council thought such a change would be too drastic and agreed that the percentage plan would give more control to the manager. Later chance to get some sort of a job until conditions are better and at the same time not shut out junior members.

Equity also considered a proposal for partial pay-for-rehearsal, but did not transmit its ideas on that topic.

Looks likely that managers will be required to pay modest salaries actors \$25 weekly during rehearsals after the seven-day probationary period.

Rehearsal pay will be rated as subsistence money and not deductible from salaries. Subsidies would not be payable to actors with salaries of \$20 weekly or up, but just at what level the payment will apply has not been determined.

Equity asked contracts after a claim was made that managers favored employing juniors and found that there are not more than 15% so engaged this season. Percentage plan would be a benefit to the group which called for a jury and spectators, bits for which the manager used younger players.

Doug Stevenson Kills Self in Kentucky Home

Versailles, Ky., Dec. 31.

Douglas Stevenson, 35, for many years a major in the United States Army, was found mortally wounded at his home here today with a bullet hole through his head. He died within less than an hour after the shot was fired. He was 35 years old and a revolver clutched in the actor's right hand.

Stevenson went to N. Y. in 1903 and appeared in plays produced by Charles B. Dillingham. His greatest success was in "Chin Chin," in which he played a Chinese. He also had a role in "The Slim Princess," which starred Marie Janis. His last Broadway role was in "Four Days." His health began to fail in 1930 and since then, he had stayed on his estate here, confined to bed for the last eight months.

Wera Engle May Go B'way

Hollywood, Dec. 31.

Wera Engle is considering an offer from Dillingham to play a musical role in the New York production of Ayn Rand's "The Night of June 16," which is scheduled to open Jan. 16.

Play was produced here under the title, "Woman on Trial".

Holiday Biz 'Way Off; Several Hits Among New Plays; 'Thumbs' Strong

Christmas week in attendance in legit houses on Broadway was disappointing. Even with extra matinees, grosses in most cases were comparatively mild. Before the holiday was over, but not Christmas, and thereafter there was general complaining up to Friday night. Weather, except on one night, was not to blame.

Some agency records seem to prove that Christmas week has been the poorest for most theatres for four years. Little doubt that holiday trade in the stores was better than other depression holiday periods, which may explain why theatregoers ran short of cash. Apparently there are too many shows on Broadway.

Lower-priced amusements got the multitude, and, while matinee trade in the legit houses was not so good, the uptown locations got the play. Another factor in the mediocre box was the absence of visitors, as many as a check-out in hotels. Many left the city but few came to town—probably the only holiday week that is true.

Exceptions were led by "The Great Waltz," which went to \$44,000, not quite capacity in the big theatre. "Anything Goes" and "The Merry-Go-Round" were also strong, with \$34,000 in nine times. "Life Begins at 8:40" did not come back as much as expected, with only \$21,000. "Revenge With Music" was hurt by suspension, and just about got by at \$20,000. Calling All Stars' week not started and is due off Saturday.

"Personal Appearance" topped the comedies, playing to near capacity for a total of more than \$18,000 in 12 performances. Katharine Cornell pulled excellent business. "Julius" continued to do well, with \$17,000 among the dramas. All the others seemed to suffer, but all except "The Great Waltz" and "Life Begins at 8:40" were in the money.

Ten new shows last week were a good lot. Five are rated as having a chance. Two dramas and three musicals completed the card. "Rain From Heaven," Golden, got a good start and claimed \$12,000. "Accident on Youth," Plymouth, also was a good start, but first week's trade was not so good. "The Great Waltz," jammed in the latter end of the week, "Thumbs Up" looked like the best prospect, getting some high praise at the N. Y. O'Flyn's. Broadway, opened against it, second strings treating it fairly.

"The Merry-Go-Round" was put over until Saturday (29) night. Of the previous week's entrants "Life Begins at 8:40" got moderate coin during its first full week, but only came at \$7,500, while "Mother Lode" was pulled off at the Cort, playing one week and making \$10,000.

One opening this week is "Slightly Delirious," Little. Next week is dated for "The Petrified Forest," Broadway. "The Old Maid," Empire. "Fly Away Home," 48th Street; "Living Dangerously," Morosco, and "Labrador," Grove, have been named. A number of attractions may close this week.

Estimates for Last Week
 "Accident on Youth," Plymouth (2d week) (C-1-630-\$3,300). Rather good break in press, and regarded as one of the best of holiday premieres shown; not much coin first week; however, under \$5,000.

"Anything Goes," Alvin (7th week) (M-1-355-\$4,000). Musical hit, went to \$14,000, one extra matinee, but hitting the gross, one of the most lively shows which got big coin last week.

"Baby Face," Vanderbilt (2d week) (C-804-\$2,750). Opened late last week and drew a panning; attraction reported ailed for house.

"Birthdays," 48th St. (2d week) (C-70-1-330). Known as "Sixteen" in Broadway, drew a panning, but looks like limited appeal.

"Calling All Stars," Hollywood (4th week) (B-1-60-\$0). First week last week's business estimated about \$18,000, but pace not strong enough.

"Children's Hour," Elmo (7th week) (C-22-\$3,300). Rather good break in press, and regarded as one of the best of holiday premieres shown; not much coin first week; however, under \$5,000.

"Dodsworth," Shubert (38th week) (resumed engagement) (D-1-385-\$3,300). Upon announcement of closing, business dropped some, but still \$17,000 in nine times; goes to Philadelphia when "Escape Me Never" arrives.

"Farmer Takes a Wife," 48th St. (10th week) (C-1-735-\$3,300). Got fair money; with added matinee earnings about \$12,000, may be moved.

"Fools Rush In," Playhouse (2nd week) (B-1-60-\$3,300). Intimate, opened mildly, and appears in doubt, although planned to stick until Washington's Birthday.

"Gold Diggers of Paris," Playhouse (6th week) (B-1-600-\$3,300). After a slight lay-off, resumed; Christmas night, however, peace comment, attracted attention, about \$5,000, and should improve.

"Life Begins at 8:40," Winter Gar-

den (19th week) (R-1-498-\$4,400). Like most shows at this time, business did not come back last week; in nine performances gross around \$30,000, under expectations.

"Mother Lode," Cort. Yanked Saturday (29); played week and next night; "The Distaff Side" will move in from the Booth Jan. 14.

"Music, Hither, Thither," Majestic (1st week) (O-1-776-\$3,850). Presented by the Shuberts; was on road last season as "Annina"; delayed and opened Saturday night.

"Ode to Liberty," Lyceum (3rd week) (CD-1-197-\$3,300). Moderate business, playing to near capacity last week, when takings were estimated at around \$7,500.

"Page Miss Glory," Mansfield (6th week) (B-1-607-\$3,300). Figure not better than others in off-holiday goings; estimated under \$10,000; no extra matinee.

"Personal Appearance," Miller (12th week) (C-894-\$3,300). Played twice daily last week, there being six weeks with business for 12 performances went over \$18,000; new high for show.

"Petrified Forest," Shubert (2d week) (D-1-019-\$2,750). Opened late last week; not well received and chances appear doubtful.

"Rain From Heaven," Golden (2d week) (C-730-\$3,300). Looks set for successful engagement; takings not up to expectations last week; however, quoted at \$10,000 or slightly more.

"Revenge With Music," Miller (12th week) (C-894-\$3,300). Mild, comedy in doubt but business for 12 performances estimated around \$3,000.

"Rain From Heaven," Golden (2d week) (C-730-\$3,300). Dred good business with business for 12 performances claimed over \$12,000.

"Revenge With Music," Miller (12th week) (C-894-\$3,300). Lay-off did show no good, with audience sales light; gross quoted about \$10,000 or enough.

"Say When," Imperial (9th week) (M-1-468-\$3,850). Announced to fold in New York; some recovery after Thanksgiving; some recovery last week with estimated \$20,000 gross.

"The Limits," Fulton (3rd week) (C-913-\$3,300). Number of shows slated to slide out after this week may include this one; picture rights saved, but trade poor; maybe \$3,500.

"Slightly Delirious," Little (1st week) (B-1-530-\$3,300). Written by Bernard J. McEwen and Robert A. King; only premiere slated this week for Monday (3).

"Small Miracle," 48th St. (15th week) (D-968-\$3,300). Final week, unless upset moves it to another theatre; around \$5,000. "Fly Away Home," due next week.

"The Distaff Side," Booth (13th week) (C-8-425-\$3,300). After another week here; English drama still profitable and climbed last week; estimated over \$5,000.

"The O'Flynn's," Broadway (14th week) (D-991-\$2,750). Final week; made fairly good showing on moderate-grosses; last week estimated about \$5,000, good to road.

"The Great Waltz," Cort (15th week) (C-3-433-\$3,300). Came back playing last week; without extra performances, gross was \$44,000; matinee sold-out clean.

"The O'Flynn's," Broadway (2nd week) (C-1-818-\$3,300). Opened late last week; got fair break from second strings; better line on chances than last week; around \$5,000.

"Tobacco Road," Forrest (56th week) (C-1-107-\$3,300). Run leader did not climb, but drew satisfactory trade; around \$5,000.

"Thumbs Up," St. James (2nd week) (R-1-520-\$4,400). Opened late last week; strong notices; excellent ticket sale by Saturday and should climb.

"Valter Forge," Grand (2d week) (D-1-2-30-\$3,300). Dred very well last week, when the takings were quoted around \$14,000; that takes in Guild subside.

"Within the Gates," National (11th week) (D-1-104-\$3,300). Slated for the road after next week; contrasted attraction off lately with partial comeback last week; \$10,000 estimated.

Other Attractions

Katharine Cornell as "Juliet," Martin Beck; \$15 top; first full week around \$20,000; exceptional going.

Walter Hampden, 48th St., Shakespeare; \$15 top; first full week around \$20,000; exceptional going.

"The Petrified Forest," Shubert; \$15 top; first full week around \$20,000; exceptional going.

Ruth Draper, Ambassador; "Point Valaine" due middle of month.

BILLY ROSE CASTING

Flying East This Week After Visiting Heart Ranch

Hollywood, Dec. 31. Billy Rose, who flew in last week to cast for his musical under canvas, week-end at the Heart ranch, He flies east Thursday (3).

Rose is trying to get several principals from George White's Scandals, being made at Fox. He plans rehearsals the end of January.

Lunt-Fontanne Get 26G in Hub Boom; Leslie Howard 14G

Boston, Dec. 31. Post-holiday big boom for legit ran true to form in Hub last week, with Noel Coward's "Point Valaine" leading the list.

"Point Valaine" led the list with capacity houses for seven performances on opening week. Attracted a socko \$26,500, and advance tickets promises an even better second week. Moves on to Philly January 7.

Leslie Howard, in "Petrified Forest," played a bullish opening week (eight shows) at the Shubert to the tune of \$14,400. Well liked and coming with favorable notices.

"Fly Away Home," starring Thomas Mitchell, got away Thursday (27) to a fair start at the Plymouth with favorable notices.

"The Great Waltz," starring Thomas Mitchell, got away Thursday (27) to a fair start at the Plymouth with favorable notices.

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Frisco's Legit Future Looks Good; Lieber's Rep, 10G; Vode, \$8,000

San Francisco, Dec. 31. Frisco's legit houses, which have lately been darker than a choline's mascara, came to life for the holidays. Christmas Eve, Fritz Lieber opened a fortnight's session of Shakespeare, and the Curran expected to follow with a week of vaudeville minus any screen, with idea of repeating this one week per month.

"Ziegfeld Follies" opens at Curran Jan. 10 with "Merrily We Roll Along" scheduled for Jan. 28. Los Angeles run of "Her Master's Voice" will be followed by Frisco date, and Henry Duffy is figuring on Mary Pickford in "Farmer Takes a Wife" for production shortly.

Walker Whitehead, in rep, and Abbey Irish Players also booked for February at Columbia.

Estimates for Last Week
 Columbia (Erlanger) Fritz Lieber in Shakespearean rep. Looks for good \$10,000. Last week rain and holiday hurt gross, which was \$6,200.

Curran (Curran) January Follies, vaude, did fair \$5,000.

'STARS' FOLDS, \$150,000 IN THE BAG

The Warner Bros. Hollywood Broadway musical, "Calling All Stars," closed Saturday night (5) with a reported loss of \$150,000. Show was housed in Warners' Hollywood theatre on Broadway, but Brown had

out \$100,000 for the film. The film company, two being equal share holders. Show opened four weeks ago. Cast refused to take a cut and continue the show.

Two from the cast, Everett Marshall and Judy Canova (of Judy Zeke and Ezra) are being salvaged by VB for film contracts. Some of the scenes from the revue will also be converted into talking shorts at the eastern (Brooklyn) VB plant.

Brown also contemplates utilizing some of the material in the revue at the Casino de Paree and Manhattan Music Hall, both of which Brown staged. The syndicate from these cabaret-theatres is reported to have advanced Brown some of the funds which he put up for the "Stars" production.

Why then, did McGowan-Ray Henderson-Harry Richmond musical closes a week from Saturday after a couple of months of tepid business. McGowan and Henderson are going right out to the Fox lot for musicals.

Richmond, who financed the 50% of show in addition to starring therein, didn't want to prolong it any longer. Idea to have Rudy Vallee come in to assume the Richmond role couldn't be worked out, because of his other duties in the Hollywood restaurant.

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Chicago Booming: 'Petticoat' \$9,000, 'Stevedore' \$7,000

Chicago, Dec. 31. Best legit tone in the loop these days that there's been in several seasons. Theatres are busting and there's plenty of enthusiasm over the future. Business isn't so bad either, with the line of shows running as good profits last week as soon as they got the pre-Xmas lull out of their systems. Most of the plays are readying for a double run on New Year's Eve as their 8:30 shows sell out completely.

Six shows running at present, best line-up in this town since 1930. Three entrants last week: "Petticoat Fever," "Stevedore" and the "Globe Theatre" players, all doing well, while the hold-overs at the other spots are riding to higher marks.

Estimates for Last Week
 "A Whirlwind," Erlanger (1-200; \$2,850) (4th week). Will stick another week at this theatre. Subscription play peking up considerably and finished to good \$15,000 last week.

"As Thousands Cheer," Grand (1-200; \$3,300) (5th week). Reopened after a protracted absence, and going into its final week closing here on Jan. 5. Garnered profitable \$10,000 last week.

"Petticoat Fever," Harris (1,000; \$2,750) (2d week). Started at \$9,000 for opening session. Should carry along well on subscription play and good notices.

"Reverend," Shubert (1,100; \$2,250) (4th week). Showing up somewhat on length of run. Xmas week fell off with all of show, \$15,000 last week.

"Shakespeare rep. Studebaker (1,000; \$3,300) (2d week). Globe theatre players from the World's Fair do house run. Getting a good school play to finish to okay \$4,000 on first short week.

"Stevedore," Selwyn (1,000; \$2,200) (2d week). Started at \$7,000, got away neatly to \$10,000 on first week.

Other Attractions
 Ballet Russe, Auditorium. Monte Carlo best playing to capacity at this mammoth hall on a short six-day stay.

"Dixiana," Deane Bertha, the Sewing Machine Girl, now and business continues on the fat profit side despite the thermometer and location.

BILLIE BURKE'S 7G IN H'WOOD

Hollywood, Dec. 31. "Her Master's Voice," Henry Duffy's holiday attraction at El Capitan, starring Billie Burke, had the entire week's business at the first legit show in the territory. In several weeks, did a nice bit on the stage, but the Christmas holiday, gross approximated better than \$7,000, and should better this on second "run."

Company will do two performances New Year's Eve, with the regular midweek matinee called off the stage, and to warrant the additional performance.

No openings scheduled for this week, but a week hence brings Lieber and Co. to the Biltmore for two weeks of Shakespearean repertory, as well as "Mr. Claymore Steps Out" at the Wilshire-Ebell.

Home Curran is readying "Merrily We Roll Along" for early January opening at the Balcony.

BANKHEAD IN 'RAIN' SET FOR MUSIC BOX

Before leaving for the coast this week, Sam H. Harris will have completed arrangements for the revival of "Rain," which will star Tallulah Bankhead. Drama, which was originally presented in 1922, is due into the Music Box, N. Y., on or before Washington's Birthday.

"Merrily We Roll Along" is expected at that theatre, is expected to be moved to another house, with admission scale lowered.

Miss Bankhead was again last week as an intercom of nature and several performances of "Dance Victory," Little, were suspended. Show closed Saturday (29).

ALICE BRADY EAST VIA CANAL FOR PLAY

Hollywood, Dec. 31. Alice Brady, long-delayed production of "Merrily We Roll Along" goes into rehearsal here Wednesday (2). John Kennedy, from New York, will direct.

Cast includes Douglas Montgomery, Erin O'Brien Moore, Frida Innes, Irene Franklin and Virginia Cherrill.

Cast is topped by Ellen Van Volkenburg, with Kyrie Bell, son of the veteran actor of more than a generation ago, Virginia Brissac, Ethel Griffies and others in support.

Kennedy Rehearsing Coast 'Merrily' Company

Los Angeles, Dec. 31. "Merrily We Roll Along" long-delayed production of "Merrily We Roll Along" goes into rehearsal here Wednesday (2). John Kennedy, from New York, will direct.

Cast includes Douglas Montgomery, Erin O'Brien Moore, Frida Innes, Irene Franklin and Virginia Cherrill.

Cast is topped by Ellen Van Volkenburg, with Kyrie Bell, son of the veteran actor of more than a generation ago, Virginia Brissac, Ethel Griffies and others in support.

LAURENCE SCHWAB and PHILIP DUNNING
Present



Page Miss Glory
by JOSEPH SCHRANK and PHILIP DUNNING
with DOROTHY HALL
CHAS. D. BROWN
PEGGY SHANNON
BRUCE MAC FARLANE
JANE SEYMOUR
JAMES STEWART
AND A CAST OF 30

"A hilarious holiday."—Percy Hammond, Herald Tribune.
"I howled at it, and so will you."—Walter Winchell, Mirror.
"Extravagantly funny."—Burns Mantle, News.

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GEORGE ABBOTT

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FORTUNE GALLO, General Director
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JAMES BELL
IN
"TOBACCO ROAD"

THE CHRISTENSENS'

In MAX GORDON'S
"The Great Waltz"

CURRENTLY
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GEORGE BUSHAR and JOHN TUERK

Present
SEAN O'CASEY'S

"WITHIN THE GATES"

with

LILLIAN GISH, BRAMWELL FLETCHER, MOFFAT JOHNSTON, MARY MORRIS and a Cast of Sixty

NOW IN ITS THIRD MONTH AT
THE NATIONAL, NEW YORK

"A GREAT PLAY—superb production. Nothing so grand has risen in our impoverished theatre since this reporter first began writing of plays."—Brooks Atkinson, New York Times.

"A great experience—a memorable event."—John Anderson, New York Evening Journal.

"A splendid and gleaming play—one of the finest of our time."—George Jean Nathan, Life.

"It is a brave and beautiful play. And it is more, much more."—Robert Garland, New York World-Telegram.

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George M. Cohan

Greetings

Sam H. Grisman

"FORREST THEATRE"

NEW YORK

New Year's Greetings

from

Otto Harbach

"TOBACCO ROAD" (2nd Year Forrest Theatre, N. Y.)
 "PORTRAIT OF GILBERT" (Opened New York Dec. 28)
 "THE ELDEST" (Opening New York Jan. 14)
 "HOW BEAUTIFUL WITH SHOES" (In preparation)

VALAIDA

SEASON'S GREETINGS TO 'POP' LEW LESLIE AND ALL MY
AMERICAN AND ENGLISH FRIENDS

HELD OVER FOR SECOND EDITION OF 'BLACKBIRDS OF 1935'
AT THE LONDON COLISEUM, LONDON

NYAS BERRY

(Formerly of BERRY BROTHERS)

IN SECOND EDITION OF LEW LESLIE'S
'BLACKBIRDS OF 1935'

At the LONDON COLISEUM

WISHES ALL HIS FRIENDS COMPLIMENTS OF THE SEASON

Hope to See You in 1936 (Maybe 1937), MAYBE?

Here's Wishing All My Friends Compliments of the Season

De LLOYD McKAYE

(MAKING HER STAGE DEBUT IN LONDON)

Happily Spent My First Christmas in London with Lew Leslie's

"Blackbirds of 1935" at the London Coliseum, London, England

Inside Stuff—Legit

Robert Garland didn't feel like working Christmas Eve, so that meant he didn't review the Theatre Guild opening that night.

It immediately started a rumor around Broadway that he had resigned, or was through at the World-Telegram. Garland sticks.

Harold B. Franklin went to Hollywood last week, walking out on what remains of the Franklyn show enterprise. Stated by those in the organization that Franklin refused to settle some claims, including \$6,000 in royalties on 'Conversation Piece,' for which Charles B. Cochran has ordered suit started.

Largest investment of the firm was for 'Revenge With Music,' which cost \$20,000 to present. Franklin's investment is not known, but Consolidated Film Laboratories bought in, as did ERPI, and also Metro. Latter firm said to have put in the top amount, reported at \$35,000. Howard Dietz is in and also Lee Shubert.

Understood that Selwyn cautioned against the fast production scheduled, which Franklin insisted upon, latter saying if one hit was scored he'd be satisfied. Result was a succession of nops, with 'Revenge' still in the balance.

Selwyn is leaving for the Coast on a visit. He is considering a picture proposition in Hollywood, and one to produce films in London.

When the Post, N. Y., ran a full page of show advertising under the heading 'give theatre tickets as Christmas presents,' other dailies aspired for extra space. Times solicited by telephone, girl suggesting to managers-of-hits that if his attraction were sold out for New Year's eve what about using display space to announce that fact. Managers didn't seem interested.

Apparently following the Post's lead the Herald Tribune, in its Sunday edition (23) carried extra space ads for 10 attractions, with a heading suggesting tickets as Xmas gifts. These ads were two inches on three columns. Display was carried opposite the show directory page which carried a box reading: 'A special group of attractions which assure you of holiday entertainment appears on the opposite page.' Managers of other shows thought that wasn't fair.

Ben Graham, author of 'Baby Pompadour' at the Vanderbilt, N. Y., is a Wall Street who likes to write plays. This is his fourth. First three didn't last long. Graham invests in all of them.

DWIGHT DEERE WIMAN
in association with
AURIOL LEE

Present

SYBIL THORNDIKE

in John van Druen's

"THE DISTAFF SIDE"

"A Masterpiece of our time."—Robert Garland, World-Telegram

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ESTELLE WINWOOD and VIOLA KEATS
BOOTH THEATRE, NEW YORK MATINEES Wednesday and Saturday

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in

"DISTANT SHORE"

A New Play by Donald Blackwell and Theodore St. John

Dwight Deere Wiman in association with George Kondolf
will present

"THE ROOM IN RED AND WHITE"
(Now in Preparation)

EXTENDING THE SEASON'S GREETINGS, AND PARTICULARLY
EXPRESSING MY APPRECIATION TO ALL THOSE WHO
PARTICIPATED IN THE FOLLOWING PRODUCTIONS THE PAST YEAR

Max Gordon

'THE GREAT WALTZ,' Center, New York
'THE FARMER TAKES A WIFE,' 46th Street, New York
'DODSWORTH,' Shubert, New York
'ROBERTA,' on tour
'GATHER YE ROSEBUDS,' coming



Maxwell Anderson's
"Valley Forge"
Guild Theatre, New York

S. N. Behrman's
"Rain From Heaven"

with JANE COWL and JOHN HALLIDAY
Golden, New York

Eugene O'Neill's
"Ah, Wilderness"
On Tour

In Association with C. B. Cochran
ELISABETH BERGNER in
"Escape Me Never"
Coming

Greetings

**BERT
LAHR**

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GARDEN
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Many Thanks for Royal Welcome

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OPERA COMPANY**

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FROM
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TO
"PAGE MISS GLORY"
AM I LUCKY!

Best Wishes to "Variety" and my many friends in the profession

GREETINGS

VIVIAN JANIS

ON TOUR
"ZIEGFELD FOLLIES"

Sole Direction
HERMAN BERNIE
1619 Broadway, New York

PETRIFIED FOREST

(Continued from page 137)

(made up like Dillinger's press photo) and a gang commandeered the car in which Squier has resumed his hitch-hiking from the lunchroom. Soon after the gangsters have taken over the roadside stand and ordered food at sub-machine gun point, Squier re-enters and joins the held-up group. Mr. and Mrs. Chisholm, owners of the car, and their chauffeur, also walk into the stick-up.

Second act opens with this motley crew all huddled into the lunchroom. Among them is Gramp Maple, who talks about old-time 'killers' in the Chic Sale manner.

Situation is tense, and anything might happen, and in many respects the author has cleverly sketched the

various reactions of his assorted humans under strain of the hold-up. Clearly the stage is set for a sock climax, but the denouement is a bewildering, highly improbable substitute. The nicely poised hitch-hiker gets to thinking about life in general and the little desert lunchroom gal in particular, signs over a \$5,000 life insurance policy to her and makes a deal with the gangster to bump him off, when the sheriff's posse arrives. Deal goes through and the girl recites poetry over his body for the final curtain.

Miss Conklin is excellent as Gabby and a worthy support of Howard. In fact there is a very fine dividing line in the writing to distinguish the role of Alan from Gabby as the lead. Walter Vonnegut as the Legionnaire proprietor of the lunch-

room develops all the laughs, and Charles Dow Clark as Gramp performs his duties unerringly and humorously.

Humphrey Bogart is convincingly menacing as the unsavory gangster, and Blanche Sweet and Robert Hudson as the Chisholms make the most of their few lines. Frank Milan as Bone, the ex-footballer, is a bit over-exuberant in spots, but on the whole adequate. *Fox.*

CINDERELLA

Toronto, Dec. 27.

Pantomime-revue in two acts and ten scenes presented by Hon. Vincent Massey. Book by Tom E. Kyle; music and lyrics by Hal Dymen; dances by James Devon; ballet arrangements by Boris Volkoff; sets by Vincent de Vise, Frederick Cates and Ralph Ambler; costumes by Ronald McRae and Meliaber. Directed by Henry Kuper. Cast: Richard Maury, Jimmie Williams,

Frederic Manning, Marjorie Bluff, Lambert Larkin, Dorcas Book, George Patton, Russell Greer, Beatrice Merson, Boris Volkoff, Flora Le Breton, Kathleen Karr, T. B. Kyle. Ladies-in-Waiting: Gentleman-in-Waiting: Fago, Gloria, Chorus: Violet Gore, Isabel Stockford, Lucy Littlewood, Ruby Starkey, Pearl Stevenson, Edna Grice, Maiba Thomson, Gertrude Gard, Laura Broder, Evelyn Crocker, Gladys Mumford, Isabelle Stanley, Marjorie Clay, Isabelle Good, Wilhemani Jones, Beth Courtenay, Boris Volkoff, Janet Hildwin, Billy Cochran, Afie Mazza, Gladys On. Chorus: Florence, Florence, Florence, Pauline Sullivan, Mildred Wickson.

Bank-rolled by the Hon. Vincent Massey, ex-Canadian ambassador to Washington and brother of Raymond Massey, legit actor-director, more than ordinary interest in Canada attaches to 'Cinderella.' It is the first professional venture for which he has delved into the family sock, apart from his interest in dramatics at the Hart House theatre, University of Toronto, which he built in memory of his father.

Piece is slated for the Canadian road after its two weeks here at Massey Hall and, because of the dearth of stage attractions, should do well on its lavishness. Apparently there has been a free hand granted in rolling up production costs.

Reversing the usual complaint, 'Cinderella' has a slow first act and a swift closer with a flash finale that scores on staging and vocalizing and is the high-light of the production. With settings and costumes colorful and expensive, author of the book failed to add the 'click' and, despite a good deal of worthwhile material, tightening is imperative, plus the injection of new comedy lines and the knitting together so necessary for pace. Music will stand.

'Cinderella' falls into the conventional pantomime groove but, in this production, vaudeville has been drawn upon for fillers that stand out. The boys in 'one' for set changes draw the biggest applause

until that gorgeous finale in which, for no known reason, the action switches to Scotland for military drills and national airs. Despite incongruity, this gets the heaviest response of the evening.

Dolled up with lavish scenery and eye-smiling costumes, the piece gets nowhere until the entry of the ugly sisters. Much-abused Cinderella, played by Flora Le Breton, sings the role with traditional wistfulness. Kathleen Karr is Prince Charming and spotlights gallantly.

DeVita and his benchmen have done a classy job in staging the ten scenes, four in full-stage. These are the street scene and carnival, the baron's kitchen, the grand ballroom and the palace interior. Chorus and dancing girls work hard. There are eleven ensemble numbers and the line-girls and ballet group do six or eight routines. Much was expected of Volkoff and his group, but their witch dance was quite ordinary. *Mostly.*

'Death Comes at Sunset,' melodrama by Wallace Frazer. Edward Doolin is producing and Addison Pitt will direct.



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The New Comedy Hit by

WILBUR DANIEL STEELE and NORMA MITCHELL

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Edward Fielding, Percy Kilbride, Romaine Callender, Mary Sargent, Edna M. Holland, Henry Norell, Wendy Atkin, Edmond Ryan, Harry Selby, Dillon Deasy, Geraldine Brown, Caroline Newcombe, Virginia Tracy, Ada May Reed, and others. Settings by Raymond Sovey. Costumes by Mary Merrill. Staged by Mr. Potter.

SUN: "Shrewd and exciting."
POST: "Thrills and laughter."
WORLD-TELEGRAM: "99.44/100% pure entertainment."
JOURNAL: "Full of action."

Seats

8

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PARAMOUNT
U. S. A.

Season's Greetings

Denis
O'Brien

Arthur
Driscoll

Edward C.
Raftery

Balderston Bringing 'Werewolf of Paris'

Hollywood, Dec. 31. Finishing dramatization with Guy Endor of the latter's book, 'Werewolf of Paris', John Balderston heads east tomorrow (Sat.) to arrange for Broadway production of the play. Balderston dramatized 'Dracula', which had its roots in the werewolf mythology.

Slash Verdict Vs. Equity on Show Closing to \$13,000

Unprecedented record—award against Equity in the action of Robert DuRoy, who charged the association caused him heavy damage for being party to the closing of his show, 'Right of Happiness', in 1931, was reduced to one-third of the figure named by the jury. Supreme Court Judge McNamee set the award at \$13,000, instead of the \$40,000 named in the verdict.

Counsel for Equity made two motions at the end of the case, one to dismiss the verdict and the other to appeal. Court refused to throw the case out, but conceded the verdict was excessive. Equity was given 60 days to file an appeal to the Appellate Division, association planning to take the case to the Court of Appeals even if the reduced award is upheld in the Appellate Court.

HART-PORTER AFLOAT

Moss Hart and Cole Porter shove off on their world cruise Jan. 12 to write a new revue for Sam H. Harris en route.

They're meeting Noel Coward, the Ralph Pulitzers and Neysa McMein in India.

Duffy Stock, Seattle, With Rotating Stars

Seattle, Dec. 31.

Henry Duffy shows return to Seattle, opening tonight (31), when Dale Winter and Henry Duffy star in 'There's Always Juliet', at the Metropolitan. Second week same leads are due in 'Church Mouse'.

Billie Burke is in the following two weeks, and then, if stock-clicks, Joe E. Brown, Mary Pickford and others follow.

Ken Thomson, mgr. of the Met, reports a nice mail order and advance sale. Duffy Players were last in town five years ago.

FEDERAL HELP PROMISED ON DUCAT FIGHT

Washington, Dec. 31.

Federal assistance will be offered the legit code authority in any legal test of ticket control provisions of the legit code, Deputy Administrator William P. Farnsworth promised today.

Still very much in the dark about the mutiny of more than a dozen Broadway agents who declined to post bond and obtain licenses, Farnsworth said he was waiting for further low-down from the main stem before making any move to force the issue. If the codelets are sued, however, in an effort to test the constitutionality of the ticket scheme, 'We'll go into it and will help them defend the code and themselves,' Farnsworth added.

Washington attitude is one of interest and suspense, but not of concern. Government attorneys, along with code authority members, feel confident that in view of the attitude expressed in the past by New York courts the soundness of the code control can be upheld successfully in any constitutional suit.

There is no possibility that the Federal government will initiate proceedings to compel the defendant agents to comply with the scheme, it was learned authoritatively, although it is highly probable that the Blue Eagles (if any) of the offending distributors may be snatched.

Private attitude locally is that if any New York brokers do not care to conform with the code in order to stay in the ticket business the government should not shed tears, particularly in view of the fact that most persons concerned are convinced that there is a decided surplus of brokers in the New York field.

Because of the revolt and the slowness with which the licensing plan actually went into operation, Farnsworth last week extended for another 30 days the period in which the special ticket survey committee may file its report. Noting that the report originally was due two days after the deadline for posting bond, Farnsworth said that extra time was required to permit observation of the scheme's operation. New filing time for observers is Jan. 21.

'Music' Reopening Almost Stopped By Costume Bill

'Revenge with Music' resumed at the New Amsterdam theatre, N. Y., Christmas eve, but final Franklyn attraction just managed to make it, delayed until near curtain time by attorneys for a customer, who demanded the balance on a bill or else. Eaves Costume Co. supplied the male costumes and had received \$3,500 on a \$5,800 total. Armed with court papers skinned by Andrew Geoly of the Eaves outfit, his brother of the law firm of Strauss & Geoly pressed the claim, accompanied by two men from the sheriff's office.

Since the show suspended for two weeks because of Charles Winninger's ankle injury, there was not enough cash available in the box office, which had been refunding on tickets for missed performances. Ben Stein, general manager of the show, sought to settle the claim, but the attorney was insistent. Costumes were moved from the dressing rooms to trucks waiting on 41st street. When players arrived there was confusion and dismay over the situation.

Finally it was agreed that if \$1,000 was paid and the balance settled by New Year's eve the costumes would be released. Geoly, however, refused to accept a check from Stein, and the manager was forced to raise the money by cashing checks of smaller denomination along Broadway.


Most of the 'Revenge' production claims have been paid, it is claimed, with several items, such as the Eaves claim, remaining.

Wright Stock Folds

Dayton, O., Dec. 31.

Wright Players stock company, which opened the State theatre six weeks ago, will close its local engagement Jan. 5. Steadily declining patronage after a good start brought the decision.

'Criminal at Large,' most ambitious production, drew the smallest audiences. Margaret Swope and Coburn Goodwin were leads, and management was in the hands of W. H. Wright, Urry and Harry Gresham.



MARTY MAY
Now Featured with
MAX GORDON'S "ROBERTA"
The Boston Traveler said: "When your heart's on fire, Smoke Gets in Your Eyes." Marty May (a swell actor, if ever there was one) tells that there's only a good old American proverb which says: Love is like hash, you have to have confidence in it in order to enjoy it. Maybe that doesn't sound funny here, but wait till you see this scene."
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ARTISTS' AND AUTHORS' REPRESENTATIVES

Rosetta **DUNCAN SISTERS** Vivien

western. Charles Bell Buck

1934 in Variety

Jan. 8—Hollywood flunkies trying to crash local society were getting the chill, and Fay Baker, fan dancer, was on her way to play a date film in London, Canada, where it was 45 below zero.

Jan. 16—Transcontinental bus line installed a Mae West impersonator as hostess, and Congress was sharpening its axe for a picture industry investigation.

Jan. 22—Prisoners at Dannemora presented a show to no walkouts, and Kopy was on his way west to give Hollywood a subdora.

Jan. 30—Katharine Cornell burned Hollywood with silent treatment, and New York actors organized for their own protection.

Feb. 6—Eva LaGallienne told a Minneapolis audience they were 'lousy Americans,' and a new Broadway show was so bad even the fireman walked out.

Feb. 12—Government revealed it would seek to regulate radio advertisement and the Casino de Pareo was grossing \$400,000 a week.

Feb. 20—The Palace had degenerated to a break-in house, and Eva LaGallienne said she was 'only kidding.'

Feb. 27—Of all picture theatres in the U. S. approximately 50% were playing double features, and the Dickstein alien actor bill was introduced in Washington.

March 6—Princess Irlina was awarded \$125,000 for libel in her 'Rasputin' suit against Metro in London, and S. L. Rothafel (Roxy) accepted \$5,000 a week to turn actor.

March 13—Idle vaudeville actors asked the Government for a \$3,000,000 subsidy, and the Capitol on Broadway booked a \$17,000 stage show.

March 20—Katharine Hepburn and Charles Laughton won the Academy's acting awards, and Shakespeare's 'Coriolanus' was barred as being too hot for Paris.

March 27—Equity's youthful membership staged a revolt, and LeRoy prins in Hollywood staged an old fashioned duel with an unnamed foreigner, using real shivs.

April 2—Vaudeville's actors (A.F.A.) were recognized as union labor by the A.F.L., and George W. C. Plafie was declared ended.

April 10—Imperial, Toronto, went straight pictures, leaving but two vaude spots in the Dominion of Canada, and the Catholic Church commenced its clean film crusade.

April 17—William S. Paley's \$275,000 was called top salary for radio execs, and 424 street went 100% honky-tonk.

April 24—President Roosevelt most avid film fan, viewed 1,221 reels in this first year in office, and the Daughters of the American Revolution eased into the clean-up campaign.

May 1—Latest straight vaudeville try (Casino, N. Y.) folded, and Jimmy Walker got three offers to go thespian.

May 8—NVA got rid of Mrs. Murphy, and \$5 new stars were found to have appeared in the theatrical firmament during the season just ended.

May 16—Hearn's booked a Fanchon & Marco show, presaging a department store circuit, and everybody gauged upon Hollywood.

May 22—About 10,000 actors were rehearsing as life-of-the-party players for eastern summer resorts, and the beloved Mike Shea died in Buffalo.

May 29—Clarence Darrow blasted the film code, and b.o.'s were complaining of the heat.

June 5—Legit season recapitulation rated 80 shows as finishing in the money out of 120 produced for Broadway, plus \$307,000 in picture coin through 21 show sales, and John Mason Brown and Kate Cameron won the legit and film box office respectively.

June 12—Picture people, forgetting to 'see America first,' were scrambling to Europe on vacations, and Broadway lost its Billy LaHiff.

June 19—Hollywood's 'fame of ads' was Santa Monica Blvd. with 105 beer joints in a three-mile strip, and the circus bus was enjoying its best season in years.

June 26—The Alhambra convened in Cincy for a film confab, and Chicago had nary a legit show for the first time within memory.

July 3—Major industrial firms were plotting advertising shows for the road, and Coast politicians were using theatre ball instead of passing out the usual cigars.

July 10—All movie companies voted to spend \$300,000 on eight selected pictures in a concerted opening-of-the-season push, and the Indies were after Roxy's scalp.

July 17—Shirley Temple's parents were asking \$55,000 per picture, and the circuits extended self-censorship to vaudeville.

July 24—Hollywood's film extras faced prospect of a 90% slash in number, and Leblanc's was holding up 50% of the current Broadway season.

July 31—Gaumont-British announced a U. S. film invasion, and Hollywood was hot for polo.

Aug. 7—Average professional life of kid screen stars was established at three and a half years, and a good weather break just saved Ciney Island from the gas pipe.

Aug. 14—Hollywood was on a spending orgy, boosting the average cost of major films by \$50,000, and hotels were booking star bartenders on routes.

Aug. 21—Season opened with five Broadway films grossing \$262,000 on the week, and major vaudeville playing time started with 41 weeks.

Aug. 28—Government-sponsored free legit shows were playing to 20,000 nightly in New York, and the Rockefeller's entering the night club biz in Radio City, were auditioning everybody but the customers.

Sept. 4—Hollywood talked eastern production should Upton Sinclair get elected, and Charles B. Dillingham passed on.

Sept. 11—Picture actors were learning to sock away their dough, and New Germany's film exports fell off 40%.

Sept. 18—Equity told how to cut actors' salaries, and Charlie Chaplin decided to work with a script.

Sept. 25—Government rated pictures as the nation's third most popular diversion (reading first, radio second), and major radio stations decided to pay all talent.

Oct. 2—Hollywood scouts warned of an eastern talent drought, and George M. Cohan gave his home town, Providence, its first look at him on a stage in years.

Oct. 9—Radio salaries for film names reached peak with \$25,000 offer to Garbo, and Sally Rand switched from fans to bubbles.

Oct. 16—Hollywood producers were looking for likely operatic scores, and New Jersey authorities set a \$5 per day scale for concessionaires at the Hauptmann trial.

Oct. 23—Top possible income for film extras was estimated at \$1,600 for the year, and the legit code was finally approved.

Oct. 30—Hightat Metropolitan opera company, unbending, talked going opera, and the Rockefeller's were ballyhooing 'The Great Waltz' at all their gas stations.

Nov. 6—Broadway was worrying about a chorus girl shortage, blaming Hollywood, and Lou Tellegen met a tragic end.

Nov. 13—All Hollywood was taking bows for Sinclair's defeat, and Luigi Pirandello won the Nobel literature prize.

Nov. 20—Pictures got \$405,857,000 of the \$519,497,000 spent by the U. S. on amusements in '33, and Ann Corio donned a garbier belt that had 121 embezzlers across the front.

Nov. 27—Mae West's department store opened a talent booking bureau, and Columbia Broadcasting System declared a 50% dividend.

Dec. 4—Show business declared open war on free shows, and Oct. was deemed to have replace Nov. as the best show month.

Dec. 11—Standard Oil Co. of New Jersey agreed to call off its free show, with theatres taking it over instead, and a \$500,000 fire swept the

TELLY AFTER BETTORS

Publishing Racing Sheet in Pasadena for Anita Meet

Hollywood, Dec. 31.—Racing Daily Telegraph, subd of the Form, made its first appearance last Monday and will continue for duration of the Santa Anita race meet, competing with L. A. dailies for the better interest. Sheet is being published in Pasadena, with Charles Lowe as his manager and circulator.

SANTA ANITA OPENING O. K.

By AL BISTO

Hollywood, Dec. 31.—Horse racing returned to Southern California Christmas day. The revival was after a 24-year lathargic condition, which was brought about by the bluebonnets. Racing plant is at Santa Anita Park, Arcadia, on the old Losky Railway estate, one of the show places of Southern California, about 16 miles from downtown Los Angeles and 20 miles from the center of Hollywood.

It is the second of a \$1,200,000 scenic investment. It is most resplendent, and from indications the opening day, it is making a particular play for the fashionable or snobby track, which the promoters think will take the place of other winter climates for the excitement of seeing the blooded thoroughbreds of the American turf parade around the circle daily, except Sundays.

Snobbishness was in evidence the opening day, as the clubhouse was divided into two parts, the chumps who want to be exclusive and pay a \$2.75 tap weekly, and \$3.50 on Saturdays and holidays. Then, on the upper portion of the clubhouse where the social elite huddled among themselves and tried to dig scandal from the few motion picture celebrities whom they condescendingly permitted to join their throng.

While this is the first meeting test of a 'metropolitan oval,' the promoters here are a bit reluctant to plunge against the legal 12% take in the totalizer, with two percent added for the track, better known to the talent as 'rake-off' or 'the take.' The latter, on a good day, can run between \$4,000 and \$5,000.

Turnover through the machines on the opening day was around \$50,000. The second day fell off to \$34,000, which was expected. However, judging from their viewpoint, as the track does not operate Sunday, its only chance for large mob draws is on the Saturday-meets and holidays, when big purse events take place, which may be occasionally during the week.

Pix-Tieups.—Track opened to cutout motion picture tieups and publicity stunts. Some of the boys who know their actors better than the law, are betting mob is brought in, feel that Dr. Charles H. Strub, former Pacific Coast baseball magnate, will have to spread the Annie Oakleys to bring in the small bettor, who may have a sawbuck or doubt sawbuck to venture on the day, but who does not like the \$1.10 or \$1.65 tap to get in the betting circle.

In this part of the country, at Tanawana and Caliente, the Oakleys were given away by the shovelfull, and the small bettor is waiting for the Santa Anita crowd to unload. It is a hard road to travel to break the estimated 'but' of \$15,000 daily, required for track operation, unless the mob is on hand. To meet the overhead, it will be necessary to average in the neighborhood of \$150,000 daily through the totalizer for the 60-day meet.

The average purse at the track will hit between \$5,000 and \$6,000 daily on the meet, with the big chunk being laid for the Santa Anita handicap, February 23, when \$100,000 will be flashed under the noses of such thoroughbreds as Equipose, Twenty Grand, Cavalcade.

Warner Hollywood studio.

Dec. 18.—Los Angeles admitted it's just another Iowa where night life is concerned, and Sunday legit looked sure in future for Broadway.

Dec. 25.—Television was figured to need \$200,000,000 for proper launching, and Hollywood's divorcees nosedived 25% under average with only 60 splits recorded during the year.

Rockefellers and Shopkeepers

Intimation They Hold Interest in R. C. Stores Comes in Warning to 'Waltz' Specs

Feet Wadlow

Detroit, Dec. 31.—Michigan Retail Shoe Dealers, in annual convention at Grand Rapids, used showmanship by bringing Robert Wadlow, of Alton, Ill., to exhibition. Wadlow sports size 35 dogies.

High Glee, Mate, Time Supply and others.

Outside Betting

On account of the ruling of the California Racing Commission no future betting is allowed at the track, due to the exclusive parlous system of betting, which is California's legal way of getting its income. The big bettors, who do not like the percentage and brokerage idea, however, are doing it through the books, mostly in the East, with St. Louis getting most of it at this time, as those boys lay juicy bets at odds as much as two to one ahead of a race.

Lou Anger and Zeke Cares, betting commissioner of Agua Caliente, which track is only operating weekdays, are said at Santa Anita meant a little of the juice from the latter. Pair claim they have a million-dollar pool ready to back up wagers to lay against the \$100,000 handicap, and any other important races run during the current meet.

Opening day crowd at Santa Anita was around the 25,000 mark, which made standing room unpleasant; as the place has only seating accommodations for 4,000. The second day saw 4,500 overall.

Bars Get Big Pay

A good portion of the track revenue opening and second day came from the six bars placed in advantageous locations, where mixed drinks are sold at \$1.00. A parking charge of 25c is made for automobiles, which was okay with the opening day mob.

The boys feel they will get a fair shake for their money under the Strub operation method, which is closely watched by the State Racing Board, which has only granted three licenses for the state to date to determine just what drawing power of tracks in this commonwealth will mean. Then, probably another will come through. That, however, will be contingent on the success of the local track, which is in an experimental stage.

It is believed that when the management makes a few changes, and the pressure, that business on weekdays will be considerably improved and make the enterprise an attractive venture for the San Francisco money which backed the proposition.

BIRTHS

Mr. and Mrs. Paul Luther, daughter, in Council Bluffs, Ia., Dec. 13. Father is KOIL staff announcer.

Mr. and Mrs. Dick Wright, son, Cleveland—Father is northeastern Ohio district zone manager for Warners.

Mr. and Mrs. Frank Kelton, daughter, in Miami Beach, Fla., Dec. 22. Father is gen. mgr. of the Shapiro-Bernstein Music company and mother is daughter of Louis Bernstein, prez of the firm.

Mr. and Mrs. C. C. (Buddy) Coleman, son, in Glendale, Calif., Dec. 27. Father is an assistant director at Columbia studios.

MARRIAGES

Claudia Dell, film actress, to Eddie Silton, agent, in Los Angeles, Dec. 29. Second marriage for each.

Pearl Hickman, who headed Pearl Hickman's Darlings for nine years on the Orpheum circuit, to Claude Wilmont, San Francisco advertising man, in Tia Juana, Dec. 31. Second time for bride.

Roslyn L. Golden, former dancer, to Tito Guidotti, of the Britton band, Dec. 30, Queens.

Through advice sent shopkeepers in Rockefeller Center, Radio City, last week pertaining to the alleged harboring of ticket gyps who managed to dig lower priced ducats for holiday performances of the 'Great Waltz.' It became evident that the Rockefeller are interested in the stores.

Understood the rental arrangements for the shops are not on term leases but on month-to-month. Instead of the shopkeepers paying the scheduled rents, there is a concession in return for which the landlord receives a percentage of profits.

Rockefellers, however, have the right to secure possession of any or all stores upon giving one month's notice.

Center theatre, housing 'Waltz,' has sought to keep tickets out of the hands of street spec, but designers have managed to obtain a certain amount of pasteboards intended for holiday performances at gyp prices. Upon learning that certain pastes in the Center and RKO buildings had permitted spec to operate inside or just outside the shops, store keepers were warned that lease cancellations might follow.

Agua Caliente Only Spot to Escape Mex. Gambling Ban So Far

Mexico City, Dec. 31.

Anti-gambling drive the new administration launched, with the closing of the Foreign Club, just outside the city limits, and a casino at Cuernavaca, 90 miles from here, in extending through Mexico, has caused all forms, including slot machines, is banned in Ciudad Juarez, across from El Paso, Tex. Handsome casino in Tampico, that cleared \$10,000 a night, has been locked up. Gambling had also clamped on in most of the tourist resorts in the Mexico City sector.

Committee of creditors of the Cuernavaca casino is seeking to ascertain if it was sold at auction for \$20,000 when it is reputed to be worth \$140,000.

Edgar Guest booked for several guesting appearances.

Lee Patrick down for new Hall of Fame series starting Jan. 6.

New York Theatres

Folies Bergeres

Europe's Most Famous Revue in an amazing 3-act 3-hour dollar restaurant.

NO COVER CHARGE

Dinner from 4:30 to 10:30

Supper from 10:30 to closing

\$2.50 DINNER

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7th Ave. at 50th St.

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RKO THEATRES

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Tues. to Fri.

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"The Sign of the Cross"

"The Sign of the Cross"

See **CRAWFORD** and **GABLE**

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in "FORSAKEN ALL OTHERS"

On the Stage

and in the Movies

and in the Movies

LOEW'S

25th St. - Fri.

10th St. - Sat.

EDDIE CANTOR

in "KID MILLIONS"

with Ethel Merman & Bob & Betty

Stage—With O'Brien & O'Brien—Others

Broadway

Leo Reisman back into the O.P. Cane Jan. 15.

B. P. Schulberg has taken on considerable weight.

Alice P. Glazer asked Saturday (10) for Hollywood.

Santa Claus brought Jack McInerney some grips.

John S. Cohen, Jr., in New York setting up on Jan. 15.

Joe Bernat hosting a New Year's party at the M.P. club.

George Cabot, Jr., from London a week ahead of the Missus.

Marlin Remick p.a. for Happy's Sunset Cabin, Lakewood, N. J.

Arthur Lerach, Par attorney, spent the Xmas holiday between Atlanta and Salisbury, N. C.

It's 30 years ago that George Nathan lived in the same apartment at the Royalton.

I. Robert Broder's New Year's cards fooled a lot of people, they looked so much like cufflinks.

Sam Katz willied Roy Furman forty-two bottles of his private stock on going to Hollywood.

Eileen O'Connor, of Hollywood restaurant show, goes to Paris to appear in the Colles Bergere.

Six girls in Paramount got engagement rings for Christmas, Sada Eddin rating one of the best.

Baby Blue drapes went up in the Loew booking office last week, but the guys were bringing them right down again.

Atlantic City and at-homes got the Broadway bunch for New Year's, although plenty of reservations at the niteries, hostesses, etc.

Sister's selections for last Wednesday's Santa Claus drawing were the world's record—21 horses named in seven races and just one nag in the money.

New managerial setup for 'Thumbs Up', Majestic theatre, has Leonard E. Bergman as g.m.; Victor Kiraly, company manager, and Charles R. Baker, p.a.

Louis K. Sidney, as a g.m., made his fare barber, Salvatore Grifano, Kentucky colonel in honor of Salvy's 25th anniversary as an American citizen, and the publicity atmosphere was the best.

Leonard Gaynor of Fox's home office, recently made a deputy came to New York City to see his Christmas holiday. Couldn't convince the Minors that he was the law.

London

Nervo and Knox are to make a picture.

John G. G. distillers, are behind all Broadway-Prix ventures.

Matt McGuire has been appointed a director of the Cafe de la Paix.

Metro-Goldwyn dickering with H. C. G. Stevens for film rights of "Immortal" Barrie.

Sir Barry Jackson to revive "The Barretts of Wimpole Street" in the West End early next year.

British Imperial, taking up option on Jack Doyle, which was up his tie-up with Jack Dempsey, to auction a car at a charity ball in aid of the Prince of Wales Central Hospital.

Carlton hotel, still one of the finest in London, anxious to stage "The Drunkard" for one night, and it will stay indefinitely.

Leslie Fuller's twins being christened, with Grace Fields godmother, and Renee Houston (Houston Sisters) the other.

Miami

Don Dickerman opens Pirates Den.

Don Bourbon m.c. at Aub's Lagoon.

Bowery club to open at South Beach.

Burton Holmes giving series of lectures.

T. R. Ragland opens new theatre in Hialeah.

Ed Howe autographing books at local dept. store.

Ed Catina Jr. in operation at Blackstone hotel.

Albert Bouche to open Villa Venice New Year's.

Jerry Johnson and band at Floridian.

Charles Sanford at Blackstone.

Old City club opened by Danny McFarlan. Name changed to Colossal Bar.

Brostone family in for season.

Harvey, Sr., takes nap before talking to reporters.

Deauville formal opening slated for New Year's eve.

Vincent Lopez, Lillian Roth, Stanley twins and Rafael Diaz in show.

Charles Spang and band to open at rejuvenated Coral Gables Country club on New Year's eve.

Best will be called Mandarin Gardens after the first.

Nate Spingold, Columbia exec, Damon Runyon and Heywood Brown assisted in the presentation of the Mark Hellinger trophy presented Xmas party to the winner of the Broadway Bill handicap.

Troop's Xmas Park. New Deal copped before a crowd of 12,000.

Rome

Mario Lugaresi has left the general management of Impero Film to create himself a trading in films.

Press and Propaganda Office announces that it intends to shoot country films showing the activities of juvenile Fascists in the kingdom.

'Apocrypha', a compilation of Italy's share in the great war, compiled from documents of the Luce Institute and the Army and Navy General Staff, is about to be put before the Italian public by the Milan Section of the 'Bell of the Palace' Association.

New producing house, Novella-Film, is presenting 'Everybody's Lady', directed by Mario Opul, which was awarded the Cup of the Ministry of Corporations as the Italian film which is technically the best on account of its able arrangement and the dramatic plot admirably presented to the public in pictures.

A new film company, the A.C.I. (Alleanza Cinematografica Italiana) has been formed by producer, 'The Chaste Diva' in English and Italian, in honor of the composer, Vincenzo Bellini. Heroine in both versions will be played by Martha Eggerth, while Phillips Holmes will take the part of Bellini in the English version.

The film, which is being made by the Cine-Pittagala and the English by British-Gaumont.

Honolulu

Claudette Colbert expected here soon.

Lawrence Cohen and his mother here for two weeks.

John F. Franklin's Roosevelt theatre doing capacity business.

Les Hammond director of Fox East Bureau of Fox News, here.

Liberty Theatre Consolidated house undergoing more remodeling.

Consolidated Amusement Co. building a 500-seater at Wahiawa, Oahu.

Long Tack Sam played a week at the Princess theatre en route to California after three months at Honolulu.

Duke Kahanamoku world's champion swimmer elected sheriff of Honolulu.

Johnny Noble with his Hawaiian orchestra at the Moana for New Year's Eve.

William Robertson has gone to Maui to make the exterior for 'Shark Boy'.

Ray King has been appointed state director of Fox-MGM.

John King has been appointed state director of Fox-MGM.

John King has been appointed state director of Fox-MGM.

Riviera

Rene Clair in Nice, Mistinguett in town.

Edith Piaf crooning at the Perroquet.

Nice opera season started Dec. 20 with 'Lohengrin'.

Rek Ingram-Allice Terry off to Naples for Xmas.

Kahne d'Argent back in Nice after London emergency.

Two niteries reopened, Cabaret du Negre and Broadway.

The French going two-day at the Nouveau Casino.

Marlon Anderson singing to packed house at Monte Carlo Opera.

Edith Piaf, married, early centenary Broadway actress, back to her Riviera villa.

Shanghai acts at Mediterranean; Ben Tyler and dancing girls, Bella and Billy Mack, Florence Kope and Ben Jack.

Mediterranean opened Dec. 13, twelve days behind schedule. Delay occurred because had to wait for government permits on routes.

Hollywood, ex-Lit-Bundy proposition, opening around Xmas with 'The Prince of the Desert'.

Newshounds who write something displeasing about Monte Carlo get their Casino passes revoked and have their names taken off the free list of the Principality.

Smart lack got plenty of cold from suckers who wanted to be ex-Parisians in the picture, which he said, would be made on the Riviera. He wanted the deposit as security for 'makeup outfit'.

Monty Carl, C. K. on routes, advised modern rooms at 40c, along with 60c meals, has been excommunicated from the Riviera.

We don't want to make the Riviera too cheap, they say.

Mexico City

By D. L. Grahame

Cold and rainy, moist season working overtime this year.

Symphony orchestra of Mexico giving free concerts in workers' recreation centers.

Negotiations for Jan Kubelick to give a concert series at the Palace of Fine Arts (National theatre) Jan. 2-10.

All government employees ordered to stop gambling, they may be while on or off duty so that authorities may close them.

Jose Jesus Torres Diaz, butcher-actor, who doubled for Wallace Beery in 'Viva Villa', arrested for murdering a shoemaker in a bar-room brawl.

One of the best entertainment draws here currently is a wax figure exhibition depicting horrors of the Spanish Inquisition. Admittance three cents.

Group of young radicals has petitioned government to change name of Palace of Fine Arts to Palace of National Art, as the existing Fine Arts is too aristocratic a moniker.

Hollywood

Howard Estabrook kicked the flu.

Bob Klobbe 'quail' hunting in Mexico.

Charles Bickford east for the holidays.

J. P. McEvoy, planning east till January.

Santa handed Gloria Stuart a traffic jam for Xmas.

Leon Levy handling the Wilmetts for Ben Berin.

Walter C. Kelly in town for the east to spend the holidays.

An early jump to Edin is in the minds of Pat O'Brien and the wife.

The 'Vince-Barnette' holidayed with her kids in Detroit and his in Pittsburgh.

Eye infection forced Elsie Ferguson out of Pioneer's 'Becky Sharp'.

Grace Moore back from her concert tour and resting at Palm Springs.

Bill Arms here lining up additional time for the Wilbur Cushman-bookie unit.

Sid Skolsky bragging about his plane trip to N. Y. but he came back by train.

Julius White in New York for a week's vacation from Columbia's short department.

Charles 'Slim' Fox 'Scandalous' squawking over the night work in films.

To cold.

Irving Strouse moving his Sunday Frolic to the Fox Figueroa for New Year's eve show.

Robert Liebmann, German composer, met with to-day with-tunes for Johann Strauss symphony.

Reginald Berkeley and Patterson McNutt are new members of the Writers' Guild.

Out-of-court payment of \$7,500 to Virginia Cherrill by Cary Grant muted their court blats and she'll seek the decree on the q. later.

Shanghai

By Cal S. Hirsch

Emanuel Feuerman, cellist, en route to America.

Eric Clapton's Harlem Gentlemen left the Cantidrome.

Johnnie Bulmer, ex-Spokane, married to Vera Stafefskia.

Mel Leander, Ensemble, the arrival of Gail-Curo, due Feb. 1.

Xola and Paul (Bib) of Grand Frolic to the Fox Figaro to tie.

Paramount ballet of 18 on Japanese tour.

Cowan and Bailey, American librettists, knocking over Paramount crowds after successful tour in south.

Elvira Guertie, 50-year-old singer, doing well at Cathay hotel ballroom.

Henry Nathan's orchestra in four cities in California.

Mel Leander, with Prince Pu Tang, cousin of Emperor Kang Teh of Manchukuo, co-featured.

Shanghai at Lyceum theatre.

Top prices, 43c.

Opened Dec. 11 at Little Club: American and Diana B. Lowe, Zela Wright and Billy Carroll.

Repeat contract of Oscar and Mimi expected to continue to Jan. 1.

Charles 'Slim' Fox, Ensemble, Eleanor Walton, Holly McDell, Leslie Brighton, Shirley Roberts, Marguerite Marthou and Ken Dunlop, completing good three months' trip, leaving shortly for Hongkong.

Chicago

C. C. Pettijohn expected in town shortly on Palm Road meeting.

Philando, 21-year-old waitress, is the sister-in-law of Nate Platt.

Phil Andrews now associated with the Tom Fiedale publicity office.

Ruth Bruder turned actress for the Christmas week show at the Chicago.

Michael Todd got himself another radio-writing account as a Christmas present.

Al Roth switched the 'Midnight Flyer' show to Sunday for the two holiday weeks.

Aaron Jones commuting between N. Y. and Chi on McVicker's product negotiations.

Arnold Hirsch joining the Morris agency here, in charge of the technical department.

William Targ, spouse of Anne Jesselson, scribbling a book column for the North Star News.

Sam Roberts running up a million dollar bill due to his frantic phoning from his bedside, where he's still laid up with a twisted ankle.

When they have nothing else to talk about, Charlie Cottle and Bill Hancock haul out the latest photos of their infants.

Palm Beach

Gene Tunney and family here to build an island home.

Charlie Mack's 'Tie-Tie' Revue doing repeats at the Kettler, West Palm.

C. O. McIntyre at the Breakers, handing out philosophy about a columnist's life.

Xmas marked the spot where the holidays opened formally and patio parties began.

Douglas Fairbanks rushed through.

George Jessel and Norma Talmadge have bought a shack.

Season's entertainment receipts look bright, with palaces not open since a few years, now running again.

Flagler's famous Royal Poinciana hotel, closed to the public, is now being torn down as a hurricane menace.

Christmas opened only two island picture houses, Paramount and Seuss-Art.

Latter now being managed by F. W. Bull, transferred from Flagler, Miami.

Pittsburgh

By Hal Cohen

John D. Jameson in town beating the drums for Lenore Ulric's 'Pagan Lady'.

Eddie Peyton closing his cafe here for three-month stay at Miami Beach.

Wesley Kay moves to Gibson hotel, Cincinnati, after long stay at 400 club.

Joe Cappa and Frances Knight to Palm Beach, N.Y. spots after 14 weeks here at Plaza.

Playhouse has cancelled 'Meteo', doing 'Children of Darkness' instead.

Christmas benefit for unemployed musicians at the B. & A. English, with Art Farrar as m.c.

Florence Fisher Parry has returned here for a short stay in afternoon Press after vacation.

Jerry Gott visiting his mother here en route to Miami with Jack Kerr.

Mather Elliot has been named business manager of Pittsburgh Playhouse, Pittsburgh.

Mrs. Mike Collins fell ill during visit to Washington, D. C., and is recovering at home of her mother there.

Panama

By Bee Drew

Panama is having a beauty contest.

The Pacific dramatic society is looking for one-act plays.

Children of the Moon' presented by the Junior drama league.

Mary Lee Kelley asking for a divorce from Johnnie Stoffel.

Ensemble, 10-piece dance orchestra—Bryan Berry's Californians.

Armando Palacios, Chilean pianist, gives a concert at the National theatre.

The Path of True Love, the play staged by a colored cast at La Boca.

Miss Georgeette Cohan was a visitor.

Also Mr. and Mrs. Sol Bornstein, and Mrs. Grace Burgess, mother of film player, Dorothy.

Panama has a commercial broadcast station.

Las Vegas de Panama. The musical program will be by the National School of Opera under the direction of Graziani. Announcer will be Augusto Arizona.

Palm Springs

Sam Harris expected any day now.

Dunes getting a heavy dinner and night play.

Buster Keaton and wife at the Del Rey.

The Ted Healy and the Rocketts down for a week.

McClelland Barclay having an exhibit at Putnam's.

Christ Walsh staying on after the football campaign on a location here.

Wendy Barry taking tap lessons from Roy Randolph.

El Mirador's pool still the most popular in town.

Reginald Owen building a home in the new Desert Estates.

C. E. Anderson, RCA v.p., vacationing at the Desert Inn.

Lady Isobel Chaytor, English aviatrix, here for the winter.

The Royal Le Mans have taken an apartment here for the winter.

George Brent is the Godfather for Gus Parrish's eight-pound boy.

Johnnie Crombie publisher of the Vancouver Sun, here for a vacash.

First season without at least one Hollywood star in town here.

Robert Woolsey come completed and the cigar smoker is taking it big.

George K. Arthur wants to be known as the town's only legit producer.

State highway copper doing a lot of tagging on the road coming into town.

Elizabeth Arden opening up a new spot here for the femmes who get too tanned.

Picture mob stealing Sid Grammont's stuff with the pants on the new Tennis Club courts.

Palm Springs News referring to Catherine Doucet as Madame Decouet.

Sheila O'Neil, publisher of the Little Theatre's first play, 'Nuts in Huts'.

Paris

By Bob Stern

Victor looking weight.

Paul Puget alone reopening.

Suzor Solider playing A.B.C.

Pierre Colombar to New York.

Betty Hagler over from London.

James Smith dining Chez Frick.

Isabelle Cortelyou to New York.

Wing Ching, acrobats playing Reu.

New film theatre, Lux, opening on Left Bank.

Chandilly nitery reopening for holidays.

Jean Warner back at Bagdad for tea dances.

Concillon aerialists, playing Cirque d'iver.

Cirque d'iver giving show for 20th school kids.

Emily Hahn finding Paris food too good for her good.

Wagner (Wagner) reviewing dance recitals.

Laura Diana subbing in Theatre de l'Aurore show.

Paul Puget alone, elected to Institute of France.

Edmond Guy joining Palais Royal.

Comedie Francaise ball for Actors' Fund grossing \$16,000.

Julius Bruns and Herl Egan to Moulou Rouge Jan. 11.

Serge Laffay dancing at first of holiday parties at Ritz.

Julius Bruns and Herl Egan to sail for the U. S. on Dec. 29.

Sam Morris looking over Warner Bros. picture.

Josephine Baker to play in coming rep revue, titled 'The Albino'.

Louis Schneider's books and manuscripts sold last auction.

'Hips, Hips Hoorya' held over for seventh week at Washington.

Valentin Mandelstam and Richard Bennett to meet in Lisbon.

Harry Piller and Mike Farmer among those at Chez Florence.

Curtis Melnit to Berlin for opening of 'Mickey's Happy Hour' there.

Lucien Rosenberg officially named co-director of Sarah Bernhardt theatre.

Francis A. Mangin flying to Paris from London twice in one week.

Palais de la Mediterranee, formerly Frank Jay Gould's, reopening at Nice.

'Barretts of Wimpole Street' passing 100th performance at Ambassadeur.

Dick de Rochemont ducking to London right after his return to Paris.

Charlie Lanus setting up as Riviera correspondent for string in Paris.

Swell premiere of 'Ago de Juliette' hailed as revival of elegance in Paris.

Vera Trett, former tap dancer on Broadway, now studying art in Rome.

Berry to be in cast of 'Reunion in Vienna' at the Sarah Bernhardt.

Jacques Deval in south of France with Mistinguett, writing scenario for her.

Jean Renoir, director of 'Bovary', making film titled 'Toni' for Marcel Pagnol.

Pierre Blanchard back in Paris after weeks in Berlin, working for 'UFA'.

Pierre Sandrini arriving with deurs.

(Continued on page 151)

OBITUARIES

LOWELL SHERMAN

Lowell Sherman, 49, actor on both stage and screen, but latterly more prominently identified as a director, died in a Hollywood hospital Dec. 23 of pneumonia. A sufferer from laryngitis the past year, a cold rapidly developed and he was removed from the Pathe studio on Thursday following his collapse while directing an all-color picture, "Becky Sharp." He had but recently completed "Night Life of the Gods" for Universal, but was more closely identified with the Radio and Paramount lots.

He came of a theatrical family, his mother having been Julia Louise Gray, daughter of Kate Gray, who had played light roles with Booth. His father had variously managed theatres in San Francisco and New York.

He originally played in a vaudeville sketch, but soon turned to dramatic stock, playing heavies, later coming to Broadway, where he was seen in "The Heart of a Soldier," "Mad Hour," "The Whipl," "Angel Face," "Satan in Sables," "Evidence," "General Crack," "Garden of Eden," "Ladies of Leisure" and others. His New York debut was in "Ben Hur," "The Girl of the Golden West."

Going to Hollywood some 10 years ago he repeated some of his Broadway hits in the silent pictures but was the villain in "Way Down East." Gradually he worked over from villains to polished sophisticates, but with the coming of the talking pictures his knowledge of the stage technique enabled him to win a directorial assignment. In many of his pictures he also took a leading acting part. His best known pictures were "The Sign of the Cross," "Wrong with Mae West," for Paramount, and "Morning Glory," with Katharine Hepburn, for Radio. He also directed "The Greeks Had a Word for It."

He was thrice married, each time ending in divorce. His first wife

and Canada.

When war broke out he was engaged by the Canadian Government to look after remount requirements and broke in many horses for war service.

Survived by two daughters, four brothers and two sisters.

FRED E. JOHNSON

Fred E. Johnson, 60, former manager of the Colonial theatre, Akron, O., died Dec. 21 in St. Paul, Minn., from pneumonia.

Going to Akron in 1907 to manage the Colonial theatre, Johnson held that position for five years. He later managed theatres in Oil City, Pa.; Zanesville, Cambridge, O., and Pittsburgh.

While Bob Fitzsimmons was heavyweight champion of the United States, Johnson managed his road tour. He also was identified with the Nixon & Zimmerman interests for several years.

Besides his widow, Johnson leaves a sister-in-law in St. Paul. Interment in Akron.

EDWARD G. TUNSTALL

Edward G. Tunstall, 51, manager of the Minneapolis and St. Paul Metropolitan theatres (legit), died at his desk in the Minneapolis Metropolitan last week of a heart attack.

Starting as assistant treasurer in the Metropolitan, he left legit to become a distributor of state rights films, later serving as manager of the Warner exchange in Minneapolis. For several years he owned and operated the Southern, near picture house, selling that theatre to assume management of the two Metropolitan.

Survived by a widow and a son.

WILLIAM H. BAILEY

William H. Bailey, 72, old-time minstrel producer, died at his home in New Lexington, O., Sunday, Dec. 18, following a lingering illness.

Bailey in his time produced and staged more than 60 road shows,

Always Hopeful

Youngstown, Dec. 31. Princess, downtown, playing girlie since last fall, dark several days, reopened Christmas Day with an entirely new stock company of 30 people, Stephen Grap, manager, announced.

Princess is the only stage show in town.

Burley Actors Really Actors; Case Dismissed

In a hearing held by a New York policeman's own version of a coach dance, Charlie Lauck, manager, and Morris Ruck, lawyer, appeared, and seven girls from the 42d street Eltinge stock burlesque troupe were cleared of incident show charges by Magistrate Goldstein in Jefferson Market Court last week. The case had been postponed twice since the arrests were made during a police raid on the theatre in November.

The court held that the charges made by the police constituted a matter for the License Department, not the police, to handle. New York Society for the Suppression of Vice supported the police in asking for a conviction.

Courtroom coach dance was performed at Judge Goldstein's request by Patrolman Francis Hunt, who had participated in the raid and made the arrests. The hefty cop said the girls did an indecent Hawaiian dance. "When the court asked him to stop, he got up and did that stuff. It was held by the court that if the dance at the Eltinge was anything like Patrolman Hunt's, it was not indecent."

Another question cleared up at the same hearing was whether a burlesque actor is really an actor. After Assistant District Attorney Edward Margolies said, "I leave it to you," Magistrate Goldstein held that a burlesque actor is an actor. And that under the New York State law the management, not the actors, is responsible for indecent shows.

The girls dismissed, along with Lauck and Rudnick, were Bobby Foster, Anna Bergen, Carolina Wells, Betsey Day, Betty Forth, Evelyn Doherty and Peggy Gage.

Eastern Wheel Burly Invades Midwest for First Time in 4 Years

Eastern wheel burlesque will penetrate the middle west for the first time in four years when Supreme commences sending troupes to Chicago on or about Jan. 15. Shows will play two weeks in that city. Last season shows to play there were the old Mutuals.

Jack Barger, who operates stock at the Star and Garter, has taken the Rialto on State street from Aaron Jones. Empire shows go into both houses.

The wheel arranged with the Burlesque Artists' Association to permit a week's layoff for the jump, coming and going. Farthest western point now on the Supreme wheel is Pittsburgh, with probability the shows will go to Chicago from there.

When Chi comes in, Supreme's route will amount to eight weeks. Loss of a full week occurred Saturday (23) with the closing of Albany.

composer of a number of songs and the author of two published books.

JACK HUTCHINS

Jack Hutchins, 45, advance man for Olsen and Johnson show, was killed in an auto crash on St. Louis, Mo. He was formerly with Keith office for nearly 20 years.

Mrs. Hutchins was with him in the car but was not fatally injured, according to latest report. A daughter is a cashier at the Palace theatre, New York.

J. Stuart Williams, father of Alma Jean Williams (Gone With the Wind) and Mrs. Stanley Ross, the former Mary Williams, both of the stage, was buried in Syracuse Dec. 28. Williams died in New York City Dec. 25. Williams had resided in Syracuse until 10 years ago.

Burlesque In 1934

By Joe Bigelow

Burlesque in 1934 again went through the same old motions, getting nowhere, and making little or no effort to improve itself. Shows, died and were reborn when and where the authorities permitted the strip-teasers to go the limit or thereabouts, and stayed when the lid was clamped.

It differed here and there in detail, but burlesque in 1934 followed the customary pattern, because the managerial brains (sic) behind burlesque operation continued to think along the regulation lines.

The year commenced with the making of resolutions all around to cut down on the stripping and bring back other elements, such as comedy, to a level of importance. But resolutions in burlesque are like resolutions in Cuba—there'll be another one along in a minute.

A new eastern wheel was established in opposition to the regulation New York combine. That brought some semblance of a fight into burlesque for the first time in a long while, but conditions precluded chances of its being very spirited. After all, a fight over a dead herring hardly can be rated as a combat worth watching—or even paying for.

About the only improvement shown in the department of burlesque during the year was attributable to Allan Gilbert, producer of shows under Max Placer at the Apollo and Irving Place theatres in New York. Gilbert brought a new sort of class and flash to burlesque stage producing, and, as a result, became the only burlesque stager in years to get any special attention focused upon himself. But Gilbert's efforts were directed chiefly at the girl numbers, so the problem of how to build up the comedy, etc., is still to be solved.

Unification of burlesque actors under the vigorous leadership of Tom Phillips of the Burlesque Artists' Association grew rapidly during the year, until at the present

time burlesque is practically a closed shop. The organization helped to stamp out many abuses, such as the previously common pay-off and out-of-town strappings. But as far as being in a position to fight for real advancement of its membership and improvement of conditions, the only apparent hope to have arrived several years too late.

Ann Corio remained the No. 1 name in burlesque and the only burlesque player to be known to the other phases of show business.

To the rest of the world all but Miss Corio continued as nonentities.

Code's Budget Squabbles

An NRA code for burlesque was written up and passed during the year. It's all okay except the \$20,000 budget, to which the minority faction, led by Issy Hirst of Philadelphia, is objecting. The executive committee and chairman of the Burlesque Code Authority is L. H. Herk, who was announced to have severed his connection with the Supreme circuit and to be fair and square, as the \$11,500 code job. The salary, if ever paid, will be retroactive, but just now it's still if, as, and when.

Cowboys, But No Convictions

The usual number of police raids and pinches were made during the year. But no notable convictions. For which reason the burlesque managers, encouraged by bores, confident legal advisers, see no cause for alarm in the future.

But it still is not realized in or by burlesque that a union may demand a share in the department of burlesque may require them to be adhered to by law, but that neither unions nor codes can supply material for comedians or improve the quality of the act. It is up to the managers, or bring a dollar to the box office, or induce the managers to change their policies and their same old boloney ideas and shows.

Burlesque remains in the quite enviable position of being the only form of amusement without opposition and with the opportunity to have its own exclusive and its own. In 1934, as in the past, it failed to take advantage of that distinction. As long as the managers elect to keep it there, burlesque must expect to hit its bumps, the dumps into which it has fallen.

Amateur 'Artists'

(Continued from page 1) and speaking into the loud speaker below on to the stage, clipped them this way: "Thank you. Thank you ever so much. Thank you, very nice indeed. 'Thank you.' Then to make sure that nobody's feelings were hurt, Mr. Perkins explained further, 'When we stop you,' he said beaming with brotherly love, 'it isn't a question of giving you—the razz, it's a question of time. There are so many of you, we want to have time enough to hear you all. Please don't misunderstand,' he comforted them.

Only once did Mr. Perkins, who realizing that an audience of eager amateurs is still an audience was doing his best to entertain them with what he called gay and lively, lose his gentility. Late in the proceedings a muttering arose from the hopeful anent how long, how much longer must they wait, to which Mr. Perkins replied, with just a little bit of asperity, "This is about the 400th suggestion I've had this afternoon. If you don't like the way we're running this, well, what the hell!" That held 'em, all right.

Radio press, which was invited to sit in the balcony and watch, meanwhile sipping the William Ely and Co. hospitality and eating all sandwiches, was a much more consistently grateful audience. "You can't tie him for wit!" exclaimed "One-Dialer from New Jersey" to a companion. "I can't," commented a colored gentleman try-outer. "Don't sit in the dark, we don't want to lose you." And again, when an aspirant confided that his "act" that his forte was imitations, came Mr. Perkins with a flash, "We've had some imitations," "One-Dialer from New Jersey" couldn't get over it. "Gosh!" he said.

Press-Has Protégés

Some of the radio press had brought their own protégés to the

try-outs, and before and after listening rapt to their efforts, were willing to point out the excellence with biographical data, to the millions of the agency and conductors of the try-out. However, there was an earnest effort on the part of everyone to be fair and square, as was announced to the aspirants repeatedly. Only those who pleaded that they lived out of town or had to get back to work were given preference. Everybody seemed to everybody lived out of town and had to get back to work, too. Then it was decided to return to the system of calling applicants as they came out of the telephone.

Whatever one's objection to the regular order was made, for a milkman who looked like he was a milkman, and turned out to be a smart Irish tenor besides. This cannot follow was right into the last half of "The Moon Was Yellow," aware that that part of the song surges right up to a climax without any pauses in the vocal fireworks.

But the next act, an amusing encouragement, sensing the tempo and intuitively establishing it for those too terrified to remember, improvising for those who wrote their own lyrics, and then in their head, and playing "June in January," "Winter Wonderland," "Object of My Affections," "Stars Fell," "I'm Glad Charlie's," and never winning once.

Mebbe in Syracuse

Syracuse, N. Y., Dec. 31.

Reopening of the Civic with a burlesque play is contemplated. Bernard Bennett, local attorney, acting for proponents of such a play, conferred with Mayor Randall B. Marvin as to the city attitude. He was told that the city authorities would be agreeable if there was no "dirt."

IN MEMORY

OF MY DEVOTED WIFE

AND DEAR PAL

VIRGINIA HEALY

Who Departed This Life December 3, 1934

DAN HEALY

was the former Evelyn Booth. In 1926 he married Pauline Garon, screen-actress, being divorced four years later, and in the same year married Helene Costello, daughter of Maurice Costello. She obtained a decree two years later.

After Coast services Monday (31) he was shipped to New York for burial.

JULES CRONJAGER

Funeral services for Jules Cronjager, 62, veteran motion picture cameraman who died in Culver City, Calif., Christmas night, were held in Hollywood Dec. 28. A mortuary were followed by interment in Forest Lawn cemetery. Cronjager suffered a heartstroke about three weeks ago and was removed to University hospital, where he died. He was one of the outstanding cameramen in silent picture days, being a Seimnick ace, but worked mostly for independents recently.

He is survived by his wife; brother, Henry, and nephew, Edward Cronjager.

HUGH MCGUIRL

Hugh McGuirl, 53, Ottawa, owner of Pice's dog and pony circus, is dead from the effects of the kick from a horse three months ago. For more than 25 years before and after the war, his act played many vaudeville theatres and fall fairs in all sections of the United States

and many years ago was identified with both the Ringling and John Robinson circuses. Interment at New Lexington, Dec. 18.

B. E. CORNELL

B. Emmett Cornell, pioneer Syracuse exhibitor, manager of the old Savoy, one of the city's first film houses, and later manager of the Eckel and treasurer of the Eckel Theatre company, died Dec. 28.

Cornell retired from the theatrical field in 1921 when the Eckel passed to the Robbins interests. He had been inactive for some time.

VINCENT LYNCH

Vincent Lynch, 54, Chicago theatre circuit operator, died in Chicago on Dec. 24. Lynch operated seven theatres in Chicago and the outlying territory, having been in the business for years.

Survived by four children. Interment in Chicago.

ALFRED J. DOYLE

Alfred J. Doyle, 55, of the one-time Ceyling Brunettes, died at Worcester, Mass., last week. He was for 23 years the clown in the act, of which the straight rider was Henry Brunette.

Survived by two brothers.

HUBBARD HUTCHINSON

Hubbard Hutchinson, 38, of the music staff of the New York Times, died Dec. 25 of leukemia. He was the

Bright Omen for the New Year—!



Joan Crawford scores again!

JOAN CRAWFORD
starring in Metro-Goldwyn-Mayer's
"FORSAKING ALL OTHERS"

Her complexion as lovely as ever—
"Thanks to LUX Toilet Soap!" she says

A **JOAN CRAWFORD** picture is news! Millions of fans will want to see this famous star in "Forsaking All Others."

They will vote her as fascinating as ever—thrill to the beauty of that glorious complexion of hers—fine-textured, smooth, luminously clear!

Flawless skin is essential to beauty of any type. That's why Joan Crawford is so careful about the complexion care she uses.

"Smooth skin is always irresistibly attractive," she says. "I've used Lux

Toilet Soap for years to keep mine always at its best."

—9 out of 10 other Hollywood stars use Lux Toilet Soap. It is the official soap in all the great film studios.

Equally popular with stage stars, too, it's found in theatre dressing rooms all over the country.

So why not try this mild white soap for your skin! You'll like the way its ACTIVE lather goes deep into the pores—gently removes every trace of dust and dirt—leaves the skin soft, smooth, lovely.

LUX Toilet Soap THE BEAUTY SOAP OF THE STARS—



VARIETY

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15¢

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FILM BIZ ON PIC CRITICS

Estimate \$50,000 Weekly Take for Flemingington; Town 'Closed Shop'

By GEORGE ROSEN

Flemington, N. J., Jan. 7. Without benefit of any of the Broadway impresarios, this small hamlet, 19 miles from Trenton, the state capital, has raised the curtain on one of the most publicized, sensational and profitable dramas in the nation's history—the Hauptmann trial.

The peaceful, colonial town of 2,700 inhabitants has had the SRO sign out ever since Wednesday (2), when the Trial of the Century began to unfold before one of the greatest arrays of literary talent ever assembled in one room. The "production" is costing the state many thousands of dollars. Much of it will revert to the townspeople of Flemingington.

It is estimated that the local "take" will be upwards of \$50,000 each week for the duration of the trial. Rooms in private Flemingington homes that ordinarily would command but \$3 or \$4 a week have been grabbed up at \$15 and \$20, with a shortage recorded. The single hotel here—the Union—can get and is getting any price it asks, but it is only large enough to house but a few of the newspaper correspondents, as it also shelters the jury.

Flemington's three barbers have taken down their 35c haircut signs and are getting \$1 a clipping—with a waiting list. And that goes for every merchant in town. They are cleaning up as probably no town of its size in the nation has ever cleaned up before. And Trenton and other towns are getting the

(Continued on page 33)

'FOLIES' \$50,000 NEW CAFE HIGH

A record for a cabaret gross was set up by the new French Casino (nee Earl Carroll theatre) with its "Folies Bergeres" revue, which clocked \$15,000 New Year's eve, winding up its first week of operation at just over \$50,000 in food and drink checks. French Casino debuted on Broadway Xmas night (Tuesday) to an \$8,000 take at a special \$5 charity premiere supper (N. Y. American fund), but dropped to \$3,000 gross the second night at the regular \$2.50 table d'hôte dinner. Third night bid jumped to \$5,200. Week end nights were around the \$10,000 mark each. Figure that a \$5,000 a night average for seven days will be the normal range. Show itself is guaranteed \$7,500 and can come out with \$15,000 for its end on the percentage terms when the gross hits \$40,000.

French Casino's advent has dented almost all the other niterie biz on adjacent Broadway.

Feeters Get 65c Each For Walking a Week

Lincoln, Jan. 7. Local walkathon blew quick. After running for a week biz was so bad the B. & M. Amusement Co. shut up the spot and scrambled to Pittsburgh, Kan. All the 34 contestants were given their share of the gate for participating in the week's grind—65c each.

NOW HOLLYWOOD CHORUS GIRL DEARTH

Hollywood, Jan. 7. New York was recently squawking that Hollywood had taken away most of its trained choruses. Now the film capital is complaining, with some studios unable to find dancing gals in view of the manner in which the best in this line are tied up. Warner Bros. at present has 500 hoopers on its payroll, while other studios in the field with musicals are keeping scores of others busy right along.

One complaint issues from Chester Hale, dance director at Metro, who among other things, isn't keen on paying \$7.50 a day to teach girls to dance, whereas in New York they had been willing for years to pay him for what he knows. After staging the dance routines in three Metro pictures, Hale is planning to go to New York to scout for hoopers. He has already wired New York to start preparing 250 girls for future Metro productions and is circulating every pupil he has ever had. Recently one of the studios went through the Hollywood-high-schools in quest of dancing lassies, discovering a few.

Night clubs and hotels, not only in New York but in Chicago, Boston, Los Angeles and elsewhere, are using up a vast number of chorus girls who otherwise might fit in for picture work. The majority of hotels and niteries are paying the code scale and supplying costumes, stockings, etc., a turn of events which makes this kind of work more inviting than it was in the past.

L. A.'s World Fair in '38

Los Angeles, Jan. 7. Application has been filed with the Board of Supervisors for a Los Angeles World's Fair in 1938 to continue one year.

SAY TOO MANY BAD REVIEWERS

Execs Claim Screen Suffers from Critics Writing Carelessly, to Be Smart, or with Angles—Don't Think Dailies Take Dept. Seriously Enough

TRADE PAPERS

Even if their panning becomes more dangerous to the national-box office, picture men would like to see the motion picture critics of the country reach the same stature as the men who sit in judgment on the drama. That most newspapers don't seem particularly interested in the drama is bemoaned around film business.

In discussing the boys and girls of the dailies and magazines who render opinions on celluloid entertainment, industry men point to the fact that the film reviewer does not enjoy the eminence of the drama critic. The film opinionator is generally just a film reviewer and not much more. The film men blame this largely upon the papers, which look upon the dramatic critic as somebody and upon the film reviewer hardly at all.

The picture business believes that as a whole it is a victim of criticism because of the preponderance of poor critics. The picture lads will privately point out that in those instances, and they are few, where the first string reviewer is capable, the secondary seers are catch-as-catch-can and seldom know what they're writing about. On the other hand, the filmers admit that where

(Continued on page 2)

FREE TICKER NEWS AT ROCKEFELLER CENTER

Ticker News Service, Inc., has installed a daylight picture screen, similar to one put out by Trans-Lux Daylight Pictures Co., at the eastern end of Rockefeller Plaza. It is credited with being the latest news projection instrument and the creation of American Telephone & Telegraph Co. News from International and Universal News services is projected on screen as it is typed on press association ticker.

The A. T. & T. instrument and screen differs little from the Trans-Lux tickers now in service in brokerage houses, except that the latter employs transparent paper in its device. Outstanding feature of the Trans-Lux news ticker equipment is its film ticker stock quotation device has been the excellent visibility in brightest light.

NBC Basic Groups Up Rates 24%; Station Divvy Ready in Week or So

'Kingfish' Huey Long Writes a 'King' Song

New Orleans, Jan. 7. Huey Long has turned song-writer. Along with Castro Carazo, Huey has composed a number, "Every Man a King."

Long personally plugged it on the air last week. Carazo, just appointed bandmaster at the Louisiana State University, was formerly the pit leader at the Saenger.

NOEL COWARD'S FIRST FILM FOR H.-McA.

If a few minor details can be straightened out, Noel Coward will start work on his first film as an actor in Astoria, Long Island, next week. Film will be made by Ben Hecht and Charles MacArthur as the third in that duo's series of productions for Paramount release.

Story is by Hecht and MacArthur, as yet untitled. Coward is satisfied to take part in it but only if production starts pronto because he's got a date to meet a couple of fellows in India in a couple of months, he says. Coward is currently in New York in connection with the production by himself of his "Point Valaine," legit, opening next week. He spent several days last week with H.-McA. going over the script and now it's merely a matter of whether they can cast it and get it going in time for him.

Hecht and MacArthur finished retakes and resynchronization of their second picture, "Once in a Blue Moon," last week and film is now scheduled into the Paramount, N. Y., Jan. 18. Picture stars Jimmy Savo and features Ballet and some other Russian actors. On completion, it was realized that the Ballet lingo and dialect, and that of his conferees, was too much for the microphone, which necessitated beaucoup retakes. Film is now almost 100% synchronized with a musical score by George Antheil, but there are some long silent pantomime stretches also.

6-Yr.-Old Vaude Seer

Skouras circuit has set Jackie Merkel, six-year-old mind reader, for a trip around the New York houses.

Kid psychic started Sunday (6) at Grant Neck, L. I., and goes to the Academy, New York, the last half of this week.

NBC's new rate setup, which becomes effective Feb. 4, represents the highest boosts that the red (WEAF) and the blue (WJZ) links have undergone at any one time since their inception. Tilt for the red figures 28.6% and the blue 20%. Marked increases asked for the basic links are appreciably counterbalanced by the fact that some of the rates for the supplementary groups have been reduced, making the overall jump for the red (85 stations) 6% and the blue (62 stations) 2%.

With the rate situation out of the way, NBC is now putting the finishing touches to the new compensation contracts for its affiliated stations. It is expected that the agreement will be okayed by the web's legal staff by the end of the current week and the members of the NBC stations relations department routed out over the country to explain the details of the deal to the 72 stations concerned.

New compensation covenant provides for a sliding scale, with the affiliates collecting upwards according to the amount of time they devote to network commercials. Also provided for in the new agreement are specific daytime and nighttime periods that the network will not make available to advertisers so

(Continued on page 41)

B'WAY MOPS UP NEW YEAR'S EVE

A \$25,000 gross was not uncommon for some of the New York hostessies New Year's eve. At an average of \$10 a head they were spilling all over the place from the grills to reopened roof-gardens and private banquet rooms, with the Rheims and California vintners probably declaring extra dividends judging by the amount of champagne sold. One prominent hotel had a \$40,000 advance reservation.

(Continued on page 34)

USED RADIO STUDIO FOR FREE NECKING

Lancaster, Pa., Jan. 7. Just because WGAL here doesn't lock the doors of its studios is no reason why anyone should mistake it for a trading post or an Alpine hospice. That's why the management hired a cop. Boys and girls finding time on their hands after school show and consuming a sundae or two, began utilizing dark corners. But that's all over now.

Film Biz on Film Critics

(Continued from page 1)

some critics have been made overly important the film firms have done it themselves by consistently quoting the critic by name, rather than his paper, in the ads.

Complaints to papers on their critics from the picture business have received little consideration to date. These complaints, in the film opinion, may not mean anything to the papers, or magazines, because the publishers evidently can't appear on film criticism seriously. They appear to deem it something for the yokels, or just so much hoke and it doesn't make much difference when you say about it. The picture execs have been of the opinion for some time that the newspapers fail to provide proper support for the screen. This refers to criticism rather than space. Frequently they have pointed out the preponderance of reviewing importance attached to the stage but have gotten little further than first base.

In New York

Recently one of the major companies cited to New York papers that with Broadway papers not opening their pictures on virtually every day of the week the papers were using what space they allot as a whole to reviews and leaving nothing for news or comparisons. Small bones was tossed out to satisfy this squawk.

The star system of reviewing, which came out of the Chicago Tribune and now, under the New York Daily News and Liberty Magazine, plus other similar copies, has been attacked for many years by the picture bunch. At one time the publicity and advertising heads of the various majors got together and agreed not to use star ratings in their ads in an effort to discourage its continuance. But the minute a film drew four stars that company forgot all about the agreement. So the picture men don't deserve any sympathy on that count for they are decrying a system which they built up. And at least one pub-head in New York estimates that a four star rating is worth \$10,000 at the box office to the gross of any of his firm's pictures on Broadway.

The argument has been forwarded that people don't take the trouble to read the star-marked reviews; that when they see a picture has drawn less than three stars they don't even bother to read the review. Therein lies the fault with the star rating plan, according to those playing the game against it. This contention is that very often the review says the picture is "entertaining and good" and the boys, though it isn't of sufficient proportion to merit three stars.

The N. Y. Daily News once listened to an industry committee of one complain that the review was also bad for the tab because it did not "encourage" reader interest, since people merely looked at the stars and didn't read the reviews. That theory got inside the boys' heads and they were girded for the fight against stars and other ratings have long since given up hope.

The New York critics are the only ones to complain that there is greater importance to the boxoffice than in any other city, say the film men. However, they do not believe picture reviewers can hurt a picture as much as a dramatic critic can injure a play. Two four-star pictures of a year ago are cited in support of the contention that rave notices cannot save a bad film, either. A brace of four-star films were outstanding Broadway syndicate Columbia smarted under the collar sharply against the star system after it had received less than three sparklers on "Lady for a Day" and "The Bachelor Party." Yet Columbia did not hurt either picture. Columbia was more instrumental in having a committee appointed, through the Associated Motion Picture Advertisers (AMPA), to make a study of the star system and report on it. That was the last of that.

Word-of-mouth remains the channel of public urge which the picture business depends upon to a large extent. "Little Miss Marm" which brought out Shirley Temple, is cited as an example here. Although the picture received but pretty fair notices, it was word of mouth that spread it to the top. The picture of Miss Temple to prominence.

Many critics are charged with writing to please themselves or contemporary critics, and with letting up on a hero or with their review want. Some attempt to appeal to the intelligentsia and thus

are quick to try to find something to bluster about among the article productions. These critics regard for the Hollywood manufacturers is generally a contempt, genuine or supposed, for the highest commercialized state to which pictures have been developed in this country, it is claimed. This faction also seems to hate the boxoffice through which public support is measured, because, that, too, implies commercial stigma.

No Opinion

Numerous picture reviewers deliberately avoid giving opinions, making their job that much easier—and perhaps safer—it is pointed out.

In some spots a few papers dropped giving an opinion in favor of merely a synopsis of the story. Originally supposed to have been sold on this experiment by Bill Hollander, Balaban & Katz advertising-publicity executive, but most of these sheafs have already scrapped it. As matters stand, the picture companies would actually prefer reviews of a no-opinion character which would merely give a summary of the film, its plot, cast names, etc. This desire springs largely from the belief that a majority of the country's film critics lack screen judgment. Film men say that when a writer makes a discovery, does not say such things as having tea with stars, directors or writers, is snubbed by one of these, he, or she, never forgets it. There are also instances of critics with noses to grind.

Most of the major eastern film reviewers, Hollywood reviewers are mostly blurbists, and besides being biased in favor of pictures they are considered too close to the seat of production.

Magazines

The magazines have among the worries of the picture companies. The film firms are constantly battling a large list of them on grounds, among others, that they catch pictures in the rough on previews in Hollywood with results that are unfair to the films. Some mags take up to 45 days to make up and print, but they have reviewers in Hollywood to grab pictures and make their own preview. In these cases pictures are reshot in part, cut or otherwise touched up, and are on release by the time the reviews reach the public. Pictures are invariably previewed "long" that is, the purpose of a preview, which compares to an out of town break-in of a show.

Trade Papers

Picture men regard trade paper reviews as much more of an asset to the product they merchandise than the reviews of the general public. The trade publications reflect same judgment in their reviewing. These reviews, they say, are important both to the distributor and exhibitor. The reviews, they say, are important both to the distributor and exhibitor. The reviews, they say, are important both to the distributor and exhibitor.

The reviewers of the two Coast daily papers are held to be a bit soft probably because, as with the non-trade critics out there, they are close to film making itself. However, the flicker boys think the Coast trade reviewers stand off the evils of previews rather well.

Certain features of trade reviewing are not held in favor by picture people. Among other things, reviews which are inside trade papers are lamented. Mention of scenes which are done in miniature or by process shots, mention of cost of production, etc., are decried.

Reviews and news and exhibitors evidently would mind some trade secrets reaching print in the trade reviews if they didn't branch off into public channels. The picture men are a bit on edge because such matter in criticisms is often picked up by daily critics, columnists and fan magazines.

Placing a rather high valuation on the accuracy of trade criticism, backed as it is by a working knowledge of the industry itself, the picture bunch would like to see these reviews reaching the public as they think they would mean more than the reviews of the general public.



WILL MAHONEY

The Scotsman, in England, said—"Anyone who wants to get through the week without laughing should be careful, above all things, to keep clear of the Empire theatre."

It was one of the most entertaining, and certainly one of the funniest which had been seen in Edinburgh for quite a while. This was largely due to Will Mahoney, an American comedian making his first appearance on this side of the border."

WM. MORRIS Agency
Mayfair Theatre Bldg.
New York City

sheets exert a greater influence, it has been found.

Quotations from New York reviews, when good, are seldom used for advertising purposes in other cities. Advertising chiefs explain that they are of little, if any, value. One reason given is that people in other localities don't care what New York thinks.

So, in toto, the boys in pictures fervently hope that the dailies of the country will some day, and soon, take the film criticism seriously enough to be exacting about who does the reviewing and how it's written.

CURTIZ SETTLES LONG DRAWN PATERNITY CASE

Los Angeles, Jan. 7.

Michael Curtiz will pay Mathilde Foerster a monthly allowance of \$150 for support of her minor child, whose paternity an Austrian court fixed in prior maintenance action by stipulated judgment rendered by Superior Judge Frank C. Collier here.

Concession by the litigants brings to close long court battle between Miss Foerster and the Warner director over the amount necessary for the actual needs of the 14-year-old boy. Award by the Austrian court in amount of 2,000,000 kronen per month had dwindled to \$45, which was regarded as insufficient.

JOHN BALABAN TO 'HULU

Chicago, Jan. 7.

John Balaban and his wife took the rather odd train route on the first leg of a trip to Honolulu. Will be a four-week vacash.

Cooper, Gable, Valentino

French Gals Indicate Male Devotion by Buying Heroes' Postcards

Paris, Dec. 29.

Of all American male film stars, Gary Cooper has the face which appeals most to French fans, according to a survey by postcard postcards sold all over the country. Cooper's cards lead the list in sales, with Clark Gable running a pretty close second.

French femme fans, however, are true to old loves, and Rudolph Valentino's cards sell almost as heavily now as they did when the star was alive. Ramon Novarro also is almost as much of a favorite today as when his film first started.

Fredric March also figures among the best sellers.

Strangely absent from the list of postcard leaders is James Cagney, who, in the actual films, is one of the big draws among French women. He represents a type of fresh little guy which they consider

FAMOUS FIRST NIGHTS

The following descriptions of memorable theatrical premieres in a compilation of stage, screen, concert or little club openings which, for some odd circumstance or another, stand out in show business. They will be recorded without thought to chronological order. The reasons for the distinction of each premiere range anywhere from some historical significance, in connection with the debut of an artist, a novelty show venture, play or company, to some other attendant excitement, backstage, some colorful occurrence out front, or merely because of the gale circumstances. This is to be a continued series.

'The Big Parade'

(Astor, N. Y., Nov. 19, 1928)

The start of a 97 week run at which Marcus Loew remained unconvinced, despite that his company (Metro) had made it, until after the premiere. He was more interested in 'Ben Hur' at the time.

Film made John Gilbert a star and is among the big grossers of all time. Another hectic premiere in that the special mechanical effects, necessitating a backstage crew of 20 men, never held a rehearsal until 4:30 the afternoon of opening night. This was because David Mendoza, and William Axt, writers of the special score, demanded the theatre, for orchestral rehearsal and opined that any required effects could be handled by the drummer. The maneuvering which went on to get Mendoza out of the theatre that afternoon is a story in itself, and when he stepped into the pit that night to conduct he still didn't know any backstage arrangements had been made until the backstage compressed air whistles cut loose, signaling the declaration of war at the opening of the film, and almost blew him over onto his first violinist. Those who knew what was coming sat in the first row that night just to watch Mendoza's face.

'Sally'

(New Amsterdam, N. Y., Dec. 21, 1920)

Ziegfeld's first big book show for Marilyn Miller, and Leon Errol, which came in from Philadelphia with probably the worst advance reports that New York show has ever enjoyed. That 'enjoyed' is to be taken literally although both the management and the troupe were unaware at the time of the advantage of the advance panning. With the critics and the night mob convinced they were in to see one of the prime flops of all time, the players, tunes, and production paralyzed them and they left the theatre raving. The show ran two years.

It was from this point that managers eased up on bewailing what they had thought to be the unsurmountable handicap of adverse advance reports for their productions.

Embryo-Coogans, Coopers Get Break in 'Dinkey'

Hollywood, Jan. 7.

Warners is looking for a flock of kid players for leads in 'Dinkey', juve juve, the screen play by Harry Sauber.

With no youngsters under contract, cast will have to come from the outside. Picture is scheduled to get started in a few weeks with mothers already mobbing the casting office with their young hopefuls.

U. S. Cracks Down on Agents Protesting Tax Claims of Film Clients

Hollywood, Jan. 7.

Posting of new regulations by the U. S. Treasury Department will prevent attorneys or agents representing film people from protesting income tax on clients unless they are duly enrolled to practice before that branch of the federal government. Approach of the income tax period focused attention on the new rulings.

Business representatives of picture people who are incorporated are barred as ineligible and must employ outside counsel in the matter of questioning returns. Heretofore agents and other persons representing clients were qualified to appear before the Revenue Board of Tax Appeals or Treasury officials.

U SIGNATURES GITTA ALPAR

Budapest, Dec. 27.

Max Friedland, Continental general manager of Universal, spent a few days in Budapest and signed Gitta Alpar for two Universal pictures. Gitta Alpar is perhaps the most popular singer on the continent today.

Miss Alpar is Hungarian by origin, but will sing in English and German in the two Universal pictures for which she is under contract. Production will start sometime in spring, though not decided whether in Hollywood or London.

The Alpar contract came as surprise, since she was negotiating with several other U. S. producers, but Friedland secured her. Alpar, who makes cannot enter Hitler's Germany. Miss Alpar is pure non-Aryan, the daughter of a Rabbi, and the wife of Gustav Froehlich, one of Germany's most popular screen actors. After Germany at the outbreak of Hitlerism, she got into a conflict with Goebbels, minister of propaganda, and had to leave the country, to which neither she nor her pictures can now gain access.

IRENE DUNNE FOR U'S 'SHOW BOAT' REMAKE

Hollywood, Jan. 7.

Irene Dunne has signed with Universal to make two pictures. 'Show Boat' will be the first, slated to get going next month.

Second not yet determined.

WANGER'S FORTUNE MAG FIO

Hollywood, Jan. 7.

First instance of a producer purchasing picture rights to an article in Fortune Magazine occurred last week when Walter Wanger shelled out for 'Shanghai Boom,' an extended article on the China metropolis. Material in the article will be used by Wanger in developing an original story with Shanghai background which is slated to feature Charles Boyer, who will essay a Chinese role.

SAILINGS

Jan. 11 (Los Angeles to Shanghai) Edward O'Connor (Pres. Piore).

Jan. 10 (L. A. to Honolulu) Gradwell Sears (Lurline).

Jan. 9 (London to New York), Edith Cantor and family, Jeffrey Bernore, etc. (Princess).

Jan. 3 (New York to London) Carol Coombe (Berengaria).

ACTORS LASH FILM EXECS

Everybody in Hollywood, Including The Girls, a Kaintucky Col., Sah!

Hollywood, Jan. 7. Kaintucky Cunnells, Suh? Why they ah'th' pride of ouah nation, Suh? Ah, you admit that most of them ah' Yankees, of co'se, but they have the blue blood of the Bourbons in their veins, Suh. You take a Kaintucky Cunnell and, you have a man, that is exceptin' of co'se Mary Pickford, Mae West, Jeannette MacDonald, Marion Davies, Jean Harlow and Bebe Daniels Suh. In that case, it's too late, Suh.

Hollywood at present is overrun with Kentucky Colonels. Laffoon's aides are everywhere. The roster of picture people who have been so honored by the Governor of the blue grass state includes Arthur Smith, Zion Myers, Dr. Harry Martin, whose wife is Louella Parsons; Clark Gable, W. S. Van Dyke, Harry Rapp, Max Steiner, Jack Conway, Al Jolson, Charles Chaplin, DeMaistre, Eddie Mannix and Rufus. That makes it tough on Major John Zant, all those other mugs outranking him.

How come a Ky. Col.? For the Sovereign State of Kentucky they neither toll nor spin. There's some 3,000 of them walking around the country trying to locate their army. Kentucky Colonel is a Colonel over nothing. Some honor, some fun, eh? Practically all the picture chumps got that way through getting their names in main titles. It all started in 1931 when the then Governor, F. D. Sampson, decided that something should be done to perpetuate the legendary figure of a Southern Colonel—the guy who wore a frock coat and goatee, chewed tobacco, drank his whiskey neat and loved hoeses. Imagine Rufus DeMaistre in a goatee. Later Ruby Laffoon became Governor of the state and it looks as if he's building up a political organization and hoping that they will form the nucleus of a Laffoon for President club.

There's nothing complained about becoming a Colonel. To the State of Kentucky the cost is slight. Com. (Continued on page 34)

QUICK L. A. DIVORCE BY MRS. JACK WARNER

Los Angeles, Jan. 7. Within 24 hours after she had filed suit for divorce from Jack Warner, vice-president in charge of production for Warner Brothers, an interlocutory decree was granted Mrs. Irma Warner. Property settlement was approved by the court. Custody of a 19-year-old son, Jack Milton, was given the mother with permission granted Warner to visit the youth at reasonable intervals. Agreement specifies that Warner pay for his son's college education, provide him with an automobile and spending money and to pay all bills incurred by him.

Mrs. Warner testified that her husband left their home in September, 1933, and ignored her entreaties to return. They were married in 1914.

L. A. Statute Would Douse Sun Arc Bally

Los Angeles, Jan. 7. Studio reps will appear before the local Building and Safety committee tomorrow (8) to oppose a proposed ordinance that would tax all types of ballyhoing using electrical display.

While ordinance is chiefly aimed at the mobile type of illuminated ballyho and those Hollywood market and barber shop calcium openers, it was also discovered by the committee that working of the ordinance was such that it would affect light and equipment used during street filming.

CANTOR DUE HOME

Sails Jan. 9 After Spending Goldwyn's Coin in Europe

London, Jan. 7. Eddie Cantor, with his wife and three of the five Cantor girls, sails back to the States this Wednesday (9), after vacationing here and on the Continent at Sam Goldwyn's expense. Producer of Cantor's latest, 'Kid Millions,' is said to have paid his star comedian a \$25,000 bonus as a European expense donation.

Cantor resumes on radio in New York Feb. 3 for Pebecco and goes to Hollywood in the spring for another Goldwyn flicker.

2d Hand Film Studio Passes Nick Chumps For \$5 in Hollywood

Hollywood, Jan. 7. So-called guides to the studios who promise to show hinterlanders the studios and homes of stars for a price have a new racket. They buy up used passes for studio entree, and sell them to yokels. Several persons have appeared at studio with old passes demanding to be shown around. Dates on the passes had been changed.

One woman, questioned as to the source of the pass she had, stated she had bought it from one of the guides for \$5.

SECRECY BALKS MOB AT SHERMAN FUNERAL

Hollywood, Jan. 7. Maquers Club and business associates of Lowell Sherman cooperated to keep location of funeral services for late director secret, with the result that police guard at Forest Lawn cemetery, when rites were held (31), had no morbidly curious crowds to handle.

Services were held in Woe Kirk of the Heather-at-Forest-Lawn, with Episcopal ritual being followed by a eulogy from Edmund Brees. Pallbearers were Norman Kerry, Robert Warwick, Maurice Revnes, Scott Dunlap, Fred Santry and W. L. Gilbert.

Only close friends of deceased were in attendance.

Mamoulian Follows Sherman on 'Becky'

Rouben Mamoulian will complete the direction of 'Becky Sharp,' the three-component Technicolor feature being produced by Pioneer Pictures. He takes over where Lowell Sherman left off. Sherman's death will mean loss of 16 days in actual production schedule.

Production resumes Jan. 14.

Margo Back at Waldorf

Hollywood, Jan. 7. Margo, Spanish dancer here for Paramount's 'Rumba,' returned to New York Friday (4) to fill an engagement at the Waldorf-Astoria Hotel, where she first came to attention.

She returns to the Coast Feb. 15 for another Par film.

DEMARCO SET FOR WB PIC

The De Marcos, society dancers currently at the Plaza, New York, are scheduled to leave for Hollywood Jan. 27 to dance in a picture for Warner Bros., 'Caliente.' De Marcos will have roles in the picture besides doing dance numbers.

HOT WORDS FLY IN WASH. PLAINT

Players Charge They've Been Hamstrung, Tricked, Lied To by Producers; Call Ethics Lowest of Any Industry

DEFEND SALARIES

Hollywood, Jan. 7. Actor members of the film code five producers' committee, in filing a brief with the National Recovery Administration for a hearing on the actor proposal for working conditions, turned down by the producers, 'Kathelb, the common, indulge in a vitriolic indictment of producing companies and their top execs.

Lengthy brief forwarded to Washington charges that 'history shows that no agreement with producers is worth the paper it is written on.' Further it states that actors have been tricked, hamstrung and lied to and that 'every dishonest practice known to an industry, the code of ethics of which is the lowest of all

Text of the film actors' brief, reprinted in full, will be found on pages 11 and 15.

Industries, has been resorted to by the producers against the actors.'

Document is signed by Robert Montgomery, Claude King, Ralph Morgan, Kathleen Thompson and Richard Tucker, player members of the five-five committee. It was drawn up by these five members of the Screen Actors Guild and its attorney, Laurence Bellonson, and got the okay of the board of directors of this organization.

Statement analyzes the various demands in actor proposals suggested for film code insertion and which were turned down in toto by the producer side of the committee. Attempt is made to show that film acting is not an overpaid profession; that only a small fraction of each dollar filtering into box offices goes to actors but that the major income finds its way to the producers, who—as a body—are opposing their desires for improved working conditions.

Cite Salaries, Bonuses

Following quotations from the trade press of the salary and bonus figures as filed with the U. S. Senate by the Federal Trade Commission last February, the brief launches into an attack on producers, by name, in the following paragraphs:

'The purpose of including these figures is not to show how much money executives make, but to give some idea of how ill it becomes to the general public when the industry cannot afford fair working conditions for actors. It is even worse when we remember that most of the men who now run the business and assert that actors' work' (Continued on page 11)

Ol' Alabamy Had a Cast Full of Gags, But They Didn't Make Stanford Laugh

TOO MUCH SHIRLEY

Scribe Told to Inject Adult Angle Into Tot's Yarns

Hollywood, Jan. 7. Fearing that the type of stories given to Shirley Temple in the past are aimed too closely at juvenile minds, Fox has instructed writers to get better adult angles into future Temple stories.

Idea is that too much attention has been paid to the youngster to the disadvantage of the adult members of the cast and their importance to the story. Studio feels that the public may get tired of the mop-top too much in each picture depends on her. It's felt that chances of the youngster slipping are greatly lessened if more is given to adult leads in her pictures.

U. S. Will Deport Wera Engels If She Doesn't Leave in Feb.

Hollywood, Jan. 7. Notice has been served on Wera Engels, German film actress, by the U. S. Immigration Department, that she must leave this country Feb. 21 or be deported. She is here on a 60-day transit visa extended by the American consul at Calcutta, Mex. Some time ago she appealed to Secretary of Labor Perkins for an extension of her stay, which was denied. She met a similar reversal when she sought a quota visa at the border for permanent residence.

HELEN GAHAGAN'S FILM DEBUT IN RADIO'S 'SHE'

Hollywood, Jan. 7. Helen Gahagan will come to the Coast the end of the month to play the title part in Rider Haggard's 'She,' to be produced by Merian C. Cooper for Radio.

It will be Miss Gahagan's first film here. She turned down a proffered part from Metro less than a year ago when she was playing here in 'Cat and the Canary.'

Sherman Left Entire Estate to His Mother

Hollywood, Jan. 7. Estate of Lowell Sherman, consisting of real estate and personal property valued in excess of \$10,000, has been bequeathed to his mother, who is also named executor with Mary Cohn, the late director's business manager. Appraisal of the estate will place the valuation much beyond that sum.

Will was dated day previous to his death.

Metro Posts Sleuths at Race Track to Trap Truant Workers

Hollywood, Jan. 7. Metro, wearied of finding the studio deserted every Saturday during the football season, fed up with truancy by those who play hooky to see the races at Santa Anita, studio has installed three private investigators at the track to report all studio employees who are on the merry-go-round when they should be working. With the races scheduled to run for 63 days, studio felt that trips to the track would consume many a dollar in lost time.

By FRANK SCULLY

Hollywood, Jan. 7. No California football players are being pencilled in as assistant directors this year. Last chance went overboard when old Alabamy made Stanford's Indians look like a clear star marquee. Result: Alabama, 29; Stanford, 13; Rose Bowl, \$250,000; Studios, 0.

Nearest Stanford got to the studio idea was Kay Francis. Kay stopped them. Kay was Bammy's center, tips 200 pounds and is also six feet tall.

In fact Mammy's Bammyes had a cast full of gags—Young Boomer (a half back), Jimmy Walker (an end), Tarzan White (a guard) and Dixie Howell (a team).

Stanford's hand played I Wish I Were in Dixie' but they meant I wish he were. He and a guy named Don Hutson who played right end. Between them they made Stanford look like a cracked back-drop of Route 99.

A Bit Frustrated

Stanford came down from Palo Alto to average that 7 to 0 licking Columbia's kids gave them last year when the Rose Bowl was filled to the brim, with water. Revenge is best when served cold, but Stanford was bothered and hardy hot. The Bammyes kept them that way all afternoon.

When the 240 piece band played 'Smoke Gets in My Eyes' that gave Mammy's Bammyes another idea. They remembered the sun did that too. When they got Stanford facing the sun in the second quarter they began shooting passes all over the place—mostly from Howell to Hutson.

Howell also ran 67 yards from scrimmage for a touchdown. He had to wiggle all over the field to do it. Stanford Indians couldn't see him. Sun got in their eyes. He (Continued on page 34)

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First of Expected Film Regulatory Bills Is Introduced in Congress

Washington, Jan. 7.

First of the inevitable series of film-regulation proposals popped up in Congress last week when Representative Celler of New York reintroduced a former measure banning block booking and blind selling.

While other film reformers waited for developments, Celler submitted his measure, which never has been taken seriously, and also proposed to repeal existing bans on the interstate shipment of prize-fight pictures. No other film measures appeared during first two days of the new session.

Revival of the alien-actor bill pocket-vetted during the Hoover administration was forecast by Representative Dickstein of New York, while indications were seen that Representative Patman of Texas will again propose his plan for creating a Federal Motion Picture Commission.

Saying he will undoubtedly reintroduce the ban on foreign performers, Dickstein announced he will hold the hearings on the proposed anti-year-in-view-of-theory discussions last winter. Instead, he will urge his Committee on Immigration to indorse the plan early in the session with the hope of pushing it through both houses before the last-minute pre-adjudgment jangle.

Celler bill, reciting in several sentences the alleged evils of block booking, would ban commission also would prohibit leasing of films before completion and exhibition to purchasers after 18 months following passage and would prevent distributors from selling to affiliated chains without granting "right to buy" to all comers six months after passage.

Penalties

Penalties for violations range from \$1,000 to \$10,000 and one year in the pen, with the Federal Trade Commission empowered to make rules and regulations and to fix differentials between price of films in blocks and singly.

Seeking to justify such restrictions, Celler inserted a lengthy section describing the interstate nature of the film industry. Points out that producers ship negatives and positives from one state to another, frequently cross state lines to reach locations, ship negatives to distant laboratories for printing, copyright product, and distribute to exhibitors all over the nation.

Par Goin' to Town On 'Bengal Lancer' With 35G Campaign

Rescheduling plans to roadshow 'Lives of a Bengal Lancer' at the Astor, N. Y., on a two-a-day \$2 top engagement, Par is going to town on 'Picture with an Ad' campaign which will approximate that spent on 'Cleopatra' and open the film at the N. Y. Paramount, Jan. 11. Par will spend as much as \$35,000 on advertising Bengal Lancer. Bill Pine arrived in New York from the Coast Thursday (3) to direct a national exploitation campaign on the picture under Bob Gilman. Par decided against a two-a-day run because of a desire to get 'Bengal' out on release at this time, when the company is in the throes of a national sales contest.

'Spot. Advertising' (W.P.), which opened Friday (4), will stay only one week. If it had hit \$20,000 on its first three days Par was obligated to hold it.

CAPRA MAY DO RUSSE YARN NEXT FOR COL.

Hollywood, Jan. 7. Columbia will do Dostoevsky's 'Crime and Punishment' a heavy production said with Lester Cowan at the helm. Likely that Frank Capra will direct.

Fox Met Reorg Plan Will Be Filed Today

Expectations are that the reorganization plan for Fox Metropolitan theatres will be filed today (Tuesday) by counsel for the noteholders' committee, Beekman, Bouge & Clark.

Following certain legal procedure requirement it is expected that Federal Judge Mack will then set a date for a hearing on the plan.

Chi Theatre Plastered For \$75 for Refusing Colored Admittance

Chicago, Jan. 7. Court here last week awarded a judgment of \$75 against the Park Manor theatre for refusing to sell a ticket to a Negro. Suit was entered by Melner Conley against James Steininger, owner of the theatre.

Steininger asked for leniency on the plea that it was not the policy of the house to refuse colored people admission, but that the man on duty did not know what to do after the cashier had refused to sell tickets.

DISCHARGING PFD. PICTS RECEIVERSHIP

Motion to discharge and final settling of the receivership of Preferred Pictures Corp., will be made Jan. 25 in the Federal District Court by Francis G. Conklin, receiver. Latter already has filed his final report.

Nathan Burkan is counsel for the receiver.

Most of 35 Defendants Served by Par Trustees

After filing papers in the Federal courts to go ahead on suits against Par directors and officials as well as Kuhn, Loeb for recoveries, following authorization of Judge Cox Dec. 4 to prepare such suits, the Par trustees during the past week served most of the defendants named. They number 35, after deducting from the list Maurice H. Weston, president of Haligton & Co., and one of the new Paramount reorganization directors, who was originally included.

Complaint has not yet been filed in the courts but may be expected any minute. It is expected the complaint or argument on the case when it comes to trial will roundly approximate figures believed recoverable from the 35 defendants, although actually the suits call for an accounting as a result of salaries paid, bonuses in cash and stock, profits from stock participation and as cost of sales. Paramount itself indulged in speculation on its own stock.

Expectation is that Cravath, de Gersdorff, Swaine & Wood will act as court watchmen of the 35 defendants, as in the previous suit against Par directors for recovery on stock repurchase deals.

M. P. Salesmen, Inc., Elect

Motion Picture Salesmen, Inc. elected a new set of officers in New York last week. Jack Ellis being named president.

Other officers: chosen—Joseph Weinberg, v.p.; recording secretary, Moe Fraum; financial secretary, Charles Penner; sergeant-at-arms, Jerry Wilson; trustees—Phillip Bodes, Ed Hartmann; board of directors, Bernard Kranze, Jos. Felder, Max Fellerman, Jack Farkus.

HUGH HERBERT'S PERSONALS

Hollywood, Jan. 7. Hugh Herbert will make a personal appearance tour of Warner houses after completing 'Midsommer Night's Dream'.

Lily Damita Back

Hollywood, Jan. 7.

Lily Damita returned Saturday (5) after more than a year in Europe. While abroad she was in stage musicals in Paris and London, and two pictures for Pathe-Natan.

HEARST NIX ON 'PRESIDENT' IN BALTO

Baltimore, Jan. 7.

Local Hearst rags, the afternoon Daily News-Bullet and Sunday Sun, American, are giving no publicity or mention aside from paid ad space to 'President Venishes' (Par), current at Keith's. Up to today the papers carried no reviews of the flick.

Fact the papers accepted paid ads. copy on which was not restricted, and refused Larry Schanberger, Keith's manager, any stills of cast or printed plugs of any sort, surprised plenty. It is the first time a pic has ever received such treatment in Balto.

In refusing to carry publicity, newspaper told Schanberger that the restriction order came from Washington, but the inside agent the treatment is given in the picture, which depicts character of a newspaper publisher who controls a large chain of papers.

Reports of W. R. Hearst frowning on the film have been around before.

GABLE'S MG RETAKES HOLDS UP 'CALL' TREK

Hollywood, Jan. 7.

With Clark Gable needed at Metro for retakes on 'Cody Cat,' 20th Century's 'Call of the Wild' company will not leave for the Mount Baker, Wash., location until some time next week, when Gable is expected to make his Metro chore. Trip was scheduled to start last Wednesday. Metro picture on its first preview displayed story weakness that the studio figures will be overcome by the retakes.

Paul Snell Directing Publicity for Pioneer

Hollywood, Jan. 7.

Paul Snell, former assistant to Arch Reeve at Paramount and Fox studios, has been engaged as publicity director for Pioneer Pictures, the Jack Whitney company.

Steven Hanigan, v.p. of Lord & Thomas, which handles Pioneer's national advertising, left for New York, Friday night.

'Bee' Snell, who died by the death of Lowell Sherman, will resume production today (7), with Rouben Mamoulian meging.

LEE DIRECTING ARLISS

Hollywood, Jan. 7.

Twentieth Century has signed Rowland Lee to direct George Arliss in 'Richelieu.'

Believe Easing Money Will Modify Pathe Reorg Plan Due in March

Improved money market conditions are seen by some as possibly obviating the necessity of any new financing, such as is incorporated in the Pathe Exchange, Inc. reorganization. This opinion seems to be held by company advisers. The possibility of the Pathe plan being modified when it is finally presented for consideration before the stockholders at the extraordinary meeting scheduled for March 4, at the company's offices in New York, now looms as almost certain.

Whatever financing the company may require to retire certain debentures or to provide for new working capital after reorganization may be had directly through banks. Under the plan as it stands the

N. Y. Agents, Unlicensed in Calif., Face Voiding of Actors' Commish

Void 500G Judgment In Film Plane Crash

Hollywood, Jan. 7.

Judgment for damages amounting to \$500,000 awarded by a Superior court jury to heirs of 10 persons killed in a double plane crash over the Pacific while making a picture, has been set aside by the district court of appeal and a new trial ordered.

Among the plaintiffs are Mary Astor, widow of Kenneth Hawks who died in the crash while he was directing a picture five years ago.

'March of Time' Air Show Broadcasts Pic Deal with Loew Chain

Circuit deal for the 'March of Time' series has been closed between First Division and Loew. The series has been sold the Loew circuit's entire group of theatres here and in Canada. First showing of the series begins in all of the Loew houses Feb. 1, afterwards going into the subsequent spots on the Loew book.

Announcement of the deal was broadcast over WABC Friday (4) on the 'March of Time' program.

BEAL SPURNS PAR PACT, FAVORS B'WAY LEGIT

Hollywood, Jan. 7.

John Beal, finishing a two picture deal at Radio, has turned down a Paramount contract. Will return east to resume stage work.

'Saleslady' Budget Up

Hollywood, Jan. 7.

'Traveling Saleslady,' Joan Blondell's first post-maternal picture, originally scheduled to be produced on a short budget, will have the cost increased, studio figuring that the Hugh Herbert-Benny Rubin yarn too good to skimp.

Already a part is being written in for Glenda Farrell with Hugh Herbrich, Allan Jenkins and Al Sheen in the cast. Ray Enright directs. Manny Regis is writing additional dialog.

U. Options O'Connell

Hollywood, Jan. 7.

Universal takes up first six-month option on Hugh O'Connell. Will be co-featured with Jean Dixon in 'Just We Two' after finishing 'It Happened in New York.'

SEARS' HULA VACASH

Hollywood, Jan. 7.

Gradwell Sears, western sales manager for WB, sails Saturday (12) on a Honolulu vacation.

Los Angeles, Jan. 7. Preliminary demurrer tilt in the contract controversy between Herbert Marshall and American Play Co. and Joyce-Selznick has brought up a matter of vital importance to all New York agencies whose clients work in Coast studios.

Judge Robert W. Kenney, in Superior court, has ruled that all agents operating in California through Hollywood correspondents must have license from this state.

The question came to issue over a demurrer pleaded by the defendant agency duet against Marshall's complaint that the American Play Co., with which he had originally contracted in New York, was not authorized to do business in California, and that the assignment of that contract to Joyce-Selznick was not binding.

Judge Kenney disallowed the demurrer, holding that all employing parties in artist contracts operative within the state must have the California authorization. It was this point—which will have to be supported as to fact at the forthcoming trial of the Selznick agent's suit for declaratory relief—which Marshall expected to prove as his allegation that his contract is void.

Marshall demands recovery of \$20,000 assertedly collected in commissions on his salary by the defendant agencies during the past two years, in addition to the official abrogation of the contract.

American Play Co. and Joyce-Selznick, in counter-complaint, ask \$25,000 as commissions due, and \$7,500 attorneys' fees.

Point as to standing of New York agencies in relation to compacts with artists formed out to Coast agencies has not heretofore come up clear-cut in equity actions. This case, trial date for which has not yet been set, is expected to clarify question both as to fact and law.

No License—No Pay

Janet Beecher will be permitted to present evidence to support her charge that the Lew Cantor-C. S. Humphrey Agency contracted without the necessary county license, when the damage action by the 10-year-old actress comes to trial here. Miss Beecher's allegations are set forth in her cross-complaint, in which she will be allowed airing at the trial because Superior Judge Robert W. Kenney overruled demurrer of the agency attempting to block out this line of evidence.

Cantor-Humphrey is suing actress for \$11,200 on asserted breach of contract, while Miss Beecher demands return of \$800 allegedly paid in as commissions. She claims that the contract is void because the agency operates in unincorporated territory, and therefore should have been licensed by the country tax collector.

MARSHALL SIGNS FOUR PIX DEAL WITH PAR

Hollywood, Jan. 7.

Herbert Marshall has signed a four-picture deal with Paramount, agreement calling for him to make three during 1935 and one in 1936. Contract allows him to work for other major companies during period.

JOHN WEST DIES

Father of the Picture Star Stricken by Heart Attack

Hollywood, Jan. 7.

John West, 64, father of Mae West, died suddenly of a heart attack while visiting friends in Oakland Sunday afternoon (6). Body was immediately shipped to Hollywood for services today, with remains shipped to New York for burial, being accompanied by James Timoney.

Miss West was unable to accompany body east, as picture is in production, and she worked all day before evening services, which were private.

Besides Mae West, her sister, Beverly, and brother, John, survive. Father was a widower.

'TRUST BUSTING' SUIT UP

COURT TO HEAR F. & M. CHARGES

St. Louis Case Has United States Government Pressing for Wedge to End Block Booking—Monopoly Agitation in Congress a Factor

OKAY WITH PRES?

Washington, Jan. 7. Entire film industry started to fry on the anti-trust law griddle today (Monday) as the Roosevelt administration initiated an investigation in St. Louis of alleged conspiracies to eliminate independent competition in exhibition field.

Action is virtually a complete duplicate of charges filed at the film industry and the film code a year ago by Clarence Darrow and is the government answer to repeated indie complaints that major firms have ganged up on them.

With nearly 100 individuals subpoenaed to testify before the Federal jury, the government has gun primed for, among others not revealed here, Warners, Paramount, Universal, Metro, RKO. Leading executives of these and other companies, including sales officials and local managers, have been summoned and are likely to be named in indictments.

Okay with F.D.R.?

Case is reported to have been approved by President Roosevelt at the prominent industry officials, who got wind of the government preparations, sought to apply political pressure to the Justice Department and block the probe.

Resulting from an indie squawk and involving 'right to buy,' government accusation is based on refusal of stipulated companies to supply pix to Ambassador, Grand Central and Missouri houses in St. Louis.

According to government case, Warner Brothers pulled out of the houses when requested reductions of rent were not granted. Owner then leased to Allen L. Snyder, who will be the star witness.

Hot legal tangle impends, as industry has chosen James Reed, former Senator from Missouri, as chief counsel. Reed has bitterly denounced Roosevelt administration and is bitter political foe of Attorney General Cummings.

Government has assigned Russell Hardy and Harold Schitz, star lawyers of anti-trust division, to direct the inquiry. Given rating of special assistants to Cummings, they will assist local Federal District Attorney in preparing evidence.

Hardy has been prominent for years in government crusades against major trusts. His Springfield was the principal complainant before the Darrow board against the film code. Also sought to have President Roosevelt refuse to okay the part on the grounds that it would permit majors to conspire to drive out indies because of the exemption from anti-trust laws granted by the recovery statute.

General contention is the same as the arguments submitted last year to the Darrow group by Harry Brandt, L.T.O.A. head, and other bitter code enemies, who charged majors in New York area would not lease films. Complaints almost identical with the St. Louis squawk have come to government officials from several New York indies and from other cities.

Monopoly Angle

Timing of the proceeding is designed to extract the greatest amount of political ammunition since President Roosevelt faces bitter attacks in Congress this winter from progressive senators who have complained against Democratic policies which they claim fostered monopolies. Also may make hard sledding for industry if sponsors of film regulation bills press their

campaign, and probably will result in scrapping or at least drastic overhauling of the film code.

Block booking issue is almost certain to be dragged into the proceeding despite previous reverses.

Federal Trade Commission in efforts to stamp out practice. The government considers its hand is much stronger on this occasion, since several majors are alleged to be involved, while in the last previous move action was aimed only at Paramount-Famous-Lasky. That case resulted in victory for the industry when in 1932 the Second Circuit Court of Appeals refused to endorse the commission's cease and desist order and held that the producer did not have a monopoly.

St. Louis, Jan. 7. Fight between two rival groups of St. Louis theatre operators—Fanchon & Marco on the one hand and Warner Brothers on the other—will reach the Federal Grand Jury today when that body begins investigation of restraint of trade complaints against several major film producing companies.

Subpoenas have been issued by the government for a score of picture executives, distributors, exhibitors and their attorneys, and two special assistants to Attorney General Cummings are here to aid U. S. District Attorney Harry C. Elliott in the investigation.

The special assistants are Russell Hardy and Harold L. Schitz, who arrived last week with information that led to the issue of the subpoenas.

St. Louisans for whom subpoenas have been issued are Allen Snyder and Harry Koplar, associated with F. & M.; Charles Cella, theatre owner; Ben Reingold, Fox exchange manager; James Winn, Warner's exchange manager; Joseph Garrison, Universal; Harry Scott, United Artists; Clarence Hill, Columbia; Lou Ellman, RKO; Clayton Lynch, MGM; Byron F. Moore, Shubert manager; Russell Hicks, Orpheum manager; James Greenman, Fox manager; Nelson Cunliff, trustee of Ekman Bros.; Thomas N. Dyant, head of the company owning the Ambassador, Missouri and Grand Central theatres; former Mayor Frederick H. Krehlmann, Joseph Grand and Jacob Chasnow, attorneys.

Fight between F. & M. and Warners, long a topic of prime interest in theatrical circles, began last summer when the former successfully outbid the latter for operating control of the Ambassador, Missouri and Grand Central, which had just been turned back to the bondholders.

Reed, in a recent exchange of ship proceedings, Warners immediately leased and began operating the Shubert, later doing the same with the Orpheum, and succeeded early last fall in getting control of the product of Paramount and RKO in addition to its own.

F. & M.'s Efforts

Since then Fanchon & Marco made repeated efforts to wrest at least a part of that product away from Warners, but without success so far except for a few unimportant pictures. Local theatre circles have hummed with the various sundry reports concerning the rivalry.

Situation left F. & M. with a scarcity of picture product for their three theatres. (They also operate the Fox, the St. Louis, and Grand Central, being closed.) On the other hand, Warners have had a surplus of films for their two houses, a quantity sufficient to allow them to present double bills during all but a few weeks.

A complaint filed secretly with the U. S. Government six months ago by Harry Arthur in behalf of Fanchon & Marco as operators of five St. Louis theatres, alleging conspiracy in violation of the Federal anti-trust laws, struck suddenly at New York film executives in the service by the government, without any advance warning of a flock of subpoenas. The warrants under Federal criminal provisions, calling for appearance before the Federal grand jury at St. Louis yesterday (Monday), were issued in connection with John Doe inquiry that has been instituted by the U. S. on the strength of the original Arthur complaint, and any investigation which may

No Gents?

'Gentlemen's agreements mean nothing any more in the film industry,' opined one theatre owner.

'No, there ain't any gentlemen left in it,' piped another.

The two exhibitors sat down immediately and agreed they wouldn't fight each other in their town.

ROCKETT LOOKS OUT, KENT WHETS AXE

Hollywood, Jan. 7. Sidney R. Kent arrived here Thursday (3) from New York and is now negotiating an adjustment of the contract of Al Rockett, associate producer, which has around 14 months to go, at \$20,000 a week.

Rockett is now on vacation and it's likely he'll sever his connections with Fox during the coming week.

Kent is at the studio for three weeks and is expected to make several changes in the organization setup, although it is understood that none will affect executives in the higher brackets.

Bernard Sails from London Alone, Mark Ostrer May Follow

London, Jan. 7. Another last-minute change will have Jeffrey Bernard sailing alone for the U. S. Wednesday (8), with Mark Ostrer, who was to accompany him, remaining in London.

Originally Bernard was to remain and Ostrer come over, and then the two decided to come together.

Ostrer remains in London to straighten out a capital reduction scheme for General Theatres and Moss Empire, General Theatres is the G-B theatre subd. company, with M. E. affiliated.

Ostrer will probably follow Bernard over with a week or two, depending on how much headache he bumps into on the financing schemes.

Hunting U. S. Director For Anzac Cinesound

Sydney, Dec. 15. Ken Hall, Cinesound director, leaves today for Hollywood to make a survey of the latest methods employed in the American studios. Hall is also expected to contract with a director to come here in connection with Cinesound's plans for bigger local pic next year.

Hall has been highly successful locally with 'On Our Selection,' 'Squatter's Daughter,' 'Silence Dean Maitland' and 'Strike Me Lucky.' Plans have been made by Cinesound to produce better pic next year in a determined effort to break into the world market. Layout calls for each pic to be international in theme and dialog, so that overseas contracts will come more easily.

Fitzgerald Quits as Talent Scout for Fox

Hollywood, Jan. 7. Harry Fitzgerald has resigned as general talent scout for Fox. Studio is abandoning the post, which was created for Fitzgerald's New York office staff will do service for that purpose.

Fitzgerald is remaining on the Coast and may go into the agency field.

Early Par Reorg Being Confused By Further Factional Feuding

RECORD SCRIB CROP

W.B. Turns Loose 46 Writers On New Year's Output

Hollywood, Jan. 7. Forty-six writers are now working on the Warner lot in tackling the new year's picture crop, a record number of scribes at the Burbank plant.

Recent annex to the writers' building, thought adequate at the time, may have to be bulged still further to take care of current picture field with the possibility of being lately increased by addition of William Witter Haines, Beadie Bacon, De Witt Bobben, Harry Ruby and Bert Kalmar.

An early Paramount reorganization is being confused by many factional fights. The latest disrupting element is a possible move for Paramount control by American Telephone & Telegraph. This could be had through a consolidation of interests in Par between the A. T. & T. subd. Electrical Research Products (Erpl) and the John Hertz-Leo Spitz group of Chicago. J. E. Otterson, president of Erpl, may be behind these new maneuvers.

As instruments for this purpose, the names of Frank C. Walker and Charles E. Richardson are mentioned. Erpl would sponsor both of these for board membership and executive berths in the company. Alfred Cook, counsel for the company in the presentation of the reorganization plan, is held to be an additional sponsor for the moves mentioned.

There might also be political reverberations in consequence of any such Otterson maneuvers. It is not clear whether Walker would accept the A. T. & T. sponsorship for a Par post in view of the impending Government inquiry into the affairs of the phone company. The latter's affiliates, Walker is a high official in Democratic party circles and is an ex-member of President Roosevelt's official family in Washington.

Franklin Eyes Production Spot With Pic Studio

Hollywood, Jan. 7. In town since New Year's day, H. B. Franklin is looking over the picture field with the possibility of connecting on the production end.

He is understood to have talked a Fox connection with Winnie Sheehan when the latter was in New York recently, also with Universal and Columbia.

Franklin is returning by plane to New York to settle some legal affairs.

PROPOSE CHANGE IN N.Y. FILM CENSORSHIP LAW

Albany, Jan. 7. Changes in the state film censorship law are asked of the legislature in what is described as an effort to give exhibitors greater opportunity to participate in the 'clean movies' movement. The proposals are included in a bill introduced by Senator John T. McCall (D.) of New York.

The measure would permit the director of the state censorship division to rate films into three classes: Suitable for adult viewing, suitable for the entire family, and suitable for juveniles.

Under McCall's proposal, the censorship division would prescribe forms of contracts between distributors and exhibitors and approve a synopsis of the story in each film. Advertising matter would be required to specify in which of the three classifications the film has been designated by the censors.

Richardson, who recently resigned as trustee, was originally sponsored for his Par post as trustee by Erpl. It is feared that these Erpl moves would come as they do on the eve of consideration of the company's reorganization plan by the court, may seriously endanger the chances of the company's reorganization.

George J. Schaefer, general manager of Par, is held to be another possible Erpl candidate for the new board.

In the meantime, a continuance of the hearing of the company's reorganization plan is slated for Thursday (10) before Federal Judge Cote, but little progress is expected to develop therefrom on that day.

No changes are expected to be made in the board presently, although there may be some shifts later. Some seem to think that should they complain long and loud enough to reorganization, the creditors might capitulate and concede adjustments.

In the meantime, it has been learned that Lewis Doud, former director of the budget under President Roosevelt, will not go on the new Par company board.

Hepburn Tops Hepburn Record, \$110,200 at R.C.

Radio City Music-Hall reached a new high on the first week of 'Little Women,' the picture doing \$110,200. A bright New Year's day helped the take.

Prior to this figure it was 'Little Women' which held the high mark with \$103,300, accomplished November, 1933.

KUYKENDALL IN N. O.

Ed Kuykendall is in New Orleans on arrangements preliminary to the coming national convention of the M.-P. T. O.-A. to be held there, starting Feb. 23.

He may return to New York Thursday (10) in time to attend a Code Authority meeting scheduled for that date.

WANGER'S POLO SPILL

Hollywood, Jan. 7. Walter Wanger is in the hospital with a dislocated shoulder after falling from his horse in a polo game.

Warners, Einfeld Wind Up Coast Studio Biz

Hollywood, Jan. 7. Harry M. Warner and Charles Einfeld left here Friday night for New York after three weeks of production conferences at Warners. Warner's family returns with him. Einfeld, publicity and advertising head, made arrangements for the revamping of duties in the studio publicity department and the publicizing of Cosmopolitan Productions which go into effect this week.

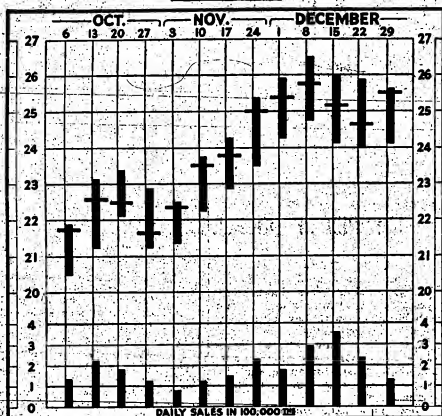
Jack Whitney East

Hollywood, Jan. 7. Jack Whitney aeroplaned for New York yesterday (Sunday) on Pioneer Picture business.

Expected back by the end of the week.

Amusement Group Averages

(4th Quarter, '34)



The weekly high and low average of prices for 12 representative amusement stocks listed on the N. Y. Stock and Curb exchanges is indicated by the vertical bars in the upper part of the above chart. The closing prices each week are shown by means of short crossbar. Lower portion of chart shows volume of group for each week. High for this three-month period was 25% reached during week ending Dec. 8, and low was 20%, the level reached by group in week ending Oct. 6. After week ending Nov. 3, averages for group never again fell below 22, and starting with that week closed higher for six successive weeks. Two largest weeks in point of volume were those ending Dec. 8 and 15, 297,000 shares changing hands during former, and 287,100 shares being exchanged in week ending Dec. 15, for this group. Closing point for group on Dec. 29 was at 25 1/2, just a quarter below highest closing figure for the three months.

Dull Trading, but Most Stocks Average Definite Gain on Week

While main body of stocks advanced, amusements were sold down, on considerable volume as result of film actors' attack on picture producers yesterday (Monday). Columbia Pictures certificates and Loew's common, both were off 1 1/2 points. Others were weak excepting Eastman Kodak common, which rose to a new high at 117 1/4. Amusement liens also were soft, Paramount-Famous bonds dropping 2 1/2 points.

Slow bargaining and lack of speculative interest featured most of trading during past week with its 5 1/2 days. Despite this, a firm upward Thursday and rallying tendencies Saturday, brought Dow-Jones industrial averages to 105.58 at the close, for a net gain of 1.65 points. In face of dullness and fact that averages went up more than 4 points in the preceding week, this showing was generally rated good.

Amusement Group averages followed this trend of industrials, going into the region above the 26-point mark to 26 1/2, and closing the week at 26 1/2, for a gain of 0.25 points. Lowest point reached was 24 1/2. Burst of strength in Eastman Kodak common and Pathe A. firstness had much to do with the excellent showing of the group, for several of the leaders were inclined to be soft near the close. This is the second week that amusements have been on the upbeat, and expected betterment of the whole market soon undoubtedly will see this group right in the front ranks of an advance.

Strongly nearly every day of the week, Eastman Kodak common was readily swayed by a climb of metals and smelting stocks Saturday. It rose to a new-high for the year and battered its 1934 top by an eighth when it got up to 116 1/4 at close. Low point was 111. Eastman Kodak showed a gain of 4 1/2 points on the week. Stock was up more than a point in previous week.

Pathe A stock was another excellent actor on the big board. At one time it rose to 17 1/4, a high for current move. Stock closed at 16 1/2 for an advance of 1 1/2 points. Action of this issue as well as strength in Pathe liens undoubtedly reflects interest in coming meeting to decide (Continued on page 30)

Yesterday's Prices

Sales	Col. Film	High	Low	Last	Change
1,000	Col. Film	5 1/2	5 1/4	5 1/2	+
700	Con. Film	5 1/2	5 1/4	5 1/2	+
700	East. A.	117 1/4	117	117 1/4	+
2,200	Fox A.	13 1/4	13	13 1/4	+
2,200	Forman	28 1/2	28	28 1/2	+
13,000	Loew	25 1/2	25	25 1/2	+
5,000	Par. cert.	25 1/2	25	25 1/2	+
1,000	Par. A.	60 1/2	60	60 1/2	+
7,000	RCA	55 1/2	55	55 1/2	+
1,100	RCA A.	61 1/2	61	61 1/2	+
5,800	W. B.	43 1/2	43	43 1/2	+
CUBS					
400	Tech.	13	13	13	+
200	Trans-L.	2 1/2	2 1/4	2 1/2	+
BONDS					
1,000	Gen. Tr.	8 1/2	8 1/4	8 1/2	+
10,000	Loew	105 1/2	105	105 1/2	+
20,000	Loew A.	90 1/2	90	90 1/2	+
5,000	Do. cert.	205 1/2	205	205 1/2	+
1,000	Par. A.	60 1/2	60	60 1/2	+
32,000	Do. cert.	61 1/2	61	61 1/2	+
27,000	W. B.	68 1/2	68	68 1/2	+

Kalmar, Ruby Yanked From Metro for 'Molly'

Hollywood, Jan. 7. Their original 10-week loanout to Metro completed, Bert Kalmar and Harry Ruby were yanked back to Warners without completing the Marx Brothers story on which they were working with James McGuinness at Metro. Team still has two musical numbers to write. On their home lot, they were assigned to work on the Joe E. Brown yarn, 'Molly and Me,' with Benny Rubin. Irving Thalberg is trying to get Warners to send the pair back again so soon as they have finished the Brown yarn.

Fox Takes Tutta Rolf

Tutta Rolf, actress, arrives in New York from her native Oslo on Jan. 10. She is being brought to this country by Fox. Will leave almost immediately for Hollywood. She is the widow of Ernest Rolf, and previously played in the United States in minor roles.

LILA BENNETT TO COAST

Lila Bennett, in the cast for the past month, returns to Hollywood this week for a part at Metro.

Deal, for one picture, was set by William Morris.

1st Runs on Broadway

(Subject to Change)

Capitol—'The Night Is Young' (MG).
Mayfair—'Mystery Woman' (Fox) (B).
Music Hall—'Evergreen' (G-B) (10).
Paramount—'Bengal Lancer' (Par).
Rialto—'Man Who Reclaimed His Head' (U) (2d week).
Revlon—'Barnum' (UA) (4th week).
Roxy—'Unfinished Symphony' (G-B) (Jan. 18).
Capitol—'David Copperfield' (MG).
Mayfair—'Charlie' Chinn In Paris' (Rox) (15).
Paramount—'Bengal Lancer' (Par) (2d week).
Rialto—'Man Who Reclaimed His Head' (U) (2d week).
Revlon—'Clive of India' (UA) (19).

Colored Newsreel Shown 8 Hours After Shooting

Hollywood, Jan. 7.

Giant strides taken by laboratories in the development of high speed color photography were exhibited New Year's day when a newsreel clip of Pasadena's Tournament of Roses parade in its natural hues was shown in theatres in Grauman's Chinese theatre eight hours after the actual shooting. Also it was the first newsreel to be shot in color.

The black and white reel of the Alabama-Stanford game hit the screen three hours after the game ended, and while thousands were still battling their way out of the dense traffic jam. Fifteen prints of both the color and regulation reels were exhibited in theatres in the district in time for the night show.

Due to lack of facilities it was possible to print only 85 feet of the color film. Deal for the innovation was worked out by C. J. Hubble, west coast editor of Hearst Metrophone News, with E. J. Hatrick without the usual fanfare that generally accompanies such an event. The Dunning laboratories turned out the job.

Although enthusiastic over the achievement, Hubble doesn't look for a heavy run of tinted newsreels due to the double element of time and weather. Fashion shows and other such colorful events chiefly lend themselves to chromatic film.

Color print was warmly received by the audience, for its beauty rather than the crowning success of an experiment. Few realized they were viewing the newest development in photography and an event that marks another milestone in the progress of motion pictures.

10% Admission Tax Continues

That Looks Certain After Roosevelt Recommends Extension After June 1

Washington, Jan. 7. Request for indefinite extension of all nuisance taxes expiring in June, including 10% admissions levy, was presented to Congress today (Monday) by President Roosevelt, together with Federal budget for 1933, which is an outlay of more than \$3,500,000,000.

Announcing desire to avoid hiking of present levies or imposition of new taxes, the President urged legislators to 'take steps by suitable legislation to extend the miscellaneous internal revenue taxes which under existing law will expire next June or July and also to maintain the current basis of these taxes which will be reduced next June. Chief Executive stated that 'I consider that such taxes are necessary to the financing of the budget for

Inside Stuff—Pictures

'Lives of a Bengal Lancer' (Par), going on general release this month, has been on and off for four years and exhibitors have been waiting that long for its delivery.

The successful novel was purchased five years back and has been announced on every Par program for the past four seasons, but without delivery until this year. Each year it has been in the annual year books as a special.

That 'The Mighty Barnum' (UA) is not completely accurate is explained in part by Gene Fowler, in writing the script, having to avoid accuracy in delving into the showman's life.

This was because Paramount owns the copyright and screen rights to an earlier Barnum tome, a biography written by M. L. Werner some years ago. Century tried to buy the rights from Par but latter firm wouldn't sell.

Checkers in Greater New York area are complaining that most of their work recently has been on Saturdays and Sundays and that then they are assigned to check percentage pictures in theatres of outlying district. When they get assignments in houses within 45 minutes of Broadway, they rate themselves fortunate. Tendency of distributors to spot best percentage features over weekend blamed for this condition.

The Film Daily's annual poll of the 10 best pictures of the year, as selected by film critics over the country, was dramatized on the March 6th, 1933, program Friday night (4). Time took the selections and did dramatic excerpts from each, permitting this phase of the week's news to run some 13 1/2 minutes out of the half-hour.

Mounting cost on 'Folies Bergere' (20th Century) may put a production out of the Chevalier musical beyond the \$1,000,000 mark. With the picture about half finished, original budget of \$750,000 is fast being approached. English and French versions being made simultaneously. Cost may exceed the outlay on Cantor's 'Kid Millions'.

Although Maurice Schwartz has been under Metro contract for four months, studio has been unable as yet to find a story for the Jewish star. Let is now putting on the heat for its story department to get a suitable yarn.

Fake ocean liner which stood on the Paramount lot for seven years, and has been used for \$1 Par pictures, besides being loaned to many other pictures, has been torn down to make room for a courtyard scene for C. B. DeMille's 'The Crusades'.

What may have been causing some arguments between Sam Goldwyn and Anna Sten are plans Goldwyn is said to have in mind to star Gary Cooper equally with her in her next picture. This will be Miss Sten's third for Goldwyn.

Reported that the heirs of P. T. Barnum and their attorney o.o'd UA's film, 'The Mighty Barnum,' in Bridgeport, Conn., recently. That was the home town of the famed showman.

Erpi Sues Ultraphone Sound in Minneapolis

Minneapolis, Jan. 7.

ERPI has filed two suits against Cinema Supplies, Inc., local manufacturers and distributors of Ultraphone sound equipment, alleging patent infringements. Hearing will be held Jan. 14 before Judge C. H. Nordby, in Federal district court on the ERPI application for preliminary injunctions to restrain Cinema Supplies from manufacturing or selling any more sound equipment that includes an amplifier and loud speaker which, it is alleged, infringe 10 patents owned by ERPI.

ERPI demands an accounting and share of all profits earned through sale of Ultraphone sound equipment.

Two years ago ERPI brought suit against Ultraphone, alleging that its sound equipment infringed on Lowenstein patents held by ERPI. Matter, however, was settled out of court.

WANT ACADEMY AWARD FOR MIDGET MUSICALS

Hollywood, Jan. 7.

With musical comedy shorts now taking precedence over the old standard pie variety in theatres, Academy is considering having an award this year for the best in this class. Heretofore only types of shorts recognized have been comedies, novelties and cartoons.

Heads of shorts departments have made the suggestion for the division of the brackets into four classes, with expectation that the awards committee will follow this recommendation at its next meeting.

With the full Academy membership this year voting on selections instead of confining it, as formerly, to shorts producers, plan is to engage a theatre a week before the awards banquet in order to run off the nominations.

VANNI RESIGNS POLIS

A. J. Vanni, manager of Polaris, has resigned from the Loew-Poll New England organization, effective Jan. 12. Vanni formerly handled bookings for Loew-N. E. chain prior to recent change which switched the work to Loew-N. Y. office. He's a nephew of B. Z. Bros.

Exed goes with Warner Bros. as zone manager working out of Philly. Will oversee 88 houses in 16 Penn. and New Jersey cities, and will hook under J. J. Hoffman and WB home office.

N. Y. to L. A.

Ray Le Strange.
Lila Bennett.

L. A. to N. Y.

Trem Carr.
Rosita Moreno.
Steve Hannigan.
Jack Whitney.
Mark Nixon.
Austin Strong.
B. George Ullilo.
Harry M. Warner.
S. Charles Einfeld.
Arthur Johnston.
Sidney Sutherland.
Jim Geller.
Harold B. Franklin.
Arthur Fields.

0% FILM EXCHANGE'S HALVES

ATTYS.' FIELD DAY AS F-WC WASHES UP

Los Angeles, Jan. 7. Sale of the Fox-West Coast Theatre estate to National Theatres for \$17,000,000, following washup of the bankruptcy proceedings before Referee Earl E. Moss some weeks ago, is held up pending determination of an appeal taken to the Federal Appellate Courts from the affirming decree of Judge George Cosgrave.

Appeal was carried up on both law and fact by Attorney Jules C. Goldstone for the Marshall Sq. Theatre and Harry L. Hartman, operators, respectively, of the San Francisco Orpheum and San Diego Orpheum. Protestants are seeking to hold up the transfer of the F-WC assets to the new holding company until Federal court litigation involving the names of the F-WC trustees in Sherman and Clayton acts charges shall have been adjudicated. Argument by the appellants was that if the sale were consummated and the assets transferred there might be no resources in event a judgment might be obtained in the damage suits demanding nearly \$2,000,000.

Attorneys O'Melveny, Tuller & Meyers, on the other hand, were able to convince both the referee in bankruptcy and Federal Judge Cosgrave that the legitimate claims of all litigants against administrative acts were amply protected by the obligations assumed by the purchasers of the estate and by the indemnity clause in the articles of sale.

Judge Cosgrave certified the two-way appeal up to the U. S. District Court, and the move to get in into the U. S. Circuit Court is expected to be heard today (Monday) in San Francisco.

B'WAY PAR OPEN JAN. 1 UNTIL 7 IN MORNING

New Year's celebrants brought extra business to Broadway first runs, the Paramount and the RKO, until 7 a.m. Between midnight and that hour the house played to 3,000 admissions. The Capitol stayed open until 4 a.m., the Music Hall through 3 a.m., the Rivoli until 2 a.m., the Rialto, favorite late-night spot, didn't close its doors until 5:45 a.m.

The Par received the full brunt of the drunks who refused to go home by staying open as late as it did. Around 5:00 crashed and of this number approximately 300 were tossed out. It took a half hour to get the stew out after the screen had gone dark at 7 a.m.

Sale of liquor was permitted in night clubs and elsewhere until 5 a.m., this partly accounting for the large number of sunrise soties. One mugg at the Par had gone downstairs to get a statue of a discus thrower, weighing about 150 pounds, and was on his way out of the theatre when caught.

A sailor came in and asked that they keep an eye on him but he got lost.

The Par staff, including managers, celebrated their New Year's eve starting at 8 a.m. New Year's day.

WB Lab Workers Move Up as O'Brien Resigns

Hollywood, Jan. 7. Changes effective with the resignation of Eugene O'Brien as head of the still and photographic laboratory at Warners elevates Ernie Williams as supervisor of still department and Elmer Freyer lab boss. O'Brien came to Warners more than a year ago from World Wide News.

N. Y. Nabes' Squawk

One N. Y. neighborhood theatre manager, complaining of poor business (New Year's week, believes 'bulk' of trade went to Times Square area. Claims patrons previous two years were worried over depression and saved money by attending neighborhood houses.

His contention is that this year majority of folks went for expensive entertainment, not considering cost or worrying particularly about it.

HUFFMAN AUTO GIVEAWAYS IN COURT

Denver, Jan. 7. The film exchanges have issued a temporary injunction enjoining the film exchanges from stopping service on Harry Huffman's eight theatres, due to objections to the automobile giveaway, effective until the court's final decision. Hearing resumes next Thursday.

Judge Symes indicated that since the auto giveaway was a chance affair and bordered on gambling he would probably not continue the injunction.

The film exchanges were ordered to stop service when proved, at a code hearing, that Huffman was continuing the auto giveaway bally stunt, violating the board's order. Government attorneys are trying to prove the auto giveaway a straight lottery and in violation of the United States laws as well as state law. Huffman, however, claims that since tickets are given free, as well as with admissions, the lottery laws do not apply.

Minneapolis, Jan. 7.

Local grievance board will have to decide whether 'Bank Nights' constitute a code violation. J. F. Fournet, Royal theatre, Crookston, Minn., has complained against a fellow exhibitor, C. L. Hiller, who operates the Grand and Lyric in the same town, alleging that 'Bank Nights,' conducted by Hiller, are in violation of the code and demanding that the board issue a cease and desist order in the case.

RKO'S PAR, SYRACUSE, HAS EVERYBODY DIZZY

Syracuse, N. Y., Jan. 7.

Home office indecision, manifested by frequent policy and booking switches, has the local RKO set-up worried plenty.

Most afflicted house is the Paramount, taken over during the fall for operation by RKO in connection with a product deal. At present, the theatre is playing vaudeville, but with business spotty, the circuit may elect to darken it.

Repeated switches in policy—the house has had, in addition to vaudeville, practically every variety of film policy, one and two features, first and second run, and variations—has the clientele as well as the RKO boys dizzy. For a time the house was dark four days a week, open three. Patrons walking up to the box office might find a cashier there, might not; might find cashier, might find vaudeville. And if the house were dark the marquee lights were still burning away, lest the public conclude the theatre was definitely closed.

Keith's, parent RKO house, has the booking heebie-jeebies. 'Border-town' was first set to open tomorrow, but change brings 'Grand Old Girl' in for a midnight opening tonight.

Vaudeville goes out of the RKO Paramount after this weekend. House will try double feature, first runs, for full week.

ESPECIAL WITH CHISELING EXHIBS

Travails of Distributors' Emisaries—Checking Percentage Engagements is a Constant Adventure—Often Wind Up in the Hoosegow for 'Loitering'

GYP'S METHODS

Deep resentment on part of exhibitors to checking of percentage pictures in greater metropolitan area is seen in radical steps taken recently by some theatre managers which has sent several checking company representatives to local bastles. Annoyed by accredited checkers sent to their theatres to keep tabs on the gross, several managers not only have forced the checkers to do their stuff from the outside but have actually caused arrests for 'loitering' either in the theatre's lobby or in front of place.

One exhibitor had, who had been through plenty of experiences checking in last year, spent most of one night in jail after being put there by complaint of a manager whose house he had been sent to check.

This attitude towards checking company representatives on the part of exhibitors, who have contracted to play a picture on percentage basis and in most cases knows that this means a checker will be on hand for the engagement, has resulted in a large increase in number of features that must be 'blind checked' for the distributor. While this method admittedly does not give as accurate a check on admissions as the usual friendly checking, it permits the distributors a fairly good idea.

Importance of this is seen when it is realized that gross done by the theatre is used following season in fixing percentage figure for distributor. Smaller the gross on that distributor's particular type of picture, the better the percentage figure to be fought for the next season by exhibitor. Hence the importance of getting a correct gross figure, the distributor contends. All square exhibitors are just as anxious to have a correct report.

It is the gyping theatre manager who battles a fair check of his percentage engagement. Refusing to allow checking company representative to write ticket stub numbers down or check patrons entering his house, checker buys a ticket and checks in the lobby or rear of the theatre auditorium. Otherwise, he must check from outside on sidewalk. In either case, this is an easy set-up for this type of exhibitor will be hard to do to tell cop or detective on beat that the checker has been loitering in the lobby or in front of his theatre and he looks like a suspicious character.

All the gyp in the world will not help a hapless checker once he's in custody. To make the case tougher against the checker, the cop will threaten he has his gun, his hand in his pocket when all he's doing is clocking the patrons. One checking operative was 'frisked' by two armed sleuths who claimed they thought he had a gun. Another checker escaped being 'taken in' simply by walking rapidly in opposite direction when law loomed in sight.

This campaign by certain exhibitors, averse to having percentage features checked, has made checkers, sent out to 'blind check,' so leery that they have some friend stop for them after closing time.

Although the exhibitor realizes that in virtually all instances a percentage picture calls for a checker, theatre managers and even some smaller circuit managements in recent years have thrown every

Zirn's Minority Bondholders' Suit Vs. Par Dismissed in N. Y.

MONO SLATE FOR '35 STEPPED UP DOUBLE

Hollywood, Jan. 7. Currently on a production siesta, Monogram won't start again until Jan. 15 or 20. Studio films 'Hooster Schoolmaster,' with Lew Collins directing, on reopening.

Trem Carr, now at the home office, is staying east for another four weeks, straightening out details for the new schedule, starting in April.

New slate calls for a boost of features from 20 to 36 and an increase in actions from eight to 15.

C. A. TO QUERY LOCAL B'DS ON Z-C.

Despite the institution of an amendment outlawing the setting up of clearance and zoning schedules by law, the Code Authority means to get the opinion of all the local boards approving the elimination of the Z and C schedule item from the code. This is to be handled by resolutions by all local boards calling for the elimination of national zoning and clearance laws and the endorsement of view that Z-C should be handled locally via individual complaints.

The first of the locals to send in that kind of a resolution is Buffalo. John C. Flinn, executive secretary of the code, was in Boston over the weekend, apparently to hear what the Boston local board will do about the thing. It is confidently expected that Boston will follow Buffalo's example. These will be the forerunners of other similar actions by other locals.

National zoning and clearance as part of the code has been found to be impracticable and perhaps even illegal. But these two probable reasons have also been found as unconvincing to certain members in the trade, especially among the Indies.

possible obstacle in way of a fair check.

Where ticket chopper box is located near box office window, the re-sale of tickets taken in by doorman is a favorite means of cutting down gross figure. In small houses where marquee aids in lobby or in taking tickets, some theatre operators are more adept at palming admission coupons and turning them back to cash in the theatre.

Other theatres have varied ways of notifying cashier when to start selling off spare roll of tickets, some even using an elaborate buzzer system.

Sale of passes at reduced fee is another device worked out by these frisky managers. These, of course, are supposedly only free admissions, but a surplusage of white paper is readily detected by an efficient checker. One moderately large theatre is reported to have gone to trouble of selling passes at cut-rate from a store across street from the house.

Some of the foxier exhibitors contend that when they bought certain percentage pictures they were promised no checks would be sent out. Others insist that a personal representative of the distributing company be sent as their checker. To this, rival exhibitors only marvel at the big fuss over a checker's presence. An honest exhibitor can see no reason for all this subterfuge if a theatre really wants to pay the correct percentage on an engagement.

A late effort on the part of minority bondholders represented by Samuel Zirn, a thorn in the side of Paramount since the beginning of the receivership, to interfere with reorganization has been swept aside by loss of his comprehensive action brought before Justice Cotillo in N. Y. Supreme Court about four months ago. In a lengthy decision, Justice Cotillo dismissed the Zirn complaint, alleging five causes of action against Par. Its directors, banks and Columbia Broadcasting System.

The Cotillo decision, unfavorable to the minority bondholders—Levy, et al.—follows an unsuccessful attempt in another suit of similar nature brought by the same people more than a year ago and appealed to the Albany Court of Appeals, where it died last November. On the ground that the bondholders had capacity to sue defendants named, although controlling less than 25% of the stock, Cotillo provided under the indenture. The Levy group sought an order from the Supreme Court to go ahead with suits and examination of Par. CBS and bank officials that direction.

Justice Cotillo ruled the Levy group did not have the legal capacity to sue under the 25% bond clause and that in their action before him to gain that right, the complaint did not state facts sufficient to constitute a cause of action. The court, however, indicated that since the plaintiff was duly appointed receiver in an original proceeding before Justice Lyman against Film Productions Corp. (film-bookings subsidiary), he has a legal capacity to sue as such and could bring the defendants into court but reminds that 'incapacity to sue is not a defense' and 'insufficiency of facts to sue upon.'

In dismissing the long complaint, the court held that 'the failure to allege that a reasonable time has elapsed, a request for one-quarter in amount of the bonds then outstanding filed with the trustee with an offer of reasonable indemnity is fatal and the complaint must be dismissed.'

Zirn's all-embracing action included one suit against Par and the Chase National Bank; another against all directors of Par; a third against CBS, William S. Paley and Par; fourth against the four defendant banks, Film Corp. and Par, and the fifth against Film Productions and Par. Shortly after filing Gilbert W. Kahn, estate of E. E. Shauer, Sir William Wiseman, Jules E. Bryant, Austin C. Kough, Ralph A. Kohn, Eugene J. Zukor, Adolph Zukor and Sidney R. Kent filed individual motions for an order dismissing the complaint.

O'Keefe Given Boost For L. A. Zoning Post

Los Angeles, Jan. 7.

Al O'Keefe, Universal branch manager, has been unanimously recommended to the code authority by the local zoning-clearance-board-for-Par. Fourth appeal to the tribunal at the vacancy caused by the resignation of W. C. Ritter, Columbia exchange manager.

CA is expected to take action on the recommendation at its scheduled meeting today (Mon), at which time it will hear appeals against decisions rendered by the L. A. grievance board on bank night violations.

Educ. Resumes Prod.

Educational resumes shorts production at Astoria middle of January on return from the Coast of Al Christie, producer-director; William Watson, his chief assistant, and Art Jarrett, comedy writer.

All three went to Hollywood for the holidays.

L. A. Holiday Trade Stretched

For Strong Take; 'Heart' Leads

With \$31,000; 'Millions' \$32,000

Los Angeles, Jan. 7.—Current status in picture houses is an elastic New Year season as most houses opened on the eve of the new year and are stretching their attractions into eight-day occupancies. Start for all was most encouraging and the take beyond expectations. With the letdown in box office traffic on the holiday was over and the kiddies returned to school the take is most creditable on the ledger. Current report: which has an auto show against them. It opened Saturday (5), and it is in for heavy attendance.

Paramount is leader in the procession with 'Here Is My Heart', a Bing Crosby opus, which got off to a midnite New Year's eve better than \$5,000 and held up the next day. This will bring its seventh day total to around \$31,000, very big. Picture is set for a week but may pull out at the end of ten days to bring house back to regular opening.

Chinese and State also got new lease on life with the Eddie Cantor opus 'Kid Millions' (UA), in at both houses for ten day run; which hit \$15,000 at former, and \$17,000 at latter.

Famous Player, which was not expected to create a sensation at the Hollywood and RKO, came through along prophesied lines and sticks in the houses for ten day run; which hit \$15,000 at former, and \$17,000 at latter.

Four star has holdover 'What Every Woman Knows' (MG), has hit Paramount with 'Power', which has initial midnite start, while UA with a double bill of 'First World War' and 'The Gay Bride' is going along at a fair pace.

Estimates for This Week
Chinese (Grauman) (2,235; 30-40-55)—'Kid Millions' (UA). Take very good from midnite start; which last day run a cinch for \$15,000. Last week, 'Bright Eyes' (Fox), \$18,000; 'The Great Dictator' (Paramount), \$18,000; heavy trade was mostly on matinees.

Paramount (Partner) (1,600; 30-40-55)—'Broadway Bill' (Col). Carrying through nicely since move over from Paramount and looks like over \$4,000 for the week. Last week, 'Faster, Brown, Delectable' (Param), not so forte but good for \$2,700.

Downtown (WB) (1,800; 25-30-40)—'Murder in Clouds' (FN) and will show more money than the final week of vaudeo comic in house. Last week 'Mill of the Gods' (Col) and 'Men of the Sea' (WB) with above expectations, signing off with \$4,800.

Marquette (Reissensfeld) (900; 40-50)—'Power' (Q-B) (24). Corking good second week at \$1,600. For first week came through with \$1,000; \$2,000 for the week, which better if exploitation and publicity were not restricted to the Hollywood area.

Four Star (Fox) (900; 30-55)—'Every Woman Knows' (MG) (2d week). Holdover-stands well show house better than even break at \$3,000. Last week had handsome profit, though down from opening pace at \$4,500.

Hollywood (WB) (2,755; 25-35-55-65)—'Little Minister' (Radio) (2d week). In for nine day stretch starting with New Year's eve, will trail out with around \$9,000. Last week 'Sweet Adeline' (WB) last day show, rather poor \$7,900.

Orpheum (Bdwy) (2,270; 25-30-40-50)—'Straight Is the Way' (MG) (2d week). Last week, \$10,000; vaudeville. Lots of entertainment for short coin; take will bring total around \$5,000, which is profit for house.

Pantages (Pan) (2,700; 25-40)—'Captain Hatter' (Col). In for eight day period, and will trail out at \$5,000, with most of take over New Year holiday. Last week 'Reverend His Honor' (WB) and 'Captain Fallow' (Chee) with upper bracket pic responsible for draw, better than expected at \$3,535; 30-40-55)—'Here Is My Heart' (Par) and stage show. With a 18 cylinder start for first five days, New Year's eve midnight opening, a cinch \$30,000 smash, and may hold extra three days or week. Last week, \$10,000; 'Broadway Bill' (Col) came home with flying colors to tune of \$18,500 for six days.

(WB). Ten day sojourn here was pretty tough going (\$2,000; 30-40-55)—'Kid Millions' (UA). Showing one of healthiest take house has had in some time, will bow out on ten day run with an easy \$17,000. Last week 'Bright Eyes' (Fox) just got a bit above calculations by tuning off with \$11,800. United Artists (Fox-IA) (2,100; 25-30-40-55)—'First World War' (Fox) and 'Gay Bride' (MG) split. Male trade best, with only \$2,400. Last week, \$11,800. Every Woman Knows' (MG). Just as predicted, femme trade hard to get here, so contented with \$3,000.

ST. L. FULL OF H.O.S. ALL O.K.

'BILL' 16G

St. Louis, Jan. 7.—Business around the film shop holding up surprisingly well after the holidays. Low in for a very profitable week and the Orpheum is not far behind.

Having just inaugurated a price cut to 40c, top, to compete with two natures and acts vaudeo at the neighboring Missouri, the Schubert will get less money than formerly, though maybe the same number of customers. Stage shows appear to be helping Ambassador and Missouri out of a bad hole, gross having risen some since flesh went on.

Estimates for This Week
Ambassador (P & M) (3,000; 25-35-55)—'Lotties' (Fox) and stage show. Good at \$10,000. Last week 'Lady of the Mills' and stage show, \$10,000.

Fox (P & M) (5,000; 25-35-55)—'Broadway Bill' (Col). Fast pace, \$18,000 likely. Last week 'Bright Eyes' (Fox) (second week) and 'Joan Lowell, Adventure Girl' (Radio), \$12,000.

'Forsaking All Others' (MG) (2d week). Good gain on the h.o., \$11,000; \$15,000 first lap, nifty. 'Bright Eyes' (Fox) (2d week)—'Marines Are Coming' (Masco) and 'Strange Wives' (UA) and stage show \$10,000. \$4,000 as last week, fair on the average.

Orpheum (Warner) (2,000; 25-35-55)—'Here Is My Heart' (Par) and 'Murder in Clouds' (FN) (2d week). Good, \$10,000, after a big \$15,000.

'Sweet Adeline' (WB) (2,000; 25-40)—'Enter Madame' (Par) and 'West of the Pecos' (Radio), Fair, \$7,000. Last week, 'President Vanishes' (WB) and 'Babbitt' (WB), \$5,000, good.

Minister So-So, Indianapolis

Marcus Show-Maybe It's Love' Get Nifty

\$13,000—'County Chairman' \$6,100

Indianapolis, Jan. 7.—A. B. Marcus' 'Continental Revue' is goaling the natives this week at the Lyric and, helped by 'Maybe It's Love' on the screen, is making the announcement of the week. Local which is a shade better than Olsen and Johnson's recently established high-water mark at the same house.

'Forsaking All Others' is doing elegantly at Loew's Palace in a slightly extended run, and will carry a nifty \$6,500 for the week. Will Rogers continues to be a standby of the Apollo's by hitting a pace that better than \$10,000 for the week. 'County Chairman' on what is sure to be a holdover. 'Little Minister' (Radio) is weak with only \$2,500 at the first.

Estimates for This Week
Apollo (Fourth Ave.) (1,100; 25-30-40)—'County Chairman' (Fox). Not quite up to usual Rogers' record, but very good at \$6,100. Last week 'Bright Eyes' (Fox) finished with a fine \$7,100. Circle (Katz-Field) (2,600; 25-40)—'Romance in Manhattan' (Radio). Not so forte, with only \$2,600. Last week was split between Kentucky

'BORDERTOWN' \$5,000

'Enter Madame' \$6,000, at Cap, Cincinnati

Cincinnati, Jan. 7.—Momentum of New Year's week happy b.o. pace carrying current swing into the second week for another black ink splash. 'Forsaking All Others' the prize take with \$25,000 tonight for 10-day run at Palace. 'Mighty Barnum' fetching \$21,000 on nine-day stay at Albee.

Estimates for This Week
Albee (RKO) (2,500; 35-42)—'Mighty Barnum' (UA). Will wind up nine-day run Wednesday (9) with a Jumbo \$21,000. 'County Chairman' (Fox) (2d week).

Pelee (RKO) (2,600; 35-42)—'Forsaking All Others' (MG). A socko \$26,000 for 10-day engagement ending Thursday (10). Then 'Broadway Bill' (Col).

Lyric (RKO) (1,400; 35-42)—'President Vanishes' (WB). Around \$5,000, ordinary. Last week 'Romance in Manhattan' (Radio), \$6,500, all right.

Capital (RKO) (2,000; 35-42)—'Enter Madame' (Par); \$8,000, good. Last week 'Here Is My Heart' (Par) (2d wk), well \$5,000, after \$7,500 on Thursday (10).

Keith's (Libson) (1,500; 30-42)—'Bordertown' (WB). Opened Saturday (5) and in line for \$5,000, good. 'Secrets' (WB), divorced after fourth day with no-so \$3,200.

Grand (2,100; 25-40)—'Bright Eyes' (Fox). Moved over from Albee last week to b.o. rescue of 'Gay Bride' (MG), which had all the holdovers eye mis this week. Current take at fast \$3,500 pace. Last week on 'Eyes' and 'Brade' \$3,500.

Family (RKO) (1,000; 15-25)—'Marie Galante' (Fox) and 'Jealousy' (Col), split \$2,300, dandy. Last week 'The Great Dictator' (Param) and 'I Sell Anything' (WB), \$2,500.

Strand (Ind.) (1,200; 20-30)—'Deceitful' (WB), \$2,000, above average. Last week 'Marines Are Coming' (Mon), \$2,500, a gallop.

'Bachelor Girl' with Gene-Glenn Big 16G. Buffalo Holding Up

Buffalo, Jan. 7.—Plenty of heavy attractions, together with New Year's eve mis night showings at all theatres, brought takings up to highest levels in months. Shirley Temple at the Hippodrome (WB) with kids for the holiday week.

Opening days still being juggled around with several holdovers to bring the houses back to regular schedule. Figures include special midnite New Year's eve showings.

Estimates for This Week
Buffalo (WB) (2,500; 35-55)—'Bachelor Girl' (MG) and Gene and Glenn. Looks to do big \$15,000. Last week 'Here Is My Heart' (Par) and 'Murder in Clouds' (FN) kept them coming in steadily to the tune of \$17,500.

Hipp (Shes) (2,600; 25-40)—'President Vanishes' (WB) and 'My Love' (Radio). Indications point to \$8,000, so-so. Last week 'Bright Eyes' (Fox). Last week expectations for \$10,000.

Great Lakes (Shes) (4,000; 25-40)—'Sweet Adeline' (WB) (2d week). Good for \$2,200.

Roxy-Mastbaum Disappointing, Forsaking' 16G, Town on whole NSG

Philadelphia, Jan. 7.

The usual quiet after the storm is anticipated in Philly's downtown film sector.

Most promising of the lot is 'Forsaking All Others' which received corking notices and with the three big name magnets ought to do a vigorous \$16,000 at the Boyd and should certainly get a second week.

All eyes are on the Roxy-Mastbaum double week. Holiday business for this big reopened house on West Market street was definitely under expectations, with \$30,000 Christmas week and \$41,000 last week as against the near \$50,000 pace expected for these two big weeks. House reported as able to break on \$30,000 or a little more with present hook-up, but if pace slackens, with no hook-up to help, fall below \$35,000, skeptical.

Will again be asserting that Philly can't stand de luxe entertainment of this kind. This week's bill, starting to day, has Ann Harding's 'Biography of a Bachelor Girl' on the screen, and 'The Great Dictator' (Paramount), without name, on the stage.

Fox looks very uncertain indeed with another British film, 'Evergreen' on the screen. The stage show headed by the three Rita Bros. and Tito Guizar. Unlikely to hit \$15,000, which is a sharp drop from the \$27,000-\$28,000 of the last two weeks. The Earle also looks none too strong with 'The Great Dictator' (Paramount) and 'Mollasses and January' topping the vaude bill. Figures against the same grade as the last week.

Stanley has 'Initiation of Life' which rates around \$11,500, while the Stanton's 'Murder in the Clouds' (FN) and 'The Great Dictator' (Paramount) is 'Calling' at the Locust got fine critical attention and is being helped to \$15,000, week-out-mouth, but his is far from sensational. The third week, approximately \$5,000 is indicated. Keith's, just reopened, is holding its own, but looking out well.

Estimates for This Week
Fox (Leo) (5,000; 25-40)—'Hollodora' (Fox) and 'Strange Wives' (WB). Picture on a pretty fast \$8,100. Last week, 'Band Plays On' (MG) and 'Gratitude' (Col) pretty good at \$10,000.

Golden Gate (RKO) (2,644; 30-35-40)—'Little Minister' (Radio), held back and vaude. Looking for a swell \$10,000. Last week, \$12,000, a cleanup at \$21,500.

Orpheum (P&M) (2,562; 30-35-40)—'Broadway Bill' (Col) (3d week). Holding up fine, past the \$10,000 mark. Last week sitting pretty with \$11,000.

Paramount (FWC) (2,432; 30-35-40)—'Happiness Ahead' (WB) and 'President Vanishes' (Par) (3d week). Good, \$10,000. Last week, \$11,000, topped at around \$15,000.

St. Francis (FWC) (1,428; 40-45-50)—'The Great Dictator' (Paramount) (3d week). Will taper off with safe \$4,100. Last week (3d) big at \$7,500 with Frisco school kids still on vacation giving film a boost.

United Artists (UA) 'Barnum' (UA) (2d week). Doing right well with \$10,000. Last week (1st) at ease with \$11,000.

Warfield (FWC) (2,448; 35-40-55)—'Forsaking' (MG), with 'Wail of the Wilderness' (Par) and 'The Rooster' (WB). Figuring to buy new holdout ropes and see smash \$29,000. Last week, \$10,000, star made 'Here Is My Heart' (Par) good for \$27,200.

Estimates for This Week
Paramount (4,000; 25-35-50)—'Sweet Adeline' (WB). May see \$14,000, but poor. Last week, \$11,000. 'Broadway Bill' (Col) (2d week), \$10,000.

Col (4,000; 25-35-50)—'Broadway Bill' (Col). Will do a good \$17,000. Last week \$19,000. Metropolitan (3,000; 25-35-50)—'Forsaking All Others' (MG) and 'The Great Dictator' (Paramount). Last week 'Painted Veil' (MG), \$10,000.

Albee (3,000; 25-35-50)—'Anne of Green Gables' (WB) and vaude, headed by Gertrude Berg. Good, \$14,000. Last week, \$14,000.

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Actors Lash Film Execs

ing conditions cannot be bettered, dragged the industry to the verge of bankruptcy, took their employees' money for the purchase of stock at excessive figures, and made a record of financial ruin that has been

Total, \$263,909.
Net loss, \$46,748.
1932: Cash salaries, \$316,048.
Other compensation, \$6,160.
Total, \$321,203.
Net loss, \$10,696,608.
Columbia—1928: Cash salaries, \$219,000.
Other compensation, none.
Net income, \$11,852.
1932: Cash salaries, \$298,000.
Net income, \$740,240.
Universal—1928: Cash salaries, \$327,050.
Other compensation, \$960.
Total, \$327,990.
Net income, \$1,014,982.
1932: Cash salaries, \$302,585.
Other compensation, none.
Net income, \$1,288,691.

We quote from Variety of March 1, 1934:

**'ADDITIONAL DATA UNCOVERS
HUGE BONUSES TO MAJOR
PIC EXECUTIVES**

Washington, Feb. 28.—Additional figures uncovered today to the Senate from data gathered by the Federal trade commission, reveals the millions of dollars that went into motion picture executive pockets, as salaries and

Some highlights:

- In 1928 to 1932, inclusive, Adolph Zukor from Paramount Public, \$308,649 salary, \$1,229,593 bonuses.
- Joe L. Loebky 1928 to 1931, incl., Paramount \$502,618 salary, \$1,223,503 bonuses.
- Sidney Katz received, 1928 to 1931, incl., \$402,868 salary, \$684,002 for bonus.
- In five years Sam Katz received \$450,790 salary, \$983,012 in bonuses.

Loewe, Inc., figures show Nick Schenck received, 1928 to 1933, incl., \$15,525 salary, \$1,218,604 bonuses. David Bernstein, 1928 and 1933, incl., got \$505; 323 salary, \$731,161 bonuses. 1929 to 1933, incl., Harry Cohn, from Columbia, \$745,890 salary, plus \$18,338 bonus in 1929. Fox paid Winfield R. Sheehan salary, 1929 and 1933, incl., \$1,021,003 and \$250,176 bonuses. In 1930, Jack G. Leo, Fox, \$10,000 salary, \$500,000 bonus. Reference is hereby made to the Federal Tax Court decision from which the above summary is taken.

[illegible][illegible]

We believe these figures show that every one of the actors' proposed rules are adopted, it will have no adverse effect on motion picture prosperity. We are

confident that the adoption of these rules will make for a better spirit and a better product. Only the baronies' insolence is the cause of these records, for itself has been the obstructionist attitude with which each proposal for reform has been met.

History of Actor-Producer Relations Before the Motion Picture Code

The story of the relations between actors and producers before the enactment of the motion picture code would give comfort to the most confirmed cynic. This history must be read in the light of what has been heretofore said about producers' and actors' attitudes toward each other.

In 1927 when producers were, as usual, taking in huge sums of money for the services, they attempted to institute a 10 percent cut in all actors' salaries. The actors abandoned the attempt on the ground that it would make it impossible to organize the actors in the motion picture business.

In 1929 Equity conducted its unsuccessful strike, and the producers felt confident that they could successfully combine with the economic organizations.

Nevertheless, in 1936, when they obtained insurance against a further strike, the producers through the Academy of Motion Picture Arts and Sciences persuaded most prominent actors and actresses to sign a five-year contract.

March, 1935. In return for this agreement, the producers through the instrumentality of the Academy granted first-class contracts to the actors which contained two concessions to the actors. First, it guaranteed a two-hour rest period between calls. Second, it guaranteed the actors a complete day's rest on the day of the performance of a picture (the purpose and effect of which will be discussed at length hereinafter). The signatures of the actors to the five-year agreement, not to be renewed, were obtained in 1935, which the two concessions were likewise promised. The agreement had hardly been made when the producers broke it. They gave the actors a period of only one hour and a half between calls. The concessions continued to be broken. The actors continued to be the victims of continuous employment without any real rest. Some time later, after the practice of breaking the agreement had become a habit, the producers were asked to improve the quality of the work.

There is apparently no penalty for failure for a motion picture executive. Where are the men who would lead Paramount into bankruptcy? Adolph Zukor is the new head of the new Paramount. Sidney Kent

Where is the man who was the production head of Fox during the debacle that cost thousands of American millions of dollars? Mr. Winfield Sheehan is still the production head of Fox.

The document also takes a chingling at the Academy of Motion Picture Arts and Sciences; brands it a "company union" and points out that the Academy's "Look for the Future" campaign is a "company union, attorneys for the Producers' Association and representing several producers were also attorneys for the Academy."

the brief for each of the proposals made by the actors. In arguing for a limitation of the hours of actors it is "charged" that it is a common practice in the industry to covers actor employment for specified time; copy of the Academy approved conditions for day players; and a copy of a Fox seven-year national contract.

to take a 20 percent cut for the same period. This was not a moratorium, but complete giving up of a percentage of

those who run the industry decided to make 1933 a banner year by further curtailing the 1-3/4 cents which the actor was then getting from the boxoffice dollar. It was the firm has been the attorney for Academy of Motion Picture Arts & Sciences. Employers made the code. Labor

even more prosperous and producers could get even larger salaries and bonuses. To accomplish this laudable purpose the Producers' Association initiated the General Booking Office. This proposal was

the producers in their original draft of the Academy as the official body through which arbitration for employees would occur. This was defeated because of a tremendous protest of The Screen Actors Guild.

ne and reduce compensation. Exactly this result had been accomplished by the general booking office as used in vaudeville, and in addition had resulted in a reign of

Only the bitter opposition of all talent groups caused the producers to abandon his idea. Seeing that the road would be no rough, the producers decided to enter the Actors' Guild, until today it includes practically all the actors in the business. Only a handful of actors are left in Academy.

code. How they tried to do this will be told in the next subdivision of this argument. This brings us up to the history of how actors have been treated under the beginning of the right for the actor—un the code, which we are now prosecuting. Among the persons who left the Actors' Branch of the Academy and went into the Guild at that time were the three who

President Roosevelt, when he signed the National Industrial Recovery Act, said:

to let them buy more of the products of farms and factories and start our business at a living wage again. This task is in two stages—first, to get many

Eddie Cantor sounded the keynote of meeting when he said: 'I'm here not cause of what I can do for myself, but see what I can do for the little fellow.'

guards of the anti-trust laws. The public must be protected against the abuses that led to their enactment, and to this end, we are putting in place of

We may say, therefore, that the aims of the N.R.A. are: (1) to increase and spread employment; (2) to raise compensation and thus increase purchasing power; (3) to put

To accomplish these beneficent purposes industry was first given the chance to draft its own codes, and the government sat in to see as far as possible that labor and

submitted by the producers were so utterly unfair that they went through several modifications before final adoption. However, because—actors were inadequately

Let us pause for a moment to see how the stage was set at the time of the formation of the code. About that time the Screen Actors' Guild was formed but it

effort, and money in resisting further encroachments.

The only organizations effectively representing any talent groups were The Screen Writers' Guild of the Authors' League of America and the United Brotherhood of Motion Picture Actors.

At that time, the organization which was supposed to represent motion picture actors was the Academy of Motion Picture Arts

Although it contained a small number of actors, it was the only recognized motion picture actors' organization in existence.

cial arbitration machinery under it. We have already told what happened to the commissions granted therein. The Academy is and always has been a

Loeb, Walker & Loeb is one of the excellent law firms of Los Angeles, with fine standing and high ethical ideals. Such a

Claim Health Ruined
Brief further claims that it is common practice in some studios to ruin their stock players' health and usefulness by making them work in almost unlimited pictures and in some cases in as many as four pictures a week.

the time of the five-five turn down a copy of the present Academy franchise contract; a copy of the Academy supplemental contract, which covers actor employment for specified time; copy of the Academy approved conditions for day players.

The firm has been the attorney for the Academy of Motion Picture Arts and Sciences. Employers made the code. Labor was supposed to have its hearing after the employers had submitted their draft. The president of the Academy sat in with producers in making the original draft, which was thoroughly unfair to actors as they attempted to curtail their compensation.

the vicious salary control, and anti-raid provisions requested by the producers, suited in an exodus of actors from Academy and the building up of the Screen Actors' Guild, until today it includes practically all the actors in the business. Of a handful of actors are left in Academy.

The beginning of the exodus was about October 1, 1933, and this date marks

Edie Cantor presided over the meeting which was headed by Jim

the field even at the eleventh hour. Thwarted in their attempt to make the per cent cut permanent through the general booking office, the producers were attempting to use the code to accomplish their set purpose of making the actors 1 3/5 cents a bad penny. Their method was the attempt to write many contracts anti raiding, and agent licensing into the code. Although the code is not yet made

of the time, the actors had to spend all their time under the code fighting an attempt of the producers to whittle the 1 3/5 cents. Instead of correcting what the code to date has cost the actors' time, effort, and money in resisting further encroachments.

The Five-Five Committees

Although the actors got no provisions for their favor in the code, but the producers of

Immediately upon the enactment of the code the Screen Actors Guild began efforts to secure the appointment of five and five committee. Eddie Cantor, President of the Screen Actors Guild, was instructed to take the matter up with the Administrator and the Code Authority at its first meeting. The Guild

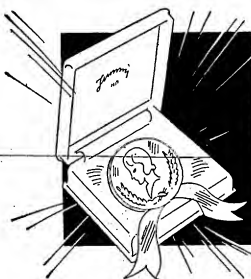
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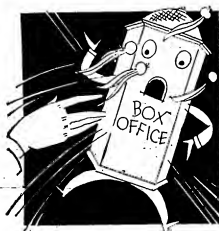
Orchids to you, **CLAUDETTE**
in Paramount's swell new



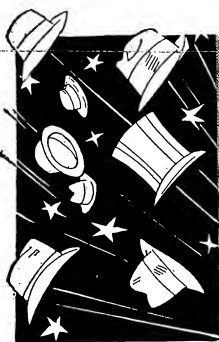
The Academy Award to
splendid direction of



A gold medal to you Fred M
ever given by a newcomer



Scallions to any box office
do top business with PAR



Hats off to you, PARAMOUNT,
Bengal Lancer," "Here is
outstanding attractions listed

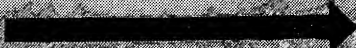
COLBERT for your magnificent acting picture **"THE GILDED LILY"**



you, **WESLEY RUGGLES**, for your this outstanding entertainment.

MacMurray, for the best first performance to the screen in **"The Gilded Lily."**

in this country that does not **AMOUNT'S "THE GILDED LILY."**

for the **"Gilded Lily," "The Lives of a My Heart"** and the fourteen other on the next page . . . 

JANUARY 4th

"ENTER MADAME"

with
ELISSA LANDI
and **CARY GRANT**
Directed by Elliott Nugent



JANUARY 11th

"THE PRESIDENT VANISHES"

with Edward Arnold · Paul Kelly · Arthur Byron
Andy Devine · Janet Beecher · Edward Ellis
A Walter Wanger production
Directed by William A. Wellman



JANUARY 18th

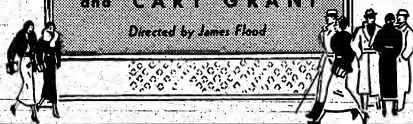
A Hecht-MacArthur production
"ONCE in a BLUE MOON"
with **JIMMY SAVO**



FEBRUARY 1st

"WINGS IN THE DARK"

starring
MYRNA LOY
and **CARY GRANT**
Directed by James Flood



FEBRUARY 8th

"RUMBA"

starring
GEORGE RAFT and
CAROLE LOMBARD
Directed by Marion Gering



FEBRUARY 8th

ZANE GREY'S "ROCKY MOUNTAIN MYSTERY"

with Randolph Scott · Charles "Chic" Sale
Mrs. Leslie Carter · Kathleen Burke
Directed by Charles Barton



FEBRUARY 15th

"ALL THE KING'S HORSES"

starring
CARL BRISSON
and **MARY ELLIS**
Directed by Frank Tuttle



FEBRUARY 22nd

"RUGGLES of RED GAP"

with Charles Laughton · Mary Boland · Charlie Ruggles
Zasu Pitts · Roland Young
Directed by Leo McCarey



MARCH 1st

"MISSISSIPPI"

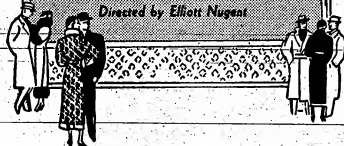
with
BING CROSBY
W. C. FIELDS
JOAN BENNETT
Directed by Edward A. Sutherland



MARCH 8th

"WIN OR LOSE"

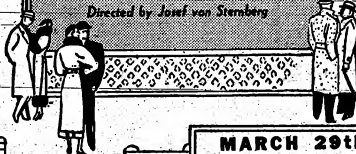
(Tentative Title)
with Joe Morrison · George Burns
and Gracie Allen · Dixie Lee
Directed by Elliott Nugent



MARCH 15th

SECOND
MARLENE DIETRICH
PICTURE

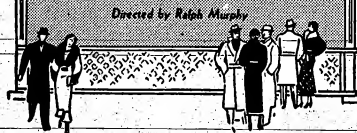
with Lionel Atwill · Cesar Romero
Directed by Josef von Sternberg



MARCH 15th

"MACFADDEN'S FLATS"

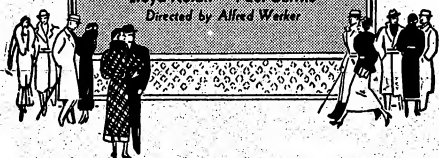
with
Walter Kelly · Helen Mack · Andy Clyde
George Barbier · Richard · Cramwell
Directed by Ralph Murphy



MARCH 22nd

"STOLEN HARMONY"

with **GEORGE RAFT**
and **BEN BERNIE**
Lloyd Nolan · Paul Garrits
Directed by Alfred Werker



MARCH 29th

"PRIVATE WORLDS"

Walter Wanger production starring
CLAUDETTE COLBERT
CHARLES BOYER
JOAN BENNETT
Directed by Gregory La Cava



PARAMOUNT, YOU'RE THE TOP!

RADIO CITY MUSIC HALL
OPENING THURSDAY



PRINCESS PERSONALITY HERSELF
JESSIE MATTHEWS
in
EVERGREEN

The Girl Who Can Do Everything ... In The Musical Romance That Has Everything!

Music by Rodgers and Hart and Harry M. Woods. Book by Benn W. Levy

JANUARY BELONGS TO

A GAUMONT BRITISH PRODUCTION • PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA, REGAL FILMS, LTD.



ROXY THEATRE
OPENING FRIDAY



The Romance of Franz Schubert, Whose Music Kindled
Romance In The Hearts of All Women

MARTA EGGERTH

in The

UNFINISHED SYMPHONY

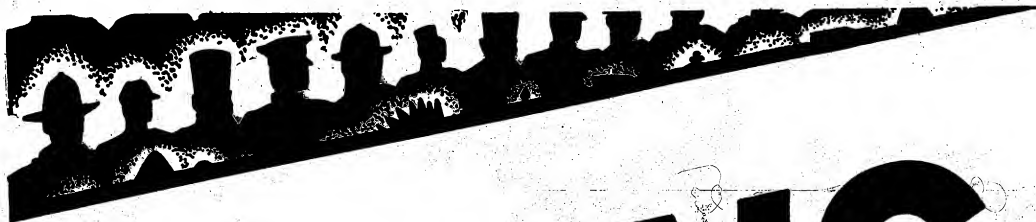
HELEN CHANDLER

HANS JARAY

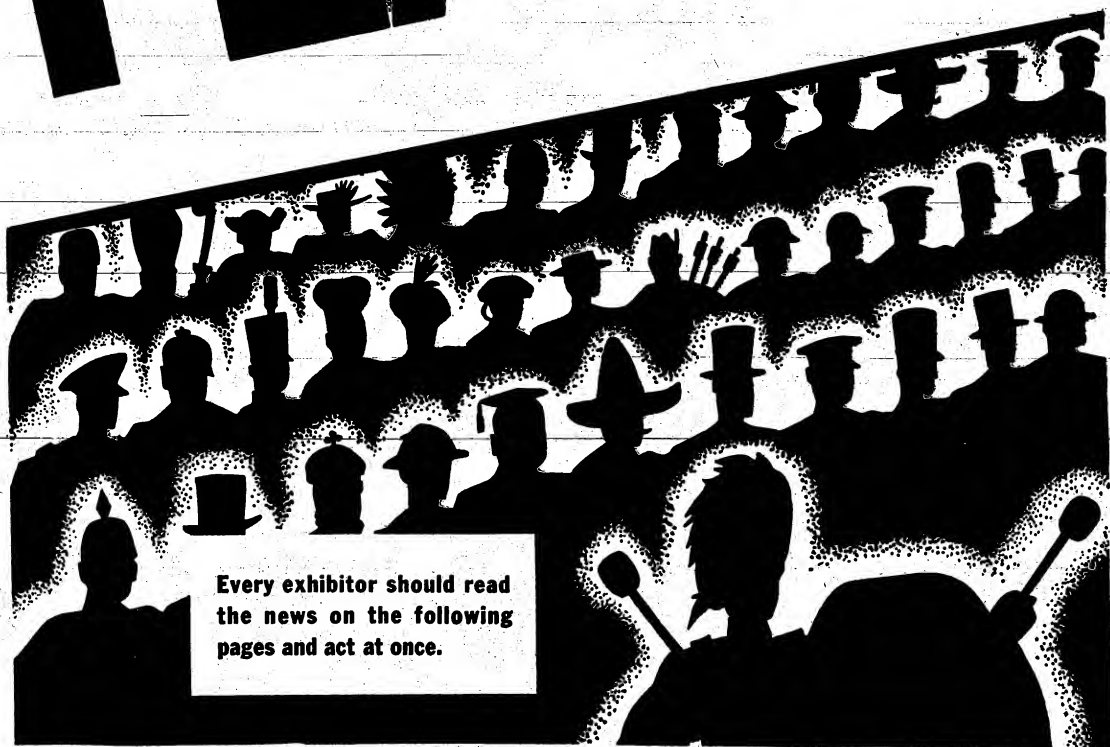
JANUARY BELONGS TO

A GAUMONT BRITISH PRODUCTION • PHYSICAL DISTRIBUTION • FOX EXCHANGES • CANADA, REGAL FILMS, LTD.

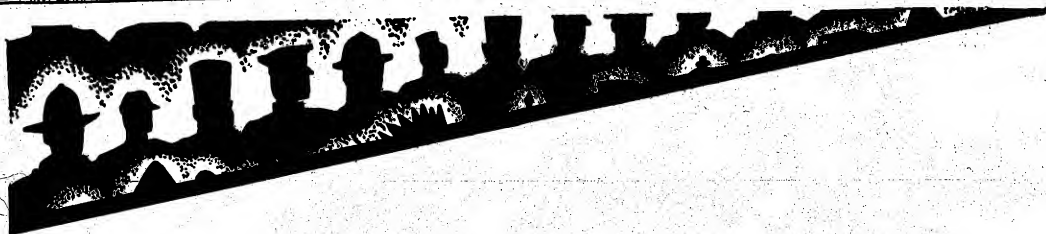




NEWS FLASH!

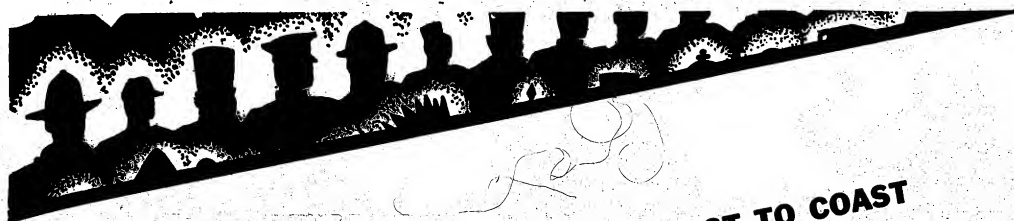


Every exhibitor should read
the news on the following
pages and act at once.



AFTER a year's experimentation, the men who made Time and Fortune magazines and radio's MARCH OF TIME have applied this same unique appeal to public interest in the production of a new kind of motion picture, stirring, significant—its dramatic action taken from the romance, science, adventure, fighting and amusement of humanity itself. That THE MARCH OF TIME has been booked by Loew's is highly significant. That this great group of theatres should book THE MARCH OF TIME exclusively in their key houses throughout the country is added proof of its box office value. Contracts are being closed all over the country. If you have not talked to your First Division Exchange about THE MARCH OF TIME in your house, you are neglecting one of your greatest box office assets for 1935.





LOEW'S THEATRES FROM COAST TO COAST
ARE THE FIRST TO SIGN UP FOR

THE MARCH OF TIME

Loew's Theatres, the Poli Theatres in New England
and the Capitol Theatre in New York will have the

WORLD PREMIÈRE
FEBRUARY FIRST

Distributed by FIRST DIVISION
Harry H. Thomas, President

ROCKEFELLER CENTER • NEW YORK CITY

FLASH!

MONDAY, JANUARY 7th
EMBASSY THEATRE

Broadway's leading news-
reel house has just signed
for **THE MARCH OF
TIME**. Said Managing
Director Francis Carter
Wood, Jr. "Never had so
many requests for a picture
before showing. It's all new
to me. I simply had to have it."

"THE NEW MAJOR MARCHES ON!"



ROXY, N. Y.

Generally the Roxy can take some fair-to-middling acts and make them look like a show; but Freddy Mack has a tough time trying to persuade a staid audience that there is one in the house. Nothing stands out for a hit and the applause is faint, though there are plenty of hands that could be used with proper incentive.

Gae Foster Girls lead off with the familiar two-faced novelty, which is in hand with a black. Two groups of 12 each with the colors reversed so that half the blacks have false faces and the other masks are the white. This helps in a routine which permits some new ideas in formation; about the only new figures about 10 in a long time in this dance. Middle dance, in blue boleros and gauze high waisted trousers. Looks shoddy. As to costume and offers only some indifferent tapping. Underdressing is very bad here, with girls wearing white blouses and blue skirts. Might be enticing if it did not look so slovenly. Better in the finale with long skirts and a black and white like one of Gae Foster's old weeks.

Opener is Remy and Ruth; boy and girl, with the boy doing a lot of acrobatics and the girl to the top in handstands, including several high holding roller skates in his hands. Jump off it, jumping and landing just on to run props and supply the act, but later she gets over to fair results with a toe dance. Very ordinary. Remy and Ruth, who help the act on sight. Second attack is from the Four Chords who play the amateur night. A cent radio amateur night. No question as to their amateur standing. Weak imitation of the Mills Brothers, but they get away after a second number almost in silence, though Mack and the double bass from the orchestra, which do a thing up. Just copy act and a poor one.

Ray Sax plays a saxophone and dances at the same time. Then, to make it harder, he also spins a larlet while tooting and hoofing, going into his playing two saxes at the same time. He seems to expect him to be good in any division, but did a little anything. He is a good dancer. It's one that appeared in P. T. Barnum's 40 years, which was published around 1890; same book which Mack has derived his more recent history.

Tommy Mack and his two stooges work desperately to get the show to run. Mack returns and the show is closed by the Pichiani septet of teeter board acrobats. They do a teeter board, then, to the show, for the audience warmed to them. Best trick, the double to the shoulders of a high to the shoulders, twice, and a drop. It's great trick when they do it. Act still is one of the best, and a good closing when Mack and his grand finale to crumb things up.

"Feature is 'A Gift.' (Par) up here on a stuff, the newswear, a play on words. The show is closed by the Pichiani septet of teeter board acrobats. They do a teeter board, then, to the show, for the audience warmed to them. Best trick, the double to the shoulders of a high to the shoulders, twice, and a drop. It's great trick when they do it. Act still is one of the best, and a good closing when Mack and his grand finale to crumb things up.

STATE, N. Y.

The stage department of this week's show features a strong punch at any point, but weighed as a whole, it is 70 minutes of passing entertainment value. The show, with "Painted Veil" (MG), Garbo's latest, on screen here. Business Friday night did not suggest a smash, although the show is currently, strictly from the screen rather than the stage.

Effort is made, however, to kick up a draught for the box office via the Jackson-Young-Reed comedy singing trio by billing Deane Jackson, Irving Reed and Val Reed. The act, it is said, is comparatively new partners. Val Reed and Jackson are former Broadway stars, coming from N.Y.G.'s Paradise, after a routine fashioned closely after that of the Clayton-Jackson-Durant trio, which fell apart when the Schmozzels went Hollywood for Metro.

Durant, the mainstay of the new act, his partner, who tries to do a Durant, failing to let the show as effectively as might be expected. Irving Reed, a general vaudeville ship polish of the better known Jackson overhauls, the comicalities of the State before. It is nicely presented and includes Al Lewis, Gerald Marks, Charlie Tobin, Al Sherman and Dick McChet. The act is an introduction of songwriters,

they are singled out for the songs they have written, without regard to whether they were either composer or lyricist or both.

Chester Fredericks is fourth, with Billie Steiner and two other comedians. Fredericks tries to go in for comedy via clowning and talk. He just tries, but on dancing ability has a show. The act is a fair harmony background, set off by some impressions of radio and record personalities by Miss Steiner. Not a whizz-bang of an act, but pleasing.

The same is true of Phil Harris and Leah Ray in a singing turn, relieved by a bit of romantic dialog. Harris, his hair curled in a Harry Houdini style, the other ways also strong hints of Richmond on style and performance. He has a good set of legs and sells his wares well. Leah Ray, long on looks, also sells pop numbers agreeably, an ingratiating personality adding.

No. 2, Professor Lambert, comedian who works behind a xylophone, in a standard. Act starts out much more promisingly than it does. Opener, the Honey Family of acrobats, in which three sturdy young ladies show they can take it. A six-minute offering, that is good.

ORPHEUM, BOSTON

This week the Orpheum gives "ent variety." Running the gamut of vaude, stage-offers acrobatics, hoofing, singing, a skit, a one-legged performer, and Alex Morrison in his golfing turn. "The spitting" is effective and show is of slick calibre.

Paul and Pettit, mixed team, open with a neat, cleverly routine novelty act, which includes unicycling, balancing on stairs, and two other stunts. Sam, final is a hand balance on roller skates while gliding down special chutes from the proper stairway. Closser is an acrobat, and sells his wares well, which Paul hops across the stage.

Jack Joyce, in talls, does the dance, but plus personality and a flash showmanship, at times. Opens with vocal of "Don't Let It Bother You," fair, followed by a vocal of "I'm a Fool for You." Stage presence. His best bet is hoofing, which really has style. Has two female audience planters, who sit around the set for an ok reception.

Ernie and Fletcher Revere, dance duo, do a spot. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines. Single act, which the girl also does, containing definitely enhancing her number.

Not to closing is Charlie Melson and Miss Irmanette, and later they work with Alex Morrison in the closer. Melson vocal is bit plays a piano. The girl also does a dance, with a tongue-tied line of chatter, while Miss Irmanette fiddles for an appealing interlude.

She and Melson both work in the trick golf turn by Morrison. Latter's pleasing personality does the trick. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

ORPHEUM, N. Y.

With Garbo on the screen and Venita Gould holding up the stage face, bill measures up as well-balanced entertainment for this babe spot. House apparently divided about even on interest this week, due to "Painted Veil" attraction and the comic impressions behind the footloose. Other acts just fair as far as the customers were concerned.

Following "Reddy King's pit overture" curtain pull for chaser and Minkins, a puppet show with a girl and boy handling the strings. All against a miniature stage set with Mickey Mouse and other figures disappearing through the aid of swift finger manipulation from above. Bob Brown, a cutie for chaser and Minkins, a puppet show with a girl and boy handling the strings. All against a miniature stage set with Mickey Mouse and other figures disappearing through the aid of swift finger manipulation from above.

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PALACE, N. Y.

Somewhere or other, the Palace needed additional time this week, so the acts were told to stay on as long as possible. Result is that a show which could ordinarily look good grows endlessly because of 15-20 unnecessary minutes. The first term are running an hour and a quarter, and this speaks for itself.

On the second term, the Palace, but neither this nor the vaude, nor both, could drag more than a half house into the auditorium. The Palace, but neither this nor the vaude, nor both, could drag more than a half house into the auditorium. The Palace, but neither this nor the vaude, nor both, could drag more than a half house into the auditorium.

For a lesson in proper conduct behind a mike, Sylvia Pross stands out in this bill, the attractive little songstress never once allowing the p.a. system to drown her personality. She departs from the usual vaude routine by appearing frequently as set as a hooter's grin and sings to the audience instead of to herself, which is frequently as set as a hooter's grin and sings to the audience instead of to herself, which is frequently as set as a hooter's grin and sings to the audience instead of to herself.

"House is on after the opening. Leo Stokely, a young man of flash, sticking around until far into the closing, which is John and Mary Mason, singing turns in between the acts. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

Paul Sybell and Sam, a young man of flash, sticking around until far into the closing, which is John and Mary Mason, singing turns in between the acts. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

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EMBASSY, N. Y.

(NEWSREELS)
More than the customary laughs find their way, intentionally and otherwise, into the new show here. They are an ever welcome commodity and are well handled. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

Not to closing is Charlie Melson and Miss Irmanette, and later they work with Alex Morrison in the closer. Melson vocal is bit plays a piano. The girl also does a dance, with a tongue-tied line of chatter, while Miss Irmanette fiddles for an appealing interlude.

She and Melson both work in the trick golf turn by Morrison. Latter's pleasing personality does the trick. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

When Long Island kids explain a gruesome find of a skeleton long unopened in case, more chuckles are aroused. The tale told by a Centralia, Wash., fabricator, is becoming the talk of the town. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

Two big news items of the moment, opening of the new session of Congress and the Hauptmann trial, are on the program. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

Gov. Lehman is heard after being sworn in by the Ramsey MacDonald looks to a better year in 1935; and new Congressmen say a lot of things. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

A good deal of sports and outdoor activity is in the hands of the new show here. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

shots are used. King Carol of Roumania, a young fellow, is on the place and are shooting all over him, but the camera is careful to avoid the face. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

Train wrecks, storms, explosions and winter's tightening grip help to fill out, an interesting Fitz Patrick Traveltalk, "Ports of Call" (MG) and "Thapsody in Steel" (Audio).

DOWNTOWN, L. A.

Final week of vaude at this Warner house, once the Los Angeles home of Pantages vaudeville, has a blase mood largely of novelty acts with nothing approaching topnotch billing, but combining to make a well-balanced show.

Acting as set and Ann Striker, with former offering a routine of contortion that prompted many a mixer of the act. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

Dei Chain, with the assistance of a partner billed as Lamont, presents his comedy-audience mind-bender. The act is a good one. Performers are two lads in rhythm taps. "Eccentric" team, mixed, well spotted in rube and o. k. routines.

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ORIENTAL, CHI

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ALL OVER THE COUNTRY A NATION IN PRAISE...!

NEW YORK—★ ★ ★ ★ (FOUR STARS) "As fine a photoplay as the Music Hall could get to start its New Year!"—*Daily News*.... "Charming and beautiful... Hepburn at her best!... Don't miss it!"—*Mirror*.... "The clear fact in today's news is that Hepburn has never appeared to better advantage than in 'The Little Minister'."—*Past*.... "Utterly charming!... Hepburn makes Barrie's gypsy leap alive!... It's one you must not miss!"—*American*.... "Crowds swirled about the Music Hall, waited shivering in the icy sunshine, to see Hepburn in 'The Little Minister'."—*Sun*.... "Tender and lovingly arranged.... Hepburn as the prankish gypsy lass whose liaison with the little minister sets the community by the ears."—*Times*.... "Huge as the Music Hall is, it didn't seem quite large enough for the crowds waiting to get in. icy winds or no icy winds, they were standing in long and patient lines, attesting to the success of Hepburn's new picture.... A beautiful picture.... A delightful romance!"—*Evening Journal*

SAN FRANCISCO—"Hepburn... thrill at Golden Gate.... Katharine Hepburn sustains her great reputation with a magnificent characterization of Babbie in 'The Little Minister'.... The Barrie romance has been beautifully transferred to the screen, and Miss Hepburn's performance stands beside that gorgeous Lady Babbie who was Maude Adams...."—*Chronicle*.... "Katharine Hepburn in her most sentimental role.... It has numerous fine characterizations, a steady flow of humor and a pathos that maddened the eyes...."—*Call-Bulletin*.... "La Hepburn found the picture most fitted for her, more than anything she has done since she made her first big triumph in 'Bill of Divorcement'...."—*News*

PHILADELPHIA—"Hepburn advances a notch higher in screen artistry with her portrayal of the lovely Babbie.... It is the best of the Hepburn performances to date.... It represents the subtlest, most understanding work this spectacular young actress has yet accomplished...."—*Evening Public Ledger*.... "In 'The Little Minister' Katharine Hepburn proves her right to inherit the purple so long the exclusive property of Maude Adams.... adds another lustrous portrait to her glowing gallery.... a film of infinite charm and beauty...."—*Record*

DAYTON—"Katharine Hepburn.... her role as Babbie the gypsy girl warms her to one's heart even more closely than ever before.... Unless I miss my guess Katharine Hepburn has gained for herself another top rating for the new year.... you don't want to miss her in 'The Little Minister'."—*Herald*.... "It is Miss Hepburn's very best picture.... a genuine and beautiful picturization of a finely sensitive romance...."—*Daily News*

DETROIT—".... a picture that charms with its loveliness and the accuracy of settings marking every sequence...."—*Free Press*.... "Katharine Hepburn carves out another brilliant personal achievement through her work in 'The Little Minister'.... She boards on emotional merry-go-round making you laugh gaily one moment and wringing your heart the next. If for no other reason than to view this 'The Little Minister' shouldn't be missed."—*News*

CHATTANOOGA—"Katharine Hepburn turns on all her moods in 'The Little Minister' every one of which is a thing of delight. She is in turn tender, passionate, fiery, prankish, romantic, wistful and tearful...."—*Times*

LOS ANGELES—".... whimsical, charming and beautifully produced.... the Hepburn fans will consider her Babbie a fitting follow-up to her Ja in 'Little Women'...."—*Examiner*.... ".... the star's best performance.... romantic and interesting...."—*Times*

PITTSBURGH—".... one of the best talkies to be turned out by any studio.... ranks high among the best Hepburns has ever done, not forgetting her Ja of 'Little Women' nor her part in 'Morning Glory'...."—*Sun Telegraph*

WASHINGTON—".... It is a picture that exerts much the same appeal as 'Little Women'.... Its emotions are fundamental, its romantic impulses as everlasting as time itself."—*Past*.... ".... a highly entertaining movie...."—*News*.... ".... the occasion for huzzahs, long and loud.... But it is Katharine Hepburn who will thrill you, who will make you laugh gaily one instant and wring your heart the next. 'The Little Minister' should be on your 'must' list...."—*Star*.... ".... an undiluted pleasure.... an unexpected treat...."—*Herald*.... ".... it will hold you engrossed from beginning to end.... the Hepburn talents really have a chance to burn of full flame.... drama at its best. It is perfectly cast excellently directed and the photography is unsurpassed.... In 'The Little Minister,' the star's vivid young genius extends itself in a revel of appealing humor and pathos...."—*Times*

BOSTON—".... 'The Little Minister' is delightful entertainment for the legion of Hepburn fans...."—*Past*.... ".... 'The Little Minister' gives Hepburn followers their greatest opportunity for seeing the brilliant film-star completely dominating a film...."—*Globe*.... ".... 'The Little Minister'.... gives Katharine Hepburn one of her most striking roles...."—*Daily Record*.... ".... Hepburn's admirers will in all probability line up on the right with loud cheers for this unfathomable young woman and her latest characterization...."—*Evening American*

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RADIO CITY MUSIC HALL AFTER BREAKING ALL TIME BOX-OFFICE RECORD....

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Washington, Boston, Baltimore, Salem, W. Va., Milwaukee,
Richmond, Los Angeles, Hollywood, San Francisco,
Columbus, New Orleans, Omaha, Cedar Rapids,
Davenport, Des Moines, St. Paul, Sioux City.

Hepburn

SIR JAMES M. BARRIE'S

"THE LITTLE MINISTER"

JOHN BEAL ★ ALAN HALE DIRECTED BY RICHARD WALLACE
A PANDRO S. BERMAN PRODUCTION

★
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★
RKO-RADIO
PICTURE

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A DAY IN THE LIVES OF THE**

DIONNE QUINTUPLETS

SEE THEM FROM DAWN TO BEDTIME

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home..their parents..their doctor..nurses
.. special hospital .. and their washline!**

**ONE THOUSAND FEET OF HUMAN INTEREST
THAT NO HUMAN BEING WILL WANT TO MISS**

**Presented by PATHE NEWS . . . Distributed by
R K O - R A D I O P I C T U R E S**

Osso, Nebenzahl, Franco-German Film Men in N.Y.

Adolphe Osso, Paris producer and distrib and one-time head of Paramount in France, is in New York for a look-see of the local situation. Osso's Paris company was recently reorganized, and he is here to pick up some indie films for distribution in France, if he can find any.

Simon Nebenzahl, German producer, who a few years ago was considered the ace mid-Europa producer because, having G. W. Pabst and Fritz Lang under contract, but who was forced out since the Hitler thing, is likewise in New York to see what's what. He has with him a copy of his last German-made film, Dr. Mabuse, which was banned in Germany. Expects to dub it or title it for New York, depending on what kind of a release deal he can make. He also has with him a copy of the Keston French film, 'King of the Champs Elysees', having acquired American distribution rights to it. Film was made by Keston in France a couple of months ago, and Nebenzahl's idea is to dub it.

George Agimian, French indie producer, is due from Paris Thursday (11) with a copy of his newest production, 'Dame Aux Camellias'.

SHORTS DEMAND UP IN FRANCE

Paris, Dec. 29.
Filmed vaudeville acts (shorts) are now suggested as solution of problem of French provincial film theatre managers who, to fill out programs, hire flesh acts sight unseen, and get stuck.

One or two cheap vaude turns, bought in sticks through Paris agents, usually do more harm than good to show, it's argued. Would be better to fill out programs with shorts of vaude, disk and radio stars, which can be previewed before they are rented.

Incidentally, French exhibs are still yelling for good shorts. Local production is far from satisfying demand, and although certain American firms—Radio and Columbia, for example—have taken advantage of this need, there is still room for a flock more.

FLOODS, HOLIDAYS NIX ANZAC B.O. CHANCES

Melbourne, Dec. 10.
State of Victoria experienced the worst flood disaster in his history, with a loss of 35 human beings. Pic business in certain areas has been completely wiped out, and his in the city itself has been badly hurt.

This, following bad b.o. period over the holidays, opens little avenue for a happy Yuletide season.

Sydney, Dec. 9.
Pre-Xmas low ebb continues and not expected to ease off until around Dec. 28.

'The Cat's Paw' (Fox) failed to click and comes out after two weeks. Local 'Splendid Fellows' not good and comes out after two weeks. Another local, 'Strike Me Lucky', goes into its third week. 'Blossom Time' (BIP) goes into its third week but will quit soon. House of Rothschild (UA) moves into its third week and will stick. 'Little Man, What Now?' (U) remains until Dec. 24 and will make way for 'One Night of Love' (Columbia). 'Hilceout' (MO) will stay two weeks to good trade and be replaced by 'Treasure Island' (MO). 'The World Filtration' (U) is poor and just a fill-in until 'Cleopatra' (Par) opens next week.

Cut-Rate Gambling

Monte Carlo, Dec. 29.
New idea here is 'cut-rate' gambling.
Two hours a day, the zero is 'removed' from roulette wheels, to give the gamblers a 'better break' against the house.
So much competition from other casinos around here, now that France has legalized roulette, forced the move, casino management figuring to entice away the lads and lassies this way.

German Nix Off, U Continues Pic Prod in Hungary

Budapest, Dec. 27.

Nazi authorities did not want to permit importation of 'Spring Parade', Universal's German-language musical made in Budapest, because too much non-Aryan talent was employed in the production. This caused U to contemplate cessation of production activities in Hungary, as it is not worth while making German-language pictures if they can't be shown in Germany.

Would have meant a catastrophe for Hungarian production, which depends on films sold in Germany for the major part of a profits. On the intervention of the Hungarian government, the German censor authorities changed their decision and 'Spring Parade', starring Francy Gaal, is now allowed to enter Germany. After 'Peter', Francy Gaal's latest, Universal will start shooting another German-language film with her in the lead, temporary title being 'Little Mummy'.

CARL SONIN, LONG ILL, A SUICIDE IN S. AFR.

Johannesburg, Jan. 7.
Carl Sonin, local representative for Metro, committed suicide here on New Year's Day. He had been in ill-health for some time.

According to instructions left by him in a letter to police and another to friends, his body has been cremated and his ashes are being sent to New York to his family.

Sonin was a brother of Charles Sonin, head of the Metro purchasing department, and a nephew of Samuel Sonin, secretary of the F. O. C. He was unmarried and is survived by his father, two brothers and the uncle. He was 42 and had been with Metro for about 15 years, most of that time having been spent in Africa.

3 New First-Run Houses in Sydney; Much Opposition for G-T Piling Up

Sydney, Dec. 9.
Another new pic house will go up next year in opposition to General Theatre. Location is at Central Square, close to the railroad and trolley terminal.

Site, formerly operated as a dry goods store, has been idle for some months. Strong opposition moved a block higher up. Believed that the owners are ready to back theatre idea just as soon as plans are okayed.

Theatre idea is credited to Ron Shafto, who, some time ago, left the film game to take up merchandising. Shafto has been connected with theatre units here for years, quitting when he sold his interests to G. T.

Seating capacity of the new house will be around 2,000.
Plans are also reported nearing completion for the reconstruction of the Arcadia by the backers controlling the Roxy in Parramatta. This house has been playing second-release pics but will go into the class if present plans materialize.

Dave Martin, Imperial Theatres, Ltd., states that following overtures

FRANCE ALMOST FALLS FOR TAX BILL JOKER CREATING DRASTIC PIC QUOTA

Douglas, Doyle Plot London, N. Y. O.O.'s

Sydney, Dec. 9.
W. J. Douglas, general manager of Fullers, will take a trip to England next March in connection with the firm's British pic policy. This will be his first trip to the country, and he may drop in on America on the way home to renew old vaude acquaintances.

Following the return of Charles Munro from overseas next January, Stuart P. Doyle, co-director of General Theatres, will pay a business visit to England, America and the Continent.

MONOGRAM SET FOR AUSTRALIA

Sydney, Dec. 16.
After months of waiting, Monogram is understood to be all set for distribution in Australia.

Ken W. Asprey, personal legal adviser to Stuart F. Doyle, is reported as responsible for promoting a local company, after being sold on the idea by Doyle and E. W. Ehrlich. The Monogram franchise arrived a few days ago and is said to be a most comprehensive one. A complete distribution layout is being arranged, through British Empire Films, major distrib allied to General Theatres. Gordon Ellis has charge of B. E. but Max Ehrenreich, who came here from N. Y., with Al Aronson, will be in control.

Aronson left Australia some weeks ago following continued failure to get set on local production plans, but Ehrenreich determined to stay on and find an outlet for the product.

Que-ened, Stuart Doyle said he would be personally financially interested in Mono.

By clicking with B. E. Mono is assured of splendid distribution, not only over the major G. T. chain, but is expected that a ready market exists with the majority of the nabe and country exhibs.

Sydney Nixes 'Evensong'

Sydney, Dec. 9.
Censor has banned 'Evensong' (G-B) for showing here. No reason given for the stop order.
Said that Gaumont-British will seek a fresh ruling from the Appeal Board. It is expected that the pic may be given a clean slate despite the censor's ruling.

Anti-U. S. Interests Led by Delac Almost Squeeze Strategy Move Through—Henri Clerc's Last Minute Speech on Chambre Floor Stops It

B.&D. PAYS 8%

Company Shows \$230,000 Profit On 18-Month Period

London, Dec. 28.
Reorganization of British & Dominion Films, some 18 months ago with a new share issue, is already bearing fruit.

Company's trading report for the last 18 months to Oct. 27, shows a net profit of over \$230,000.

Further advantages are likely to be reaped by the share issue next year, as loan items, goodwill and preliminary expenses in connection with the share issue have been wiped off.

Ordinary shareholders receive a dividend of 4%, making 8% for the year.

Australia Calls Film Men In to Argue Quota Law

Sydney, Dec. 9.

Chief Secretary for N. S. Wales has called a chatter session on the local quota issue. Representatives of distribs, exhibs and producers will be present at the huddle, with each asked to give his opinion on the Marks quota recommendations.

This final get-together has been called prior to the government bringing the Quota Bill down as law. Believed that before measure is passed the governmental heads want to get an insight into the methods used in the film trade.

Known that the local producers are all for a quota and are very anxious to secure protection insofar as bookings are concerned. Reported that as soon as the bill is passed seven units will go into production. Also believed that F. W. Thring (Effies) will begin production again almost at once, probably moving his unit from Melbourne to this State.

The Victorian political heads have been slow to move on the quota idea following news of the back-looks, as though they are waiting for N. S. Wales to make the first move. New Zealand is certainly strongly in favor of quota, and the government is doing its utmost to stop the influx of foreign pics in favor of British and locals.

Stated that many exhibs here are not in favor of a general quota unless some protection is granted to prevent them being forced to screen locals below average entertainment value. It is hoped, also, that the government will offer the public protection from shyster company promoters who have no knowledge of the producing game.
Belief is held here that a quota for distribs as proposed by Marks would be extremely harmful and is not required in Australia. Reported that certain powerful interests will put up a bitter fight to stop the government from bringing in as law this section of the proposed bill.

NO. AFR. THEATRES

Paris, Dec. 29.
French colonies possess 342 film theatres, of which 247 are in North Africa. Of these latter, 149 are in Algeria, 49 in Tunis and 49 in Morocco.

Principal cities of French North Africa are Algiers, with 246,000 population and 19 theatres; Casablanca (163,000 persons, 14 theatres), Oran (163,700 persons, 15 theatres), and Tunis (202,400 population, 19 theatres).

Paris, Dec. 28.

Chambre Syndicale interests—those who are trying at all costs to interfere with the sale of American films in France—slipped a drastic quota measure into the bill to give tax relief to French show business and came within half an inch Saturday (21) night of slipping it through the Chamber of Deputies.

They were blocked by a last-minute speech on the floor of the Chamber by Deputy Henri Clerc, leader of the film independents, who prevented the bill from going through with the quota joker attached and exacted a promise from the government that a new tax relief measure will be introduced right after the New Year.

Joker attempt came as part of desperate maneuvering by show interests to save their tax relief program, which had been defeated by an adverse vote of the Chamber. Primary reason for the purely political reasons: Entire industry boiled when the committee turned down the measure which the Cabinet had introduced after months of promise and it was believed that if something was not fixed up quick a general theatre strike was inevitable.

Trade leaders desperately renewed their lobbying and Charles Delac, president of the Chambre Syndicale, told the other leaders of the Tax Defense Committee—Clerc and Raymond Lussiez, chief of the exhibs that he had the meter in hand, and would have a new tax relief bill passed by the committee by Saturday. They laid off so as not to interfere with him.

Delac got his relief bill on the floor of the House during the rush Saturday night session, when all the deputies were crazy to get their budget through and duck for the Christmas holidays. Clerc got hold of a copy of the bill, and when he saw the president indicated his supporters in the lobby they hit the ceiling, for it contained a provision that tax relief would be accorded only to those exhibs who used a certain proportion of French films, that proportion to be fixed by decree—thus establishing a quota in the theatres.

The Idea
Deputies who were ready to vote for the bill told Clerc gleefully: "We'll bring down a lot of film theatres to time, the fellows who are making a fortune on American films!"

Clerc had to tell them that such a quota provision would do just the opposite, that it would drive all the little exhibitor who has to have American film in order to get enough pictures to keep going, and favor the chains which belong to big French producers and thus book all they need of their own pictures, freeing out the independents, who are the American's natural allies.

Clerc then made his speech—and he is one of the cleverest speakers in the Chamber—pointing out that this bill would not do, but that something had to be done for tax relief if show business was to survive. Pointed out that theatres in France, from 1924 to 1929, paid \$2,450,000—in special taxes—over and above what all business pays, out of a total turnover of \$140,000,000 during the same period. Any such action would have died under the strain, he said.

Finance Minister Germain Martin replied officially to Clerc, recognizing, for the first time on the floor of the house, that the theatre tax situation cannot go on, and promising action as soon as the parliament gets back from the holidays.

Strike movement, which was immediately revived by exhibs when the committee quashed the Government's first bill, is therefore back on its feet. Exhibs' trade organ, 'L'Ecran', says however, that if this is at least attempt to get relief falls through, 'organized force' is the only way out for business.

A SHOWMAN'S SHOW!... A SHOWMAN'S CINCH!

shout the showmen's dailies

MOTION PICTURE DAILY:

"Looks like an assured clean-up in all spots. Will Rogers will set audiences howling. Clean, wholesome, swiftly paced. A fine, tongue-clucking showman's show!"

VARIETY DAILY:

"A showman's cinch! Among the most impressive pictures of the year, both from a money and a prestige standpoint. A natural for the ace houses as well as the nabes."



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by GEORGE ADE with

EVELYN VENABLE • KENT TAYLOR

LOUISE DRESSER • MICKEY ROONEY

and STEPIN FETCHIT

Produced by Edward W. Butcher

Directed by John Blystone



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DARK CONTINENT'S DARKEST SECRETS!
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Now the Martin Johnsons bring back a cargo of new thrills... scenes that even they never before witnessed... forest fastnesses never before penetrated... because never before has anyone braved the perils of a flight INTO THE HEART OF THE ANIMAL KINGDOM. Watch for further details of the most unusual explorer experience ever recorded by living man!

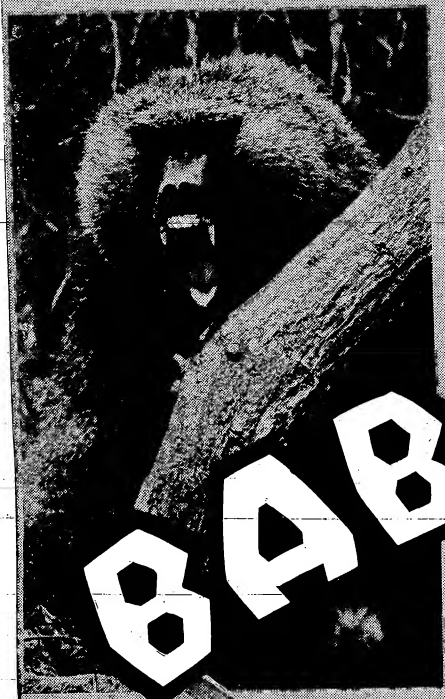
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MARTIN JOHNSON'S**

BABOONA

"AN AERIAL EPIC OVER AFRICA"

Supervised by Truman Talley

Fox



On the following pages

VARIETY HAS THE
HONOR TO PRESENT
THE MOST IMPORTANT
HEADLINES WHICH
APPEARED IN THE
NATION'S PRESS
DURING THE PAST
TWELVE MONTHS

ZANUCK BUYS 'CLIVE OF INDIA'!

London Hit Brings \$75,000!

RONALD COLMAN TO STAR AS CLIVE

20th Century to spend \$1,000,000 on stage success!

LORETTA YOUNG NAMED
OPPOSITE RONALD COLMAN

Boleslawski to direct huge Screen Drama!
SIX STAGES NEEDED TO HOUSE 'CLIVE'S' FIFTY-ONE SETS!

**COLMAN CAST HAS SEVENTY-FIVE
PRINCIPALS and 3,000 EXTRAS!**

50 Elephants in battle stampede demolish sets in "Clive of India!"

**60 INJURED WHEN ANIMALS RUN
AMUCK IN GREAT BATTLE OF PLASSEY!**

2,850 take part in Clive Victory March!

**MEMORABLE SCENES IN HOUSE OF COMMONS
ENACTED IN RONALD COLMAN SPECTACLE!**

'Clive of India' Completed; Gigantic Editing Task Begins!

*First view of rough print brings immediate
decision from JOSEPH M. SCHENCK to launch tremendous
National Magazine Ad Campaign!*

**60,000,000 READERS TO SEE FULL-PAGE ADS
ON 'CLIVE OF INDIA'!**

**Exhibitors flock to United Artists Exchanges
to get prints for January 25 Release!**

90 HOUSES IN DETROIT USE PREMIUMS

Detroit, Jan. 7. Premiums are the big thing in Detroit. About a hundred theatres are using the china giveaways which are supplied by four companies specializing in the business. With offices here, the firms are: Premiums, Inc., with Arthur Robinson in charge, leads the number of theatres serviced. His accounts number 80 theatres, while the combined total of houses serviced by the three other companies, Streiner Ad Service, Coulter and Quality Premiums, total 10. Among Robinson's accounts are 15 theatres that are using his items at least twice weekly, two of them using the china three nights a week.

Managers interviewed stated that without the giveaways it would be curtains for them, particularly in the smaller theatres where nabe competition is keener. Price premium deals run from 6½c up, covering 10 lines. Extensive stock and quarters are maintained in the Flinn Building.

Ky. Cols.

(Continued from page 3)

mission blank costs six cents, ribbon two, seal three-fourths of a cent, mailing two and one-half and postage nine cents. About 24 cents in tax and the recipient is entitled to go into the world and salute another Kentucky Colonel.

In 1932 it started to look a little tough for the Colonels when a bill was introduced into the Kentucky legislature by some unsympathetic politician to tax all Colonels \$100 for the honor. It was quickly killed and the politician went down to defeat and to this day is known throughout the state as the man who wanted to tax the Colonels.

When in Louisville, visiting Colonels visit the Brown Hotel, the birthplace of their order, talk about the advantages of the great state, drink juleps and discuss the merits of burgoo and curse Theodore Dreiser for being arrested for misconduct within the borders of the great state. He's a dandy Yankee, Suhi! And they still nip a little moonshine.

Probably the biggest disappointment to the Hollywood branch of Laffoon's kitchen police is that they have no uniform to wear. They're green with envy every time Victor McLaglen parades with his own kit. McLaglen's army is made up of 200 boys and girls, all mounted and resplendent with blue and yellow uniforms. They're an eye for the regiment of Kentucky Colonels are a nondescript mob, not unlike Coxey's Army.

However, militarists will admit that the army of Colonels would be a rather sad affair. Someone would have to be a private. At present there is a movement on foot to have Gene Fowler appointed a Kentucky Second Lieutenant. The idea is that Colonels would have some one to boss, but Fowler claims he is a student of things military and before long he'd be a General and make it tough for the Colonels. It looks as if that idea will go by the board.

Worse still is the plight of the Hollywood Colonels who have discovered that there isn't a bartender in town who knows how to mix a julep and they're thinking of appointing Col Mac West as an investigating committee of one to find out how come.

At a meeting here someone referred to the Kentucky Cardinals. Al Jolson started to take a bow, but was informed that the Cardinals were the state bird. Until that time Jolson thought the bird was a sound produced by placing the tongue on the upper lip and blowing vigorously. It almost started a bitter feud between the Hatfield-McCoy feud, another product of Kentucky.

Some of the local boys who have been appointed Colonels, have never been nearer Kentucky than the edition of the Hatfield-McCoy feud, another product of Kentucky.

2356 Bus Terminal on Site of 2 Det. Theatres

Detroit, Jan. 7. New building to supplant the Shubert-Detroit and the RKO Temple buildings, now being torn down, will be a bus terminal. Houses now remaining on the site are the National (burlesque), Columbia, Monroe, Bijou and Family, all film grind.

HOLD 3 INN. E. PIX BOMBINGS

Philp R. Vanarsdale and John Mongillo, this city, are out under \$5,000 bonds in connection with recent bombings in Boston, Lynn and Pawtucket theatres and a possible plot to blow up the Garden theatre last August. Pair originally held under bonds of \$15,000, later reduced.

Men were arrested here last week on information allegedly given to Boston police by Herbert E. Logan, describing himself as a Torrington, Conn., actor. Police are said to have found several sets of photographs in Logan's hotel room and are reported to have a statement from Logan implicating the two local men in the recent bombings. Police hope to connect the pair with the charge that they paid Logan \$250 to take explosives to Boston and film theatres designated by them.

Logan is said to be unknown to theatrical interests in Torrington. Secretary of Theatrical Workers Union there reported he had received a complaint some time ago that Logan was using that name and had attempted to raise money in Massachusetts by posing as a member of the Torrington union. Logan will first be tried in Boston for possession of an article of mail, before answering a local arson charge.

Vanarsdale and Mongillo are operators in a deluxer here and former is business agent of local union.

ALVIN, PITT

(Continued from page 22)

although small audience at first show made it tough going for most of the night.

Next is Ray Melville, pantomime dancer and an amusing clown despite the fact he's got a high profile in his borrowing. He has the mannerisms and getup of Cy Landry, does the fan dance parody introduced by others, and winds up later in the finale doing a ballet ballet, a Ben Blue and a Ghies, two men, register solidly with their standard hand-balancing turn. Boys mix plenty of showmanship with the fan dance effects in the ultimate results. Okay all the way through and achieved the first genuine click of a bill.

Production number at this point is an Indian fantasy that found the Streamline Alvinettes in state of halting indecision. Through it all, there's a gal perched on a high pedestal, who turns out to be one-half of the duo team of Frank and Lorraine. Whole thing pretty average.

Next to shut-lings on Britt Wood, harmonica-playing hick comic. Wood starts slow but winds up with the spirit of spring rhymes, with Melville coming on at end in hoke ballet garb for a laugh finish. At least it was meant to be a laugh finish.

Since show runs almost an hour in a 30-minute picture, Johnny Perkins, house m.c., keeps in the background. Doesn't have a lot to say, but his talk outside of introductions is a little introductory stuff with Melville. He does work, however, with Bernie Armstrong in latter's organum, carrying around a portable miki and sticking it in front of individuals during the comedy. Some of the results are plenty funny.

Bill is 'Music in Air' (Fox) and a Fox newsworld rounds out a bill that runs close to 170 minutes.

Cohen.

FRANKLIN ON 'DARK ANGEL'

Sidney Franklin will direct Sam Goldwyn's 'Dark Angel.' Franklin was borrowed from Metro.

Ol' Alabama

(Continued from page 3)

loped the last 20 yards and gave the schnoz finger to the last two tacklers, not needing a straight arm. Looked like Durante was playing when Howell slipped Stanford that 'gash meant.'

Ted Shipley, picker for Danz Vansura, picked Stanford to win much of the picture money, followed him. But this mugg, not having been a 'football game in 10 years,' remembered when he was a sports writer on the New York Sun. One look at the teams and Scully said, 'Lay it on Mamma's Bammies and tell Jolson to get down on his knees and pray for rain if Stanford wants an assistant director.'

Interested Parties
Manny Soft! only heard the first half of the suggestion and bet on the pride of the south. He paid for the box and won the cost of it back. Max lost when in the box, too, but he didn't bet. He brought along the New York Times book section to read during 'time out.' Stanford called enough to let him even read the New York Sun.

Our party beat all the raps. We arrived three hours before game time, in the first 1,000 of 30,000 cars, and blew out five minutes before the final whistle. That got us home three hours before those who waited. All the referees made it official, and they had to walk four miles to their parked cars.

Ex-Frez Herbert Hoover didn't come to the game, but the ghost of Sen. Underwood's '24 votes for Alabama' was there. His rays hailed to 29. And they got in on passes. After a 10-year lay-off football can be played of first specialty if you back the winning team, would rather be a wooden Indian than an assistant director. Unfortunately for Stanford there was no choice.

Theatre Employees of 30 Years Fired Under 'Orders,' Says New-Mgr.

St. John, N. B., Jan. 7.

Local tempest has developed over action of Kenneth Finlay, recently appointed manager of the Capitol, in dismissing several long time employees, including Andrew J. Phillips, cashier, on the staff for 30 years, and Frank B. Fitzgerald, stage and property manager, a veteran of 30 years' service to the Keith-Albee Theatre. Local organizations threaten a reprisal, taking the form of a boycott. The manager of 30 years, W. H. Golding, was shelved at the Capitol in place of Phillips. He is now retained in an advisory capacity, indefinitely. A box office assistant (feminine) who was on the staff for 23 years was also dismissed recently.

Finlay says he is acting under orders in dismissing the long-time employees.

Capitol, seating 1,800, was built as a link in the chain of theatres owned by A. Paul Keith and E. F. Albee, replacing the Keith-Albee circuit, York and Nickel houses. Finlay was transferred to St. John, a few weeks ago from Guelph, Ont. The local RKO house is affiliated with the Famous Players chain for product.

WARNERS NEW CROP OF BLURB TOSSERS

Hollywood, Jan. 7.

Warners publicity staff is being enlarged this week, with several new additions to the department. Newcomers include E. O'Neill, Francis Heacock from the Los Angeles office of Associated Press; Carl Schaefer of the Hollywood Citizen-News, and Ed Stone, photographer of the Associated Press.

Additions were the result of the recent Coast visit of Charles Einfeld, head of advertising and publicity for Warners. Harry Malisch, who has been handling exploitation for 'Warner' films, will be going into the studio to work on national exploitation campaigns and layouts for feature releases. Besides these new duties, Malisch will have charge of exploitation of Warners' new first-run in San Francisco and Los Angeles.

BI-SCREEN CINEMA BUILDING IN C'LMB'S

Columbus, Jan. 7.

New Bexley theatre (suburb) is under construction, house to seat 600, divided by solid partition with 300 on each side. The two screens will be fed from same projection machine and same celluloid strip. Theodor Liffenberg, inventor, who is also building and financing the theatre, has applied for patents.

Idea of two separate theatres will supposedly facilitate handling of large and small crowds by shutting up either unit. Small auditorium will also enhance intimacy, with screen figures life-size and sound not distorted, inventor claims.

CANADIAN TEST OF GIVEAWAYS

Toronto, Jan. 7.

Sequel to the announced intention of Toronto police officials to stop the practice of the nabe who stimulate business by offering china, silverware, etc., on 'gift nights,' some 30 nabe operators have formed the Independent Theatre Exhibitors' Association and will defend any action against them by police in a proposed test case.

Although there is no Code legislation in Canada regarding the giving of premiums by theatre owners or lessees, the revised Federal Lotteries Act states that 'no person licensed as the owner or keeper of a theatre, music hall, moving pictures, or any other place of amusement shall permit any gambling, raffling, lottery or chance gift, distribution of money or articles of value to be connected therewith, or in anywise permitted or sold out as an inducement to visitors.'

While the 'give-away' system has been well-established here and followed regularly by some operators for years, the new legislation means prosecution in case if the practice is continued, police claim. Situation was brought to a head by petitions and protests from nabe merchants, especially those handling such commodities as were given away at the theatres. This has included groceries and even house furnishings. Claim is that business of certain kind of establishments means merchants have been affected to such an extent that some have been forced into bankruptcy or have had to move away from the neighborhood, especially in many cases, nabe gifts which ultimately may be assembled into a complete set of silverware, china, etc.

New Year's Eve

(Continued from page 1)

vation list, this sans wine or liquor bill. The new 'Folies Bergeres' show at the French Casino grossed \$25,000 New Year's Eve.

Broadway and Park avenue, and points east and west, never saw such gala holidaying and free-spending. The cops and the waiters and the maitres who remember 'way back when,' all attributed the birth of 1935 being the tops.

An unprecedented amount of private party biz fell to the lot of the exclusive restaurants and smaller hotels which catered to private gatherings of 15-25 people—a time of spending patronage that didn't want to stay home and listen to the radio and wine glasses were trampled on when apprised by the headwaiters around town just how big the reservation lists were. Parties of this sort, getting their food and drinks served in 'hide-away' upstairs rooms with a couple of entertainers (colored pianist or strolling guitarist) averaged checks of from \$500 to \$900 for gatherings of around 15-25 people.

The nocturnal marathon seemingly unanticipated, the police department called in the traffic cops too early. At 4-5 a. m., when they were ordered to drink, the cops were around to direct traffic. At 5th street near 6th avenue, one of the business cross-roads in the world, in a nasty rain there was nobody to direct the traffic. Only the advent of the ambulance, with its emergency clanging, helped ease the motor congestion at one period of the a. m.

Ohio's 3% Sales Tax Works Out Better Than 10%

Springfield, O., Jan. 7.

Lifting of 10% state amusement tax in Ohio and placing in effect of a new 3% sales tax, applying to theatre admissions, has had a varying effect throughout the state, the 3% tax is to be paid on gross receipts monthly at end of month and is to be paid, according to the meaning of the regulation, by the theatre, through the state. Thus 10% tax was meant to be revoked and admission prices thus lowered.

However, many houses which had absorbed the tax formerly have held to their old prices and consequently are going to realize a profit. Instead of 10% going to the state, they will pay only 3%. They will realize still more because split-pennies always had to go to state rather than be retained by theatre. Many houses throughout the state, where admision was 40c plus tax (44c) and 30c plus tax (33c), for example, have reduced prices to straight 40 and 30c respectively. Here patrons profit.

Others, however, where prices were listed as 35c (including 4c tax) and 25c (including 3c tax), for example, have held to old prices and will pay state from gross receipts at 35 and 25c.

There are a few who, in cases where old prices were 18 and 28c (tax included) have increased their admision to 20 and 30c. Such action was contrary to pact of the theatre managers' association, which pledged to hold prices not to boost scale when new tax came in.

Many houses throughout state may revert to policy of 'bargain matinee' to 1 or 2 p. m., when gate will cost probably only 10c. This practice was abolished about 18 months ago, because, theatre managers said, tax of two or three cents in addition frightened away women patrons, they contend, no tax, no frigit.

Important \$5,000 Award in Theatre Accident Lawsuit

Verdict of \$5,000 was directed against Rose Reade, Inc., operators of the Hippodrome theatre, by the N. Y. Supreme Court Justice McLaughlin following the trial of a negligence action brought by a patron, Elsie Fewry. The court held that the theatre's negligence was the cause of the fall from the balcony stairs resulted from the failure of the house management to furnish the aisle lighting required by the New York City Building Code.

Justice McLaughlin declared that the defendant's negligence was apparent from the testimony that while there were places for more guide lights, only one was lighted and that was a dim light. Commenting on the testimony given about a worn carpet, the court erred that what, conclusively established was the fact that the negligence was the fact that there was insufficient light to show patrons the defective condition of the carpet.

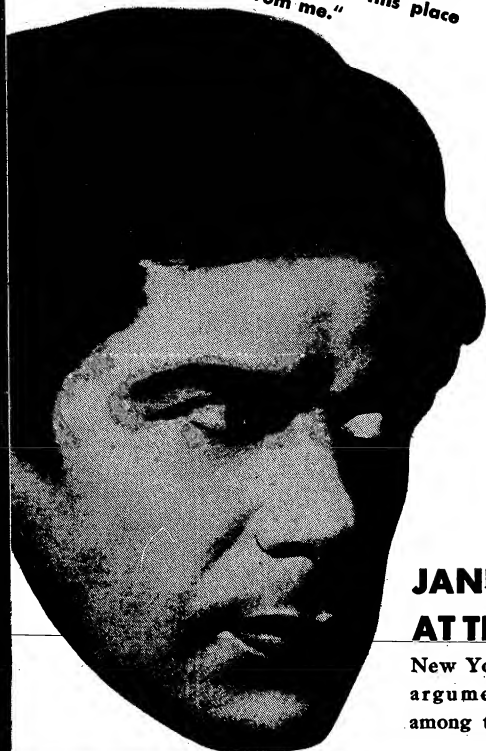
The court allowed a 20-day stay of 60 days in which to prepare an appeal from its verdict. The Savoy is a Walter Reade house.

STUART WEBB IN ON HIPPI WITH GORMAN

Drome Corp., operating the Hippodrome theatre on 6th avenue, has Thomas F. Gorman, veteran showman formerly of RKO, as president. Fact that Stuart W. Webb was named as one of incorporators led to initial report that the Hippodrome was to be a link in a chain of theatres serving as an outlet for Pathe production. Webb promptly denied this. Drome Corp., Gorman is managing director of the Hippodrome, and was formed only to operate Dec. 31 last with double feature picture programs at pop price. Gorman is managing director of the Hippodrome as well as head of the Drome Corp.

"What do you mean—hornin' in when I'm talking to a lady? It makes me sick even to look at you. I found out what I want and I'm takin' it. I'm movin' up. From now on, if you know what's good for you, stay outta this place and stay away from me."

"Listen—you! I made you rich. I put those swell clothes on your back. Now—just because you got your neck washed, you think you're a gentleman. Nobody can make you that . . . You're riff-raff...So am I! You belong with me . . . and you'll stay with me!"



**JANUARY 23rd
AT THE STRAND**

New York will settle the argument that's raging among the preview critics—

WHO GIVES THE GREATEST SCREEN PERFORMANCE OF 1935—

PAUL MUNI in "BORDERTOWN"

or

BETTE DAVIS in "BORDERTOWN"

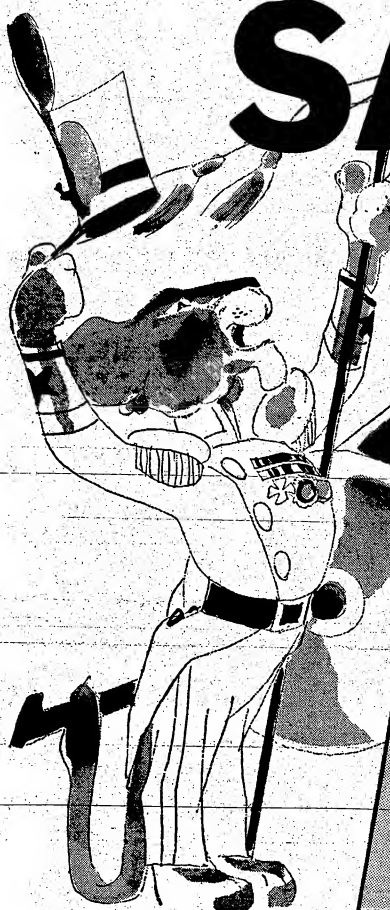
The man who beat the chain gangs matched with the enchanting man-wrecker of "Of Human Bondage"—for better or for worse—with no holds barred . . . in

THE *Second* OF "THE BIG SHOTS" FROM WARNER BROS.

With Margaret Lindsay, Eugene Palette and many others. Directed by Archie Mayo. Vitaphone, Inc., Distributors

SALUTE!

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The greatest
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PAVING THE WAY TO M-G-M's MIGHTIEST HIT "DAVID COPPERFIELD"

Retain this list of 40 national
magazines containing full page
ads reaching 34,048,736 families

MAGAZINE	DATE OF ISSUE	OUT	CIRCULATION
Screenland	Jan. 1935	Nov. 25	232,500
Motion Picture	Jan. "	Nov. 25	250,000
Movie Mirror	Jan. "	Nov. 25	300,000
Screen Book	Jan. "	Nov. 25	300,000
Hollywood	Jan. "	Nov. 28	200,000
Film Fun	Jan. "	Nov. 28	300,000
Screen Romances	Jan. "	Dec. 1	125,000
Modern Romances	Jan. "	Dec. 1	135,000
Modern Screen	Jan. "	Dec. 1	325,000
Radio Stars	Jan. "	Dec. 1	475,000
Picture Play	Jan. "	Dec. 1	250,000
Home	Jan. "	Dec. 1	262,500
Mystery	Jan. "	Dec. 1	
Serenade	Jan. "	Dec. 1	
New Movie	Jan. "	Dec. 1	1,250,000
Tower Radio	Jan. "	Dec. 5	250,000
Movie Classic	Jan. "	Dec. 5	425,000
Photoplay	Jan. "	Dec. 5	200,000
Screen Play	Jan. "	Dec. 7	385,000
Silver Screen	Jan. "	Jan. 5	1,705,922
True Story	Jan. "	Jan. 5	750,310
Red Book	Jan. "	Jan. 9	1,042,508
Literary Digest	Feb. 1935	Jan. 10	2,334,161
McCall's	Feb. "	Jan. 10	1,614,746
Cosmopolitan	Jan. 12	Jan. 10	2,059,704
Pictorial Review	Feb. 1935	Jan. 10	1,055,044
Women's World	Feb. "	Jan. 10	100,000
News-Week	Feb. "	Jan. 11	2,535,563
Ladies' Home Journal	Jan. 12	Jan. 11	2,326,808
Collier's	Feb. "	Jan. 12	2,765,228
Saturday Evening Post	Feb. "	Jan. 12	2,207,140
Liberty	Jan. 19	Jan. 15	310,026
Parents' Magazine	Jan. 19	Jan. 15	226,549
Boys' Life	Jan. 19	Jan. 15	175,000
Shadoplay	Feb. 1935	Jan. 15	2,591,515
Woman's Home Companion	Feb. "	Jan. 15	1,872,460
American Magazine	Feb. "	Jan. 15	2,173,056
Delineator	Feb. "	Jan. 15	256,590
American Boy	Feb. "	Jan. 15	228,252
Open Road for Boys	Feb. "	Jan. 15	
Grand Total			34,048,736

'Bordertown' Okay \$9,000, 5 Days; Even New Year Dull in Pittsburgh

Pittsburgh, Jan. 7. With the holiday inflation—incidentally, one of the weakest inflations in years—at an end, town is back to a normal procedure. Emphasis on the normal procedure, too, because Pittsburgh's normal procedure of late hasn't been anything to write home about.

Nothing very much out of the ordinary looked for this week, with perhaps 'Bordertown' (RKO) and 'Sweet Adeline' (WB) the main hope of making the grade at Stanley. Filmmaker wasn't supposed to hit this site until late in month but, to the surprise of some, he was supposed to hang around for nine days, brought the Muni film in ahead of schedule.

Estimates for This Week
Alvin (Harris) (2,000; 25-40)—'Off to slow start. Doubtful to ever show \$8,000. In three days, including reserved seat New Year Eve midnight show, 'Marines Are Coming' (Mascot) and Mary Small on stage collected almost \$7,000.
Fulton (Shea-Hyatt) (1,750; 15-25-40)—'365 Nights in Hollywood' (Fox). Opens today (7), probably for three days only in regular Thursday opening with 'County Chairman' (Fox). Last week 'Chu Chin Chow' (GB) something of a disappointment at \$4,250.

Penn. (Loew's-UA) (3,000; 25-35-50)—'Forsaking All Others' (MG). In second week limited to four days; house returning to Friday inaugurals this week (11) with 'Here I Am' (Fox). Brief but season should account for an all right \$6,500, with nice \$16,000 for first full week.
Shapiro (Harris) (1,600; 15-25-35)—'Woman in the Dark' (Select) and Irving Aronson's unit. House still managing to hold its own with a limited but not equalized break. Looks like a \$4,800, or thereabouts, this week, which permits of an even break. Last week 'Chickadee' (Fox) and 'Chickadee of 1935' unit about \$5,200.

Stanley (WB) (3,600; 25-35-50)—'Bordertown' (WB) opens Saturday (5) for five-day stage and should get along all right at \$9,000 for short stay, considerably better than last week's 'Sweet Adeline' (WB) a disappointment, only \$7,500 in four days, counting New Year's Eve, which had long been contemplated.

Warner (WB) (2,800; 25-40)—'Father Brown, Detective' (Fox) and 'Silver Streak' (Radio). Weak getaway and not likely that a combo will get more than a dull \$3,400. Last week 'Captain Hater' (Se) (Col) and 'Secret Bride' (WB) best here in some time at \$6,000.

PHILADELPHIA

(Continued from page 8)
 but biz still weak; maybe \$5,000. Last week, \$4,600.

Roxy-Mastbaum (4,800; 35-45)—'Biography of a Bachelor Girl' (Mascot) and stage show. Opens today and being closely watched. Biz may tell future of big house. Last week's \$4,000 for 'Here I Am' (Fox) marked 'improvement' over first week, but wasn't enough for a holiday week.

Stanley (3,700; 35-40-55)—'Imitation of Life' (U). Only a fair \$11,500 expected. Last week 'Broadway Bill' (Col) fine \$22,000 in nine days.

Stanton (1,700; 35-40-50)—'Murder in the Clouds' (WB). Western \$15,000 figured. Last week 'Man Who Reclaimed His Head' (U), \$2,500 in four days, n.e.

TO WHOM IT MAY CONCERN:

NOTICE IS HEREBY GIVEN that the partnership heretofore existing between DOUGLAS D. ROTHACKER and NANCY E. ROTHACKER, carrying on the business of producing motion picture films at 729 Seventh Avenue, New York City, New York, under the name of DOUGLAS D. ROTHACKER, was on the 21st day of December, 1934, dissolved. The business of DOUGLAS D. ROTHACKER as 'Trustee' shall wind up the business of the partnership.

DOUGLAS D. ROTHACKER.

TO WHOM IT MAY CONCERN:

NOTICE IS HEREBY GIVEN that starting with the 21st day of December, 1934, the undersigned in the future will carry on the business of producing and distributing motion picture films alone and in his own name.

DOUGLAS D. ROTHACKER.

GOLEZ

SAILING FOR LONDON

TALENT RESTRICTIONS STOP HAGUE FILMING

The Hague, Dec. 29. Dutch film production is continuing to be hampered by police interference based on the new law excluding foreign talent. After much trouble producers succeeded in finishing shooting of 'Girl With Blue Hat', based on a novel by Fabricius and, premiere is slated in City Cinema, the Hague, this week.

Another production, based on a French play, 'Piggy of the Regiment', was, however, stopped by police in the studios at Cinetone at Amsterdam, where Monopole Films, Ltd., were busy on it. As a result of this interference, whole cast and camera staff has been given notice, and studio shut up.

Managers are now applying to the Minister of Social Affairs for a special permit allowing foreign artists to play their parts, as it is considered that for some parts, no native talent is available.

OMAHA HAI HAI!

All B.O.'s Smiling—Biz Holding Up After the Holidays

Omaha, Jan. 7. Biz at all houses in a built up nature, beginning with the holiday rush, and expected to hold up with a flock of good films in the offing. Bize current trend downward. Cause is in for extra days and completion of these will bring all theatres back on their regular schedule. Bize current trend downward. Cause is in for extra days and completion of these will bring all theatres back on their regular schedule.

Brandsels will complete 10 days on 'Little Minister' Thursday (10) at around \$5,500, very good but not the best. Started heavy with a New Year's eve opening, but midweek days nothing to get excited about. Omaha's record for 'Forsaking All Others' winds up Wednesday, probably at \$9,000 after a cheering start only to an average week with 'Sweet Adeline' and 'Wicked Woman'; being only double bill in town will help here.

Omaha's biggest news was the biz on 'Flirtation Walk' at the WB. Only six and a half days surpassed all other expectations. The house ever had except on 'Little Women'. Biz built so well that Manager Singer is thinking seriously of bringing back the musical on a double bill soon. Three days of fish at the Orpheum went to a near \$8,000, but expectations, a midweek show helping out.

Estimates for This Week

Brandsels (Singer) (1,200; 25-35-40)—'Little Minister' (Radio). In for ten days, doing swell business, but not just the limit of capacity. New Year's eve midweek show helped it out and headed for about \$8,500, very good.
Orpheum (Blank) (2,970; 25-40)—'Sweet Adeline' (WB) and 'Wicked Woman' (Mascot). Makes the double bill in town for a time. This will help, but expectations are for an average week at about \$7,500.

World (Blank) (2,100; 25-40)—'Forsaking All Others' (MG). Opened New Year's day for nine days after which Thursday openings resume.

'Others' with a strong holiday opening set for about \$9,000, swell. Last attraction 'Here I Am' (Fox), closed, n.e. at \$7,000. This picture inaugurated the new policy of single features and a 40c top here; biz considered okay, but expected to build.

Orpheum (Blank) (2,970; 25-40)—'Sweet Adeline' (WB) and 'Wicked Woman' (Mascot). Makes the double bill in town for a time. This will help, but expectations are for an average week at about \$7,500. Last attraction was 'It's a Gift' (Par), with Cotton Club Revue on the stage for three days and a midweek show. Take was about \$8,000, good opening. Before that 'Bright Eyes' (Fox), with 'Father Brown, Detective' (Par), closed out at \$10,000, sweet movie, but expected of the little girl here and nothing she hasn't done previously.

MONTREAL

(Continued from page 10)

Smile Again' (WB) and vaude. Should gross good \$13,000. Last week 'Enter Madame' (Far) and Penny Davis show made the grade for \$12,900 gross, after fading last three days.

Princess (CT) (1,900; 50)—'Kid Millions' (UA) and 'Fugitive Lady' (Co). Punctured the fans all last week for an \$11,000 gross and should add a further \$9,000 currently.
Impress (France-Film) (1,600; 50)—'Here Comes the Navy' (WB) and vaude (2nd week). Made a good \$5,000 last week and may repeat.

Cinema de Paris (France-Film) (600; 50)—'La Flambee'. This will gross \$2,000 more. Last week week of 'T/O' (which crossed \$2,000).

'By Your Leave' \$7,000; 'Heart' 9G's, Seattle

Seattle, Jan. 7.

Duals at reduced prices return to the Liberty (J-VH) with rest of first runs holding to regular policies. 'Midnight matinee' and 'New Year Fest' should hold all the way back to the roof. Big vaude shows ruled at Paramount and Orpheum in particular. The natives went for it and forked over a buck, too.

Estimates for This Week

Blue-White (Hamrick) (1,000; 25-40)—'Kid Millions' (UA) (2nd week here, 3rd in town). Last week \$2,000 net more. Last week same film, fair \$2,400.

Coliseum (Evergreen) (1,800; 15-25)—'Count of Monte Cristo' (UA) and 'Wagon Wheels' (Par) dual. Around \$4,000, deemed okay. Last week 'Judge Priest' (Fox) and 'Madame Du Barry' (WB) big \$5,400 with midnight show included.

Fifth Avenue (Evergreen) (2,400; 25-40)—'Forsaking All Others' (MG). Opened with midnight mat, with packed biz, to help this week soar to expected \$14,000 on nine days. Last week 'Bright Eyes' (Fox) \$8,100, local.

Liberty (J-VH) (1,800; 10-15-25)—'Defense Rest' (MG) and 'This Gratitude' (Col) dual. Around \$3,600, good. Last week, 'Captain Hater' (Se) (Col) at 35c top, garnered \$4,100 inclusive of holiday extra shows.

Musik Box (Hamrick) (900; 25-40)—'Little Minister' (Radio). Heaps given another chance at this age location. Figure \$4,000. Big. Last week, 'Chu Chin Chow' (GB), got \$3,550. **Hamrick (2,300; 25-40)**—'Mighty Barnum' (UA). Big start with midnight mat, journeying for anticipated Musik Box \$8,000. This week, 'The Little Minister' (Radio) got \$6,200 and moved to Musik Box.

Orpheum (Hamrick) (2,700; 25-35)—'By Your Leave' (Radio), and vaude. 'Shavers' Midgets on bill. Around \$2,000, good. Last week 'Secret Bride' (WB) and vaude, topped \$7,600.

Paramount (Evergreen) (3,100; 25-40)—'Here's My Heart' (Par) and vaude. Worthy of \$9,000 by indications, big. Last week, 'Babes in Toyland' (MG) and vaude, got \$7,000.

Post-Holiday Portland

Off a Bit, but Strong Films Getting OK Biz

Portland, Ore., Jan. 7.

Post-holiday b.o. trade fell off considerably, but strong product continued to get winning results. 'Mighty Barnum' held for a second week at UA. 'Chu Chin Chow' was good for 10 days at the Musik Box. 'Little Minister' moved from Hamrick's Orpheum to Musik Box for second lap. 'Bright Eyes' did a tremendous holiday trade for the big Paramount.

Prize-winning winner for this week is 'Bachelor Girl' at the Broadway. House loaded it with exploitation and the pic is answering. Not much approach to hold 'Bachelor Girl' from getting great results.

Two vaude houses, Paramount and Orpheum, held midweek shows. 'Fenway's' is a straight pic program. Broadway put out free beer from specialty built bar in the mezzanine lounge. All three houses added an extra grand or \$1,500 to their grosses with the midweek

'President' and Whiteman Sock 28G; 'Forsaking Others' Good at \$14,000

Boston, Jan. 7. Zero opening days and bad weather week-end crimped the Hub's film biz noticeably, but some of the scores here is expected to hold-up the town, in general, to a par level at least.

Beantown's best bet this week is 'President Vanishes' and 'Paul Whiteman's ace unit' at the Met. Possible \$28,000. Loew's State is also in the running with 'Forsaking All Others', strong enough to be held for 11 days, going out Jan. 11, when house goes back to former Friday openings.

Whole cinema row has been jug-

not included in estimates of reggie grosses reported below.
Paramount (Evergreen) added local radio talent to its regular vaude bill all last week. 'G.W. act' 'Stars and Stripes', which has achieved some local ether popularity, made an attractive stage presentation. Doubtful how much direct biz value there is in such acts but certain amount of local good will built up.

Estimates for This Week
Broadway (Parker) (2,000; 25-40)—'Biography of a Bachelor Girl' (MG). Well exploited and answering for strong \$6,000. Last week 'Babes in Toyland' (MG) did fairly for holiday trade, getting \$4,700.

United Artists (Parker) (1,000; 25-40)—'Mighty Barnum' (UA) (2d week). Going okay, around \$3,500 first week big at \$6,500.

Paramount (Evergreen) (3,000; 25-40)—'Here's My Heart' (Par) with vaude and stage band. Getting across nicely for fair \$5,500. Last week 'Bright Eyes' (Par) and vaude, big holiday biz grossed \$9,200.

Orpheum (Hamrick) (2,000; 25-40)—'Silver Streak' (Radio) with vaude and stage band. Got some attention on novelty appeal for 'President Vanishes' (Par) big. Clicked in a big way and moved to the Musik Box; first week great \$7,400.

Musik Box (Hamrick) (1,000; 25-40)—'Little Minister' (Radio) (2d week). Going nicely for \$3,500. Last week 'Chu Chin Chow' (GB) answered to exploitation for okay \$5,200 for 10 days.

Mayfair (Parker-Evergreen) (1,400; 25-35)—'Home on the Range' (Par). Going fair for \$2,000. Last week 'Limehouse Blues' (Par) and 'Bachelor of Arts' (Fox), combo did good enough \$2,700.

gling opening days and splitting week through the holidays, all assuming regular policies at the end of this week. Paramount and Fenway will try to keep above water, holding over 'Bordertown' and 'Bachelor of Arts' double, for nine days.

Little Minister' eased out of the Keith Memorial Friday night (4) after nine days, not up to expectations.

Estimates for This Week
Keith-Boston (RKO) (2,300; 25-30-40-50)—'Silver Streak' (Radio) and vaude, 'omies an oke \$15,000. Last week a \$23,000 for 'Marines Are Coming' (Mon) and vaude, boosted by a stand-up holiday eve show. Sunday night radio shows from stage stacking 'em in, too.

Keith Memorial (RKO) (2,300; 25-30-40-50)—'Romance in Manhattan' (Radio). Looks like a little over \$10,000, weak. This is the film run at both Keith houses New Year's Eve, to capacity, which means that 'Little Minister' (Radio) turned in a medium \$14,500 last week. Not powerful enough for holdover.

Fenway (M&F) (1,500; 25-30-40-50)—'Bordertown' (FN) and 'Bachelor of Arts' (Fox), doubled, indicates a fair \$5,500 for last seven days of its nine-day run here. Last week with a split week of 'Sweet Adeline' (WB) and 'It'll Fix It' (Col), dualled for five days; then two days of 'Bordertown' and 'Bachelor of Arts' doubled, \$3,100.

Paramount (M&F) (1,800; 25-35-40)—'Bordertown' (FN) and Bachelor of Arts' (Fox) may do a dandy \$5,000. Last week a tepid \$4,200. Date and date dualled with Fenway, Met (M&F), (4,400; 25-35-45). President Vanishes' (Par) and potent Paul Whiteman stage show, each drawing equally well, will do about \$28,000. In for six days only, because of Whiteman radio commitments. Last week a supreme \$37,500 for 'Bright Eyes' (Fox) and Phil Harris stage show.

Orpheum (Loew) (3,000; 25-40-55)—'Mighty Barnum' (UA) and vaude catching about \$15,000, very good. Last week oke \$14,500 for 'Evelyn Prentice' (MG) and vaude.

State (Loew) (3,000; 30-40-50)—'Forsaking All Others' (MG). Will stay here 11 days, this week comprising last seven. Promises a satisfactory \$14,000. 'Mighty Barnum' (UA), same, same, same, last week with 'Forsaking' barged in with a bumper \$13,200.

Scollay (M&F) (2,700; 25-35-50)—'Bordertown' (FN) and vaude expected to garner a good \$10,000. Last week best this season, \$12,300 for 'Bright Eyes' (Fox), direct from the Met's first run, and stage show.

Finally she's

gone to pieces!

You can spend money repairing a car just so long. Then she goes to pieces. So will old, rebuilt theatre chairs. Put in new chairs and have something to show for your money!

Ask Us, "How can I reset and pay for new chairs conveniently?"

AMERICAN SEATING COMPANY

Makers of Dependable Seating for Theatres and Auditoriums
 General Offices: Grand Rapids, Michigan
 BRANCHES IN ALL PRINCIPAL CITIES

COMFORT—The Greatest Story of Them All

Rich with Romance!
Captivating with Comedy!
Lavish with Love!



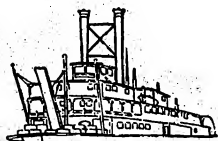
CARL LAEMMLE Presents
MARGARET SULLAVAN
HERBERT MARSHALL

in Universal's Production of Ferenc Molnar's

The **GOOD FAIRY**

with **FRANK MORGAN**
REGINALD OWEN • ALAN HALE
ERIC BLORE • HUGH O'CONNELL
JUNE CLAYWORTH

Story translation by Jane Hinton
 Directed by **WILLIAM WYLER**
 Produced by **CARL LAEMMLE, Jr.**



COMING! IRENE DUNNE SHOW BOAT

\$42,888,730 GROSS IN 1934 IS 37% BOOST FOR RADIO NETWORKS

Both NBC and Columbia are slated to establish for the current month of January a record monthly high in income from time sales. NBC is figured to start off the year with a tally close to the \$2,900,000 mark, exceeding for the first time the \$2,647,783 garnered in March, 1932, while Columbia is expected to gross around \$1,800,000 for January.

December gave NBC \$2,806,735 and Columbia \$1,674,087. Figures in either case represented by a wide margin the highest turnover of facilities for the month of December in the history of the networks. For the previous December (1932) NBC drew \$2,324,687 and CBS \$1,272,716. Upbeat for NBC was 20% and Columbia 26%.

On the year 1934 NBC and Columbia grossed \$42,888,730, with the joint boost over 1933 coming to 37%. NBC wound up 1934 with \$28,062,885, or 30% better than it did for 1933, while the Columbia grand total of \$14,825,845 meant a 44% lift over the 1933 total.

KESTEN, AT 33, NOW CBS V-P

Paul W. Kesten, director of sales promotion and advertising the past five years, has been named a Columbia v. p. and made an assistant to Edward Klauber, the web's executive v. p. Boost places Kesten, who is 33 years old, third in command on the CBS executive staff.

Kesten came from the Lennen & Mitchell agency. Before that he was in charge of mail order promotion for the Forman Clothing Co. in Kansas City.

An outsider is being negotiated for by the network to succeed Kesten in the sales promotion assignment.

MR. & MRS. PICKARD OUT OF HOSPITAL

Sam Pickard, CBS v. p. in charge of station relations, and Mrs. Pickard have left the hospital and are now at their home in Portchester, N. Y. They figure on leaving for Florida around March 1.

Pickard's auto and a trolley car crashed in Manhattan several weeks ago, with the result that the CBS official suffered serious glass cuts about the face and Mrs. Pickard a broken kneecap.

Brophy Gets Withycomb Post as NBC Diplomat

R. M. Brophy has been named to replace Donald Withycomb as a NBC manager of station relations. Brophy joined the web as Withycomb's assistant several months ago, coming from CFCP, Montreal.

Withycomb's new post is that of general manager of WFIL, Philadelphia.

Penner's 'Duck Farm'

Joe Penner may open a Broadway eatery to be known as a Duck Farm. George Givot has had in mind an Acropolis No. 7 restaurant for some time.

N.T.G., who has the show at the Paradise cabaret-restaurant, almost had a Times Sq. set-up ready to finance either Penner or Givot in the respective eatery ventures.

Capt. Dobbie for S-W

Chicago, Jan. 7. Stewart Warner company has set its deal with Columbia network, starting a program schedule on Feb. 19 on a Tuesday and Thursday night ride.

Show will be Capt. Dobbie's and will emanate from the coast. Deal was set through the local Blackett-Sample-Hummert agency.

Chain Income from Time Sales

	1934	1933	1932	1931
January	\$2,387,127	\$1,869,885	\$2,635,447	\$2,026,860
February	2,197,987	1,745,784	2,571,600	1,924,779
March	2,473,400	1,997,463	2,864,783	2,124,434
April	2,368,113	1,690,177	2,649,892	1,956,880
May	2,472,594	1,662,887	2,306,448	2,101,525
June	2,182,742	1,612,139	2,081,466	1,931,165
July	1,864,420	1,370,998	1,825,483	1,927,976
August	1,735,655	1,407,844	1,745,338	1,992,427
September	1,680,166	1,556,606	1,807,795	1,951,826
October	2,573,490	2,130,046	2,063,273	2,318,091
November	2,685,494	2,168,342	1,953,963	2,476,906
December	2,806,735	2,324,587	2,000,464	2,596,185
Total	\$28,062,885	\$21,452,732	\$26,504,891	\$25,607,041

	1934	1933	1932	1931
January	\$1,405,948	\$941,465	\$1,348,943	\$892,114
February	1,287,823	884,977	1,219,914	1,000,351
March	1,524,904	1,102,109	1,436,060	1,110,526
April	1,371,601	775,489	1,354,592	1,076,103
May	1,265,897	624,266	1,320,944	1,065,352
June	925,939	553,065	916,830	1,057,280
July	630,290	446,414	591,183	877,396
August	519,315	490,638	540,946	774,618
September	709,491	547,303	685,153	947,138
October	1,755,601	1,125,793	972,356	1,099,717
November	1,679,689	1,277,495	1,106,896	1,247,248
December	1,674,087	1,327,716	1,006,229	1,197,106
Total	\$14,825,845	\$10,288,568	\$12,801,932	\$12,895,039

14 Out at NBC, Frisco

San Francisco, Jan. 7. NBC has dropped 14 staff members. One left of his own volition. Droppers are all musicians. Include Ed Fitzpatrick, orchestra leader, and Bob Pittner, tenor.

Will Aubrey resigned so that he could wander to Hollywood.

NEW ORLEANS HEARS LONG-BUYING WDSU

New Orleans, Jan. 7. It is reported that Huey Long will buy Station WDSU, local chain station projecting Columbia programs, and employ it as an addenda to Louisiana State University.

Station is to remain in New Orleans with Baton Rouge as a remote studio.

Joe Uhalt mentioned to stick as general boss.

Lum-Abner's Own Web

Cincinnati, Jan. 7. Lum and Abner, sponsored by Horlick's Malted Milk and program started of the Mutual Broadcasting System, embracing WGN, Chicago; WLW, Cincinnati; WOR, Newark; and WXYZ, Detroit, hits four more stations regularly commencing tonight (7). New outlets are WNAC, Boston; KGIN, Los Angeles; KGO, San Francisco, and KOIN, Portland, Ore.

Program hits here on weekday nights from 7:15 to 7:30 p.m. Cal-Aspin, sponsoring the Mary Sothern series of weekday afternoon quarter-hour programs, a WLW solo for several months, recently expanded to the other three original Mutual stations, plus WNAC, Boston; WCAE, Pittsburgh, and WGAE, Cleveland.

Bushman Back on WGN

Chicago, Jan. 7. Francis X. Bushman is back on WGN, the Chicago Tribune station, after a two-week layoff.

However, now riding on a sustaining schedule with the same "Movie Personalities" program, had been doing for Two-Minute Dessert.

Heitmeyer at KNX

Hollywood, Jan. 7. Paul R. Heitmeyer, former manager of KGW and KEX, Portland, Ore., is the new promotion manager of KNX.

He succeeds John F. Ness, who died recently.

AL COHN PLANS OWN LADY ESTHER AGENCY

Chicago, Jan. 7. Plans are now in the making for the organization of his own advertising agency by Al Cohn, chief of the Lady Esther company. This will affect Stack-Goble agency which now handles the Lady Esther account.

Lady Esther has been a heavy radio advertiser for the past few years, having been on both NBC and CBS with the Wayne King orchestra, which is not doing any periods weekly for the cosmetic firm.

Gay Lee at WINS

Gay Lee joins WINS, New York, as director of women's activities, a new post was formerly with WLW and later several Chicago stations.

Miss Lee will air shortly on a weekly broadcast stressing buyer's information. Guest artists to live up the session also.

Congoin Co. Exonerated

No Code Violation—Sponsor May Trade Program for Time—Affects Hearst, Also

James W. Baldwin, executive officer of the broadcasting code authority, has decreed that it is not an unfair practice for a station to exchange free advertising for a recorded program. Ruling arose from the case of the Congoin Tea Co., which, several broadcasters complained, was making a practice of inducing stations to speculate on future contracts by the device of putting on a gratis test campaign in return for cuffed transcriptions furnished them by the commercial.

The complaining broadcasters charged that the Congoin outfit got around the no free time provisions of the code by basing its billing for the 26 quarter-hour musical recordings on what the station would normally charge for 26 quarter-hour periods. Instead of the ad copy being incorporated in the transcriptions, the arrangement provided that the commercial matter be aired by the station's announcer before and after the broadcast of the recording. If after the 26 discs had been run, the accumulated mail rated 50c or less per inquiry, as based on the regular cost of the station's time, the outfit would then be given a 52-week contract at the lord rate.

Congressman Files a 25% Bill Before FCC Reports on Subject

Washington, Jan. 7. Jumping the gun on Federal Communications Commission. Representative Rudolph W. Burdick of New York last week introduced in Congress a bill cancelling all broadcasting licenses and requiring the setting aside of 25% of all air facilities for educational, religious and other non-profit applicants.

Report on this proposal is nearing final form and will be submitted on schedule next month. While commission has not tipped its hand, industry observers are confident the regulatory agency will turn thumbs down on the idea of statutory allocation of facilities and back up the present method of assigning frequencies and time.

Rudd measure certain to be pigeonholed until report is received and chances of action depend upon nature of commission recommendations.

WON'T FORSAKE FRISCO, SEZ GILMAN

San Francisco, Jan. 7. Pacific Coast headquarters of NBC will not be moved from San Francisco to Los Angeles. So says Don Gilman, vice-president of the web. Gilman nixed all possibility of a shift. He said that inadequate studio space in the South forced the hunt for new and bigger facilities.

"NBC wants a studio in Hollywood large enough to handle the big productions which originate there. The Playhouse (from which the bigger productions originate) does not have a stage large enough."

He pointed out that NBC has no transmitter in Los Angeles, and San Francisco is more central geographically. "We are not going to make the mistake that has been made before. We are going to stay where the business is located." A few years ago Los Angeles meant nothing as a radio town; now there is a great deal of talent to be found there. However, San Francisco is the Western headquarters for all the large advertising agencies. We would be foolish to move away from our business connections when modern radio engineering can bring the Los Angeles talent to us.

Despite Gilman's strong avowal, feeling still persists in other radio circles hereabouts that NBC will move to L. A.

HAMPSON GARY OFF FCC; JOB TO PRALL

Washington, Jan. 7. Acting by prearrangement, Commissioner Hampson Gary, chairman of the broadcast division, stepped down from the Federal Communications Commission last week to clear the way for appointment of Representative Anning S. Prall of New York.

Appointed last June following adjournment of Congress, Gary, a Texan who at one time was in the diplomatic service quit in accordance with an understanding negotiated at the time of his appointment for a one-year term. This was noted in the letter of resignation in which the Commissioner referred to his intention to serve only until January this year.

Originally named to fill the first district vacancy on the old Federal Radio Commission, Prall was designated to succeed an appointment to the new communications body on account of an act of Congress which prevents members from resigning to take jobs on boards they helped create. Since his term in the House ended December 14, 1933, when the 74th Congress convened, Prall now is eligible for appointment which is expected to be made this week.

Expectation is that the New York Democrat will be named to a seven-year term and will assume chairmanship of the commission, with Judge Eugene O. Sykes stepping aside to open the path for Prall. Sykes then would take charge of the broadcast division, succeeding Gary.

ISAAC LEAVES WGN FOR LORD & THOMAS

Chicago, Jan. 7.

George F. Isaac, for the past five years commercial manager of WGN, the Chicago Tribune station, is leaving the station on Jan. 21 to become chief of the radio department in Chicago for the Lord & Thomas agency.

Understood that Isaac will, according to his contract with the agency, have complete charge of the radio section of the agency here, including even personnel, salaries, etc. Isaac joined the Chicago Tribune station in 1924 and in 1930 joined WGN in charge of sales.

With the shift of Isaac it marks the second WGN exec to move into the agency. Last year, Harry Selinger having shifted from the station to Lord & Thomas radio department several years ago.

No decision was made on the replacement of Isaac at the station though certain to be someone at present in the ranks of the Chicago Tribune organization.

KOMO-KJR Orch Leader Seeks Seattle Council Seat

Seattle, Jan. 7.

First in line to fill as a local councilman candidate next week was Henri Damaski, KOMO-KJR orchestra leader. Last musician-candidate was Vic Myers, also an orchestra leader, who now presides over the state senate's lieutenant governor and runs the local cabaret, Club Victor, on the side.

Damaski's intentions are serious and he is not going to clown. "I'm not a politician," he says.

Bing Smith in N. Y.

Vernon L. (Bing) Smith, of WREN, Kansas City, arrived New York last week contacting business.

Smith curious to know what constitutes radio showmanship, anyhow.

Lewis to Buffalo

Syracuse, Jan. 7.

Charles Lewis, dean of Syracuse announcers, moves up to Buffalo Jan. 12 to join the staff of WBYR. Lewis has seven years of service to his credit at WBYR, and has handled practically all the network shows originated by that station.

NBC REGIONAL GROUP RATES

New NBC Compensation and Rate Plan

As Told in an Interview to Variety

By E. P. H. James

Mgr. Sales Promotion Dept.

CANADIAN GROUP (New)			
	1 hr.	1/2 hr.	1/4 hr.
Toronto	\$280	\$168	\$112
Montreal	\$280	\$168	\$112
Total for group	\$560	\$336	\$224

(Old)			
	1 hr.	1/2 hr.	1/4 hr.
Toronto (CBC)	\$280	\$168	\$112
Montreal (CBC)	\$280	\$168	\$112

SOUTHEASTERN GROUP (New)			
	1 hr.	1/2 hr.	1/4 hr.
Richmond	\$180	\$108	\$72
Norfolk	120	72	48
Richmond	120	72	48
Charlottesville	120	72	48
Charlottesville	120	72	48
Jacksonville	120	72	48
Miami	120	72	48
Total for group	\$1,120	\$672	\$448

(Old)			
	1 hr.	1/2 hr.	1/4 hr.
Richmond (WBVA)	\$180	\$108	\$72
Norfolk (WFFB)	120	72	48
Richmond (WFFB)	120	72	48
Charlottesville (WISB)	120	72	48
Charlottesville (WISB)	120	72	48
Jacksonville (WFLA)	120	72	48
Miami (WIOD)	120	72	48
Total for group	\$1,200	\$720	\$480

SOUTH CENTRAL GROUP (New)			
	1 hr.	1/2 hr.	1/4 hr.
Louisville	\$100	\$60	\$40
Nashville	250	150	100
Nashville (WSM)	250	150	100
Memphis (WMC)	180	108	72
Atlanta (WAB) (WBAP)	180	108	72
Birmingham (WAB) (WBAP)	180	108	72
New Orleans (WDSB)	180	108	72
Total for group	\$1,280	\$768	\$512

(Old)			
	1 hr.	1/2 hr.	1/4 hr.
Louisville	\$100	\$60	\$40
Nashville	250	150	100
Nashville (WSM)	250	150	100
Memphis (WMC)	180	108	72
Atlanta (WAB) (WBAP)	180	108	72
Birmingham (WAB) (WBAP)	180	108	72
New Orleans (WDSB)	180	108	72
Total for group	\$1,500	\$900	\$600

SOUTHWESTERN GROUP (New)			
	1 hr.	1/2 hr.	1/4 hr.
Tulsa	\$240	\$144	\$96
Oklahoma City (WOT)	250	150	100
Fort Worth (WFAA)	250	150	100
Houston (KPRR)	180	108	72
San Antonio (KSTB)	180	108	72
Shreveport (KATB)	180	108	72
Fort Springs (KATB)	180	108	72
Total for group	\$1,400	\$840	\$560

(Old)			
	1 hr.	1/2 hr.	1/4 hr.
Tulsa	\$240	\$144	\$96
Oklahoma City (WOT)	250	150	100
Fort Worth (WFAA)	250	150	100
Houston (KPRR)	180	108	72
San Antonio (KSTB)	180	108	72
Shreveport (KATB)	180	108	72
Fort Springs (KATB)	180	108	72
Total for group	\$1,400	\$840	\$560

MOUNTAIN GROUP (New)			
	1 hr.	1/2 hr.	1/4 hr.
Denver (KOAA)	\$180	\$108	\$72
Denver (KIDT)	180	108	72
Total for group	\$360	\$216	\$144

(Old)			
	1 hr.	1/2 hr.	1/4 hr.
Denver (KOAA)	\$180	\$108	\$72
Denver (KIDT)	180	108	72
Total for group	\$360	\$216	\$144

BASIC PACIFIC (New)			
	1 hr.	1/2 hr.	1/4 hr.
San Francisco (KFO)	\$320	\$192	\$128
Los Angeles (KFI)	400	240	160
Portland (KGW)	180	108	72
Spokane (KSTP)	180	108	72
Total for network	\$1,080	\$648	\$432

(Old)			
	1 hr.	1/2 hr.	1/4 hr.
San Francisco (KFO)	\$320	\$192	\$128
Los Angeles (KFI)	400	240	160
Portland (KGW)	180	108	72
Spokane (KSTP)	180	108	72
Total for network	\$1,080	\$648	\$432

NBC's announcement this week of an adjusted network rate schedule comes simultaneously with the establishment of a new plan of station relations and an entirely new method of station compensation.

NBC believes that the new arrangement makes full allowance not only for the transmitting power of each station but also for the results of its showmanship as evidenced by listener response. Both station compensation and network advertising rates for all stations are based on the new survey of reachable audience. Just completed. Network station rates are calculated on a sliding scale which goes up in steps of \$40, starting at \$120.

Debits and credits between stations and network will be closely correlated with the scope and amount of service exchanged. It is proposed to compensate stations which are regular members of the basic network and supplementary groups on a percentage of the Feb. 4 network rate. However, contracts will be continued until expiration if the stations concerned desire it.

The new operating plan will be explained personally to the station managers by representatives of the NBC Station Relations Department. It will become effective with each station as necessary negotiations are completed.

The audience which each station is capable of reaching was determined by a survey which combines field strength measurements and mail response.

Circulation of the NBC stations has not been plotted on the basis of field strength alone, but the field strength measurements were made primarily to determine the most intensively covered area and to set up standards for rating the mail response. The primary field strength area is the zone in which each station has a signal strength of at least a half-millivolt, which NBC claims is five times the minimum set by the commission as adequate for good reception under normal conditions.

Not going into a highly technical discussion, it can briefly be said that the standard of mail response of counties within the half-millivolt zone was taken as 'good' or '100 per cent' response. The final circulation maps deviate considerably from the original field strength maps made by the NBC engineers, as all stations within the half-millivolt zone which fall below the standard of the majority are dropped out from the 100% circulation area, while other counties

outside the half-millivolt zone are included in the 100% area if their response is equal to the normal response within the half-millivolt zone.

VARIETY'S Question

Replying to a question from VARIETY as to how all-around station popularity has been taken care of, NBC points out that the mail response on which the final measurements were based was secured over a period of many months. By conducting the mail analysis over this long period NBC claims to have ironed out all variations due to chance listening, variable reception, seasonal changes in listening habits, the influence of competing programs at given times and other causes, which upset calculations when measurements are made over limited periods. Over 5,000,000 letters passed through the NBC tabulating mills in New York, Chicago and San Francisco. One million five hundred thousand of these were addressed specifically to individual stations on the networks and were used for determining the audience of each station. The remaining 3,500,000 letters were addressed to the network offices rather than to individual stations, and were, therefore, rejected for use in the circulation study.

Stations are all measured on the basis of their service to their own community, and each station sets its low standard of good, fair or poor mail response. That is to say, listeners in Oklahoma, who may be in the habit of writing to radio stations more frequently than listeners in New York city, are measured by different but equitable standards.

Since the rates effective on February 4, 1935, are based on receiving set totals of January 1, 1934, NBC makes the point that the revised charges are conservative and give advertisers a good break on relative costs per thousand reachable radio families. The new rate card shows decreases for some stations and gains for others. For example, for the addition of WHIO, Dayton to the Red, and KYW, Philadelphia to the Blue, increase the hour rate on the basics by \$200 and \$400 respectively. Aside from the \$200 addition for WHIO, the Red Network with all supplementaries (now 45 stations) shows an overall increase of about 6%. The Blue Network with all supplementaries, registers an over all boost of only 2%, plus the \$400 for KYW, which brings the Blue roster up to 62 stations.

NORTHWESTERN GROUP (New)

	1 hr.	1/2 hr.	1/4 hr.
Minneapolis	\$280	\$168	\$112
Madison (WIBA)	180	108	72
Madison (WIBA)	180	108	72
St. Paul (WISN)	180	108	72
St. Paul (WISN)	180	108	72
Superior (WISN)	180	108	72
Superior (WISN)	180	108	72
Total for group	\$1,200	\$720	\$480

(Old)			
	1 hr.	1/2 hr.	1/4 hr.
Minneapolis (WTMJ)	\$280	\$168	\$112
Madison (WIBA)	180	108	72
Madison (WIBA)	180	108	72
St. Paul (WISN)	180	108	72
St. Paul (WISN)	180	108	72
Superior (WISN)	180	108	72
Superior (WISN)	180	108	72
Total for group	\$1,200	\$720	\$480

NORTH MOUNTAIN GROUP (New)

	1 hr.	1/2 hr.	1/4 hr.
Available for use with the Basic Pacific Coast network	\$120	\$72	\$48
Billing	120	72	48
Total for group	\$240	\$144	\$96

PACIFIC SUPPLEMENTARY (New)

	1 hr.	1/2 hr.	1/4 hr.
Available for use with the Basic Pacific Coast network	\$120	\$72	\$48
Billing	120	72	48
Total for group	\$240	\$144	\$96

NBC's New Set-Up

(Continued from page 1)

that the associated station can capitalize on the full local-card-rate by selling these periods to local or spot broadcasting clients.

As soon as the agreement has been okayed by NBC legalities the web's execs will get in touch with the affiliates and advise them as to when they may expect a call from a member of the NBC stations relations department, who will have with him both the agreement and a copy of the web's new coverage map applying to the particular station. The web is anxious that the affiliates do not come into New York to discuss the agreement and maps but wait until the NBC plenipotentiaries get to them. Though the final draft of the stations' contract hasn't been written, the agreement is expected to run over 30 pages, and the web feels that the affiliate would be in a better position to study the NBC presentation by remaining on his home ground, where he would be readily available to the fact to controvert, if he wishes, the local coverage situation as disclosed by NBC's new maps.

Don Gilman's Chore

NBC affiliates in the far western area will be contacted with both agreements and maps by Don Gilman, v.p. in charge of the Pacific branch, who is currently in New York, while many of the Midwest associates will have their explaining done for them by Niles Trammel, v.p. in charge of the Chicago plant. New agreements will be offered to those stations whose contracts with NBC have already expired or are on the verge of expiring. If any outsize whose network deals have some time to go want to come in under the new plan it will be okay with NBC.

Both the setting of the new rates and the new station compensation deal have been under the supervision of a committee appointed by the NBC board of directors. Committee consists of David Sarnoff, chairman of the board, President of the company, and Executive Vice P. Richard C. Patterson, Jr.

Along with the rates NBC has readjusted its discount series. The number of broadcasts method has been abandoned and replaced with a system based on an account's gross weekly billing. Rebate starts

CBS CARD RATE REVISION DUE

CBS is currently working on a revision of its network rate, and it is expected that the new card will be released within the next two weeks. Columbia has been waiting for NBC to come through with its rate readjustments so 'a' to get a line on how NBC handled certain key spots.

Also yet to be determined by CBS is whether it should revise its discount setup. CBS makes its rebates according to the number of broadcasts. The NBC method, effective Feb. 4, applies the sliding percentage of discount to the weekly gross billing.

William S. Paley has been out of town.

MUTUAL HOLDS CONFAB

Sales Session in Chicago Late This Week

Chicago, Jan. 7.

Members of the Mutual Broadcasting System are slated to meet here the latter part of the current week to settle on the propositions of installing permanent lines and setting up a special sales staff. Jan. Clark is due in to represent WLW, while WCR will have as delegates Alfred J. McCoaker and Theodore Streibler.

Under the present setup the sales manager of each member outlet doubles as sales rep for the network.

Aylesworth Seeks Sun

M. H. Aylesworth, president of NBC, left for Florida yesterday for a few days rest and recuperation.

Has been laid up past week with gripe.

James Hanrahan, general manager of Iowa Broadcasting company, on eastern-trip again.

from \$1,520 to \$1,120, the southeastern from \$1,520 to \$1,120, the southwestern from \$1,440 to \$1,400, while the drop for the Pacific supplementary group was from \$300 to \$240.

With KSTP boosted from \$190 to \$220 and WTMM, Milwaukee, from \$220 to \$240, the northwestern group will, from Feb. 4 on, sell for \$1,200. It was formerly \$1,040. Till of \$50 given KGW, Portland, and of \$10 for KHQ, Spokane, and a slash of \$30 for KFO, San Francisco, accounts for the difference between the old basic Pacific rate, \$1,250 and the new, \$1,120. New asking prices for Toronto is \$280 and Montreal, \$240. They formerly sold for \$190 each.

Only revision made by NBC as far as the clock is concerned is the rate for Sunday afternoons (12 noon to 6 p.m. local time). Instead of a half it now will be three-fourths of the regular night rate.

Red Network Time Rates

	REVISED			OLD RATES		
	1 hr.	1/2 hr.	1/4 hr.	1 hr.	1/2 hr.	1/4 hr.
New York (WEAF).....	\$1,080	\$648	\$432	\$800	\$480	\$320
Boston (WEED).....	280	168	112	200	120	80
Hartford (WTIC).....	280	168	112	120	72	48
Providence (WJAR).....	200	120	80	120	72	48
Worcester (WTAG).....	160	96	64	120	72	48
Portland, Me. (WCBS).....	160	96	64	120	72	48
Cleveland (WCAE).....	240	144	96	200	120	80
Baltimore (WFBP).....	200	120	80	180	108	72
Washington (WRC).....	200	120	80	190	120	74
Schenectady (WGY).....	360	216	144	220	138	88
Buffalo (WBEN).....	280	168	112	200	120	78
Pittsburgh (WCAE).....	320	192	128	250	156	98
Cleveland (WCAE).....	400	240	160	300	180	118
Detroit (WWJ).....	360	216	144	340	212	132
Cincinnati (WSAI).....	240	144	96	250	156	98
Chicago (WMAQ).....	600	360	240	460	280	180
St. Louis (KSD).....	520	312	208	420	252	168
Des Moines (WHO).....	400	240	160	300	180	118
Omaha (WOW).....	320	192	128	220	132	88
Kansas City (WDAP).....	320	192	128	190	120	74
Dayton (WHIO).....	200	120	80			

*Total for network \$7,120 \$4,272 \$2,848

*21 stations

*20 stations

Blue Network Time Rates

	REVISED			OLD RATES		
	1 hr.	1/2 hr.	1/4 hr.	1 hr.	1/2 hr.	1/4 hr.
New York (WJZ).....	\$1,040	\$624	\$416	\$800	\$480	\$320
Boston (WBZ).....	400	240	160	250	156	98
Springfield (WBZA).....	160	96	64	210	132	82
Baltimore (WBAL).....	280	168	112	190	120	74
Washington (WMAJ).....	200	120	80	190	120	74
Syracuse (WSEY).....	200	120	80	180	108	72
Rochester (WHAM).....	320	192	128	200	128	78
Pittsburgh (KDKA).....	400	240	160	200	128	78
Cleveland (WGAR).....	280	168	112	250	156	98
Detroit (WJR).....	400	240	160	320	192	128
Cincinnati (WOKY).....	280	168	112	250	156	98
Chicago (WENR).....	360	216	144	280	168	112
St. Louis (KWK).....	280	168	112	210	132	82
Cedar Rapids (WKCR).....	240	144	96	150	94	58
Des Moines (KSO).....	160	96	64	150	94	58
Omaha.....						
Council Bluffs (KOIL).....	200	120	80	190	120	74
Kansas City (WBEN).....	240	144	96	190	120	74
Philadelphia (KYW).....	200	120	80			

*Total for network \$6,120 \$3,672 \$2,448

*21 stations

*17 stations

WASTE BASKET PUBLICITY

Philly Air Enjoys Quiet Boom from Church Sponsorship; They All Click

Philadelphia, Jan. 7.—Conservative Philly clerics following in the footsteps of their less orthodox brethren, have taken to the air with a rush. WIP has garnered the greater percentage of the business, and the town is wondering where the dough is coming from. Churches, contracted at card rate, have signed for total sums ranging as high as \$30,000. Prices are a step-up over previous 60¢ policy.

Local religious shows have obviously followed in the footsteps of such network alcastrars as Father Coughlin. Contracts now being made on WIP are the most extensive in the studio's recent history, with one minister's parish financing a 90-minute pre-daily for 52 weeks at \$100 per hour—less time discount on a 7-day broadcast.

Limitations on calls for local contributions are not as stringent as those which apply to web broadcasts. Clerics are making variations in appeals for funds, some disguising and others more and definitely blatant. The following are examples of contribution appeals made in representative programs.

"Dear friends, the cost of this broadcast must be shared by us. Fifty-two dollars and fifty cents is needed by us so that we may be back with you next week and carry on this work of salvation. . . . (This cleric, for every monetary contribution, sends the donor a photo of himself and wife).

"Next week, if by your generous contributions and gifts, you make this broadcast again possible, my topic will be . . .

"To everyone who sends in a gift of two dollars or more I will send a membership card to . . . and send them the . . . hymn book with the name embossed in gold on the cover. . . .

Other air-minded clerics have outside endeavors connected with their broadcasting which have proven very lucrative. One established a summer religious camp at a nearby mountain resort (\$8 a week); another plugs the sale of self-written holy books of text and story nature; while a third pleads for support of his newly established home for unwed mothers.

Few Flops

Fan mail and mail contributions on the majority of these programs have grown to such proportions that large post-office boxes have been rented to accommodate the letter influx. It is not unusual to find many clergymen who started on little initial stations in Philly, at small cost, and who wed themselves up to larger outlets at terrific cost and corresponding incomes. But what is unusual, however, is the fact that rarely does a radio religious venture of this nature fail. The ether public rallied 'round the radio pulpit to such an extent that ministers are devoting their best efforts to what they sermonize on the air. Rarely, too, does one cleric differ from another in sermon topics. None of the local broadcasters mention political subjects as does Father Coughlin, preferring to adhere solely to the purely religious text. Each successive day's previous's program is much like the one week to it—a constant exhortation for those in the darkness to see the light.

Mittendorf WIND Mgr.

Chicago, Jan. 7.—Eugene Mittendorf joins the Ralph Alass interests here to become general manager of the WIND station in Gary.

Mittendorf is formerly manager of WKRC in Cincinnati.

Jim Harkins' Job

Jim Harkins from vaudeville is handling the amateur contests for Fred Allen on the Bristol-Meyers show on NBC.

Harkins was of the stand team of Jim and Marion Harkins.

Amateur Circuit

Broadcasting in the metropolitan area has developed an amateur night circuit for milk aspirants. With the programs now available to them they can be kept on the go practically every night of the week.

Sunday night has its Feast-a-mint tryouts on CBS-WABC, Monday night WNEW, Tuesday night WHN, Wednesday night Bristol-Meyers' Fred Allen-Tony's Tonight on NBC-WFAP, Thursday night WMCA's Harlem Opera House, Friday night WOR, and Saturday night WBXN.

MORE AMATEUR SHOWS START

Providence, Jan. 7.—Bamby bakery amateur show, which broadcasts from the Metropolitan theatre here is drawing 4,500 people every Saturday. WFRO, which originated the stunt, requires police aid to handle the traffic.

Meanwhile another bakery company, Gorman's, has gone radio through WFRO twice weekly with a children's hour called Buddy and the Gang.

Milwaukee, Jan. 7.—Station WISN is launching an amateur show Sunday (9) at noon. Hearst station thereby had the jump on the Milwaukee Journal's WTMD.

Late started its amateur frolic at 9:30 p.m. the same day.

Hollywood, Jan. 7.—KNX will revive its 'amateur night' radio end. Will spot the slum puses for a weekly Saturday matinee starting Jan. 12.

Show will run two hours and a half divided into sections to allow for 15-min. commercial periods. It will start as a station affair but if pulling enough listener interest will later be spotted in an auditorium as a free show and hearer.

Entrants will be subject to auditioning before being allowed in front of the mike, and will be competing for three cash prizes at each broadcast.

WLW-WSAI Staff Shifts

Cincinnati, Jan. 7.—Turn of new year attended by changes and title changes at staff of Crosley's WLW and WSAI.

Don Becker, continuityist, is WSAI assistant general manager in charge of programs.

Ed Wesert advanced from biz. mgr. to sales mgr. Edward Bauer, formerly in purchasing dept. of company's radio set mgr. division, shifted to biz. mgr. of broadcasting for both stations. He succeeds James Krautners transferred from traffic mgr. of WLW to program director of WSAI.

Harkins' New Old Biz

Philadelphia, Jan. 7.—Tom Harkins, local broadcaster, has checked out from all station engagements to reopen his broadcasting Service Co. Outfit had been dormant since 1926.

Harkins was former commercial manager of WCAU, later beginning WEPN, here as presy. Latest station connection was with WIEB as manager. Associated with him will be Edna Rau, former exec of N. W. Ayer and the Vannanaker store. Company is now placing time in Johnson and Johnson, the drug firm, and Cushman's Bakeries.

PRESS STUFF WASTE OF TIME

Classic Examples of Foolish Air Publicity Items Continue to Flow Into Trash Baskets Via Editors' Desks—Makes Saps of Actor-Clients

P. U. A. S. P. A. S.

Phoney and foolish publicity continues to flow undiminished in radio. Typical examples of the fadoodle sent out in thick avowable daily or oftener still arouse wonder at the lack of realism displayed. That many of the puns or feeble jokes attributed to actors represent their mentalities as sub-moronic seems not to disturb the headlines. That most of the publicity material never graduates from mimeograph is a further oversight on the part of the actors.

"Radio artists sense the need for publicity, but their comprehension of the mechanics of propaganda ends with this dim realization of the desirability of getting their names in print. Legitimate news items are welcomed by the press but newspapermen in general, and editors in particular, have only contempt for manufactured fiction. And of this there is a great deal in the current flood of radio publicity.

Oldest dogmas known to professional publicists and long since hooted out of pictures, vaudeville, and legit are going strong in radio. Sheer fabricated incidents without even a smidgen of truth for basis are released as gospel. Clarinet players are quoted solemnly on some scientific problem of the day concerning which they obviously know nothing. Every trifling observation or petty experience is dished up with all the embellishment of an Alexander Woolcott anecdote. Unconscious humor is threaded through many of the composites of official releases.

One of the most amusing manifestations of the radio publicity yen still remains in the painful efforts to sex up ladies with swell voices and square jaws. Wiles of trick makeup and filtered photography are employed in a desperate try to supply 'silken glamour' where it ain't. Some of the results are worth fanning.

Samples

Of the mimeographed stuff that gets swept up by the janitor Vaux has collected a second assortment, about on a par with a similar compilation of a year ago. Here are some samples:

"Jerry Cooper, CBS baritone, is going to make a special trip of the country. Numbered among the Cooper fans are eight chiefs of police. George Reyer, a member of the police of New Orleans, flies a weekly letter of comments and criticisms of Jerry's programs.

Charles P. Hughes, producer of Talkie Picture Time, popular NBC dramatic program, has produced some 300 radio plays in his time, but it wasn't until last Sunday that he let one of them get him down. It was during Talkie Picture Time and the actors portrayed a sad, sad story so realistic that Hughes broke down and cried.

Dave Apollon, radio's musical master of ceremonies, now being heard over BBC in London, has addressed four organizations of advertising executives in England on commercial radio in America. Apollon was heard in London, reports that there appears to be a concerted campaign being planned over there to substitute sponsorship for the current system.

Charming person who answers the

Communications Commish Activities

Washington, Jan. 7.—Six requests for new transmitters and four applications for power boosts for existing stations were filed with Federal Communications Commission last week.

Granting of license for 100-watt on 1370 kc. to T. H. Barton, El Dorado, Ark., was recommended to commission by R. H. Hyde, following investigation, but denial of plea of A. R. Montgomery, Findlay, O., for construction permit for a 1 kw. experimental station on 1530 was urged by Examiner Ralph L. Walker.

Applications received included: New stations: Ashland Broadcasting Co., Ashland, Ky., 1310 kc., 100 watts; Price Slevor, O. L. Bayless, and J. W. Steele, Jr., Duncan, Okla., 1500 kc., 100 watts; Springfield newspapers, Springfield, Mo., 1120 kc., 250 watts; Mississipp Valley Broadcasting Co., Jefferson City, Mo., 1310 kc., 100 watts; Brownsville Broadcasting Co., Brownsville, Tex., 1370 kc., 100 watts; and Dallas Radio Research Engineers, Dallas, Tex., 1550 kc., 1 kw. (experimental).

Power increases asked: KXKL, Portland, Ore., from 100 light and 250 day to 500 with shift in frequency from 1420 to 1410 kc.; WWJ, Detroit, from 1 kw day and night to 1 kw night and 5 kw day; WFBM, Indianapolis, from 1 to 5 kw day; and WHFC, Cicero, Ill., from 100 to 250 day.

telephone in James Melton's New York apartment is Mrs. Melton.

A question of etiquette was submitted to Fred Allen last week, written on a shirt. The writer wants a Town Hall answer but Mr. Allen says that's a 'tall' for another day.

East and Dumke, 'Sisters of the Skillet', number among their close friends some of the most serious users of New York City's city circles. Both are college graduates and are regarded around the studio as authorities on ancient history.

Pat Barnes, narrator on the Lombard radio program, is one of NBC's proudest artists these days. Pat is displaying two artistic testimonials from residents of Illinois and Wisconsin crediting him with providing the most entertaining style of announcing on the air today.

For Immediate Release, Please!

Artists will go to the ends of the earth to locate new and novel material for the air waves. Frank Novak, the orchestra leader, purchased this week a complete collector's music library from the widow of a man who had spent 40 years in compiling this collection. In it are several used original musical comedy scores, Harrigan and Hart lyrics, and other valuable musical and collector's items. The collection is valued at \$40,000.

While Waterloo bridge is going up in London, Gino Severi's orchestra in Los Angeles will play a symphonic arrangement of 'London Bridge is Falling Down'.

John Coburn's music is good for what ails you. For, in case you haven't heard, there's a doctor in the band. Which helps explain why those captivating Coburn tunes put you to sleep.

Ghaffar Khan—Djalal—Persian Minister to the United States, appearing in honor of the 1,000th anniversary of the birth of the Persian poet, Abul-kasim Ferdusi, will be guest on the Women's Radio Review.

"They call him 'The Englishman' around the studio and, oddly enough, he was born in Hull, Eng. So-and-so is conducting experiments with a machine which, according to its inventor, can cure certain cases of insanity and which could also be developed as a death ray. When So-and-so asked one of his less serious friends what he should do with it, he was advised to put it on the radio.

At a recent Christmas benefit in New York in which many radio and theatrical stars appeared for charity, a well-known song-and-dance man was to go on at nine o'clock so as to get to a broadcasting studio for his radio program later that evening.

Who is that guy over there? he asked the stage manager. "Why—the manager looked surprised—why, that's Rosario Bourdon, the noted conductor of the City Singsong radio program."

"Does he go on tonight?" "Sure he does. He is going to lead the orchestra in a couple of popular song hits."

"Will he lead the song-and-dance man, a little sourly, tell this here

Rosario Bourdon guy to play anything he likes, but to lay off the Continental." I use that for an opener, and I don't want it crabbled!

Reminiscent of the habits of the rural areas they portray in their broadcasts, Lum and Abner have a Chicago office with a desk that's solely for the purpose of whitening. While they sit and figure out program material they carve the desk to amuse themselves.

Special Survey!

NOTE:—Realizing that the seasons are cold, long and dreary and similar maladies is at hand, and that no other group is so much affected, financially as well as physically, as radio artists, we have then broadcast an extensive survey of important air personalities—not necessarily exclusively our clients—to ascertain their favorite remedies for these seasonal conditions. (We feel that this will be of interest to your reader from a therapeutic viewpoint as well as of general reader interest.)

One of the newest bits of fun is going to masquerade parties dressed as Mary Lou or Captain Henry.

It was an old break of fortune which won Seville his engagement for the program. Roxy had definitely decided upon another singer but discovered that his choice was abroad. Roxy was reeling in the lounge at Seville's hotel country club after a hard season of golf. The radio was tuned to a small metropolitan station and Roxy suddenly became aware of the singer he had heard on the radio.

He had heard him on the radio. The radio was tuned to a small metropolitan station and Roxy suddenly became aware of the singer he had heard on the radio. He had heard him on the radio. The radio was tuned to a small metropolitan station and Roxy suddenly became aware of the singer he had heard on the radio.

Possibility of determining the innocence or guilt of Bruno Richard Hauptmann through the use of a device called the lie detector was discussed by Dr. Joseph Jastrow.

Pick and Pat are celebrating their sixtieth anniversary as a team in bang-up fashion. With their pockets bulging with telegrams of congratulations the burnt-cork comics dashed from NBC studios and pushed off for wild Maine for a week of hunting. After all, the boys said, six years together is a record to shoot at!

Joe Reichert, CBS orchestra leader, has the privilege of using the piano on one of the largest yachts in New York harbor for his special arrangements and recording rehearsals. Joe met the owner as a result of his current broadcasting series.

Del Campo is one of the most talented entertainers ever to join the air orchestral contingent. In addition to leading the orchestra he also sings and makes his own announcements.

Ed Lowry never throws away a letter or telegram. Wherever Ed goes four trunks full of letters, telegrams and cables accompany him and it is the duty of Dave Walker, his secretary, to see to it that they are so arranged that Ed can get to any letter he has received at any time in the last 10 years.

Marriage makes life fuller and broader. It makes one less selfish, continued Miss Grace Moore, 'No, career should be allowed to come before it. I love all the little things about home-making. Our home is truly a haven of our own.'

C. A. STARTS TALENT QUIZ

Amos 'n' Andy Off WLW, Cincy

WCKY Now Has 'Em Exclusively—WLW Refers Fans to 'Another Station'

Cincinnati, Jan. 7. Amos 'n' Andy faded from Crosley's WLW Dec. 31, with expiration of Poppenden's low rate under an old contract, the sponsor refusing to meet advanced time charges in keeping with station's recent climb from \$5,000 to \$50,000 a week. WCKY, 5,000-watt, and second strongest NBC outlet here, is carrying the program exclusively in this section. It formerly doubled on the blast with WLW in fall, winter and spring and carried the program's late shifts in summer. Other NBC link, locally, is Crosley's smaller WSAI.

New Year's Day, Amos 'n' Andy followers—listening in on WLW heard this announcement at the start of the appointed Poppenden period: "Due to circumstances beyond our control, we are unable to bring you Amos 'n' Andy at this time. In place of this feature we present a program of beautiful dinner music, appropriate for this time of the evening. For those interested in following the story of Amos 'n' Andy, we suggest that they tune in on another station."

As yet WLW has not filled the spot with a commercial. For several days the station occupied the time with a staff ork, later changing to remotes of Ben Pollack's band, current at the Netherland Plaza.

Baltimore Sun Using Radio For First Time

Baltimore, Jan. 7. Balto Sun voluntarily broke down its heretofore wall of virtual unrecognition of radio last week, and bought spot announcements on WFER to plug the Associated Press Wirephoto apparatus which has recently been installed at the Sun plant, a mechanism which can flash pictures coast-to-coast in less than half minutes. The measure put the standard rate for its time on the air.

It looks likely, also, that the Sun will form an alliance with WCAO when Hearst takes over operation of WBAL, sale of which station to the publisher was announced six weeks ago, but active acquisition of which has not been consummated as yet. It is known that negotiations between the Sun and WCAO have been going on for some weeks on the q.t.; if deal is made, the set-up will be exclusive, and will be the Sun's protective measure against Hearst forces at in at WBAL and hook-in closely with the Hearst rag here, the News-Post.

Tom Lyons, boss at WCAO, is a former Sun executive.

Mary Schaefer to WOR?

Philadelphia, Jan. 7. Margaret Schaefer, program director of WHAT, left the studio last week. Station is owned by the Evening Ledger.

Understood she is moving to WOR to handle advertising for Macy's and Bamberger's stores. She will also have charge of the WOR Little Theatre movement, which has been sliding recently.

J. E. Doyle, radio editor of Oakland Post-Enquirer, is making a tour of important radio towns and reviewing shows. Itinerary includes Los Angeles, Denver, Salt Lake, Chicago and New York.

Paul Pendarvis band, at William Penn hotel's Chatterbox, now airing over WCAE, Pittsburgh, instead of KDKA.

See Agency Scramble Presaging G. W. Hill Picking Up Marbles

With NBC and Columbia each busy whipping together a batch of programs for auditioning to George Washington Hill, indications last week were that the American Tobacco account, which includes Lucky Strike cigarettes, was on the verge of being pulled out of Lord & Thomas. Over 10 agencies have already submitted presentations for the account, with the discussions in several instances leading to the belief that Hill will make his decision by Feb. 1.

At its peak the American Tobacco advertising budget accounted for \$15,000 a year.

10-WORD PLUGS 25 TIMES A DAY

Chicago, Jan. 7. Two national advertisers are starting a huge spurge of announcements. Particularly spurgey in this regard is the Curtiss Candy company which is beginning the biggest radio campaign in the history of the firm. Calls for 25 announcements daily on a 52-week basis on some 70 stations. Each announcement to run 10 words. In this district the Ralph Atlas station, WJJD in Chicago and WIND in Gary, are taking the account.

Marmala is also expanding into radio with additional coin for announcements through the land.

INSURANCE SEES RADIO AS STIMULANT; PROVIDENT POWERS UP IN GEN'L AGENTS

Philadelphia, Jan. 7. A survey in connection with the Provident Mutual Life Insurance Company show, 'The Story Behind the Claim,' recently completed in a nine-week series on NBC, discloses the first definite trend toward radio for institutional advertising of insurance nature. Results were revealed exclusively to Vannoy last week.

Provident program, a 15-minute broadcast dramatizing true stories from the claim files of the company, was tied in with an extensive merchandising campaign that included freddie canvasses and varied phases of other advertising.

A questionnaire submitted from the home office to agencies throughout the country concerning radio advertising as compared with other mediums, resulted in the following replies:

Question One—Which form of advertising do you prefer from the point of view of replies received? Answers—Radio, 35; newspapers, 8; magazines, 13; uncertain, 3.

Question Two—Which form of advertising do you prefer from the point of view of general effectiveness and public reaction? Answers—Radio, 39; newspapers, 8; magazines, 10; uncertain, 1.

Concerning the Provident survey Nelson White, advertising manager,

Long-Postponed Action to Learn Facts of Radio Treatment of Performers Prodded by Actors' Equity Assn.

LIST SEMI-PROS

Washington, Jan. 7. Code inquiry into working conditions of radio artists and performers, frequently postponed during the past year, actually got under way last week when all broadcasters were called upon to furnish detailed statements of hours of work and compensation of all talent.

Without fixing any deadline, James W. Baldwin, executive officer of the Code Authority, ordered all industry members to return the blanks with answers to every applicable question at earliest possible moment. Expect about a month will be required to get necessary data upon which to base a report to the National Recovery Administration.

Makeup of questionnaire represents compromises between codists and Equity, and was determined largely by NIRA which intervened in row over the character of the study. It is patterned after the film salary form.

Ordering broadcasters to omit announcers and sound effects men, instrumental musicians, speakers, and persons not employed or compensated by either broadcaster or network, Code Authority requested answers from three classes of performers: professionals, semi-pros, and amateurs.

Semi-professional covers any individual receiving compensation for work in the dramatic field but whose principal income is derived from other sources, while professional includes persons obtaining compensation principally from radio, and amateurs cover persons performing without compensation.

Yes or no answers are required to four principal inquiries regarding use of written contracts; use of

radio advertising. Located in Los Angeles, Lewis tested radio for insurance by spot broadcasting, finally selling the first such intricate product. The latter outfit conducted its own local tests by transcriptions, eventually buying network.

Others Coming? Lewis' program has undoubtedly pressed the general tendency of insurance advertising. He is auditioning this week at NBC a musical and script show titled 'The Symphony of Life,' which is understood, has the approval of the general committee of the insurance fraternity connected with the impending Spring campaign. Present plans call for a 13-week series to be sponsored pro-rata by 200 companies of the United States and Canada.

At Goodman is batoning, with script produced by Martha Atwell of World Broadcasting.

This will mark the first comprehensive radio program by all insurance firms. In previous years, Spring campaigns were instituted in connection with Life Insurance Week, during the early part of May. It is expected this year, however, that the usual newspaper promotion will have broadcasting as its twin sister, with the show starting ahead for twelve additional weeks.

Provident program was conceived and agent by Samuel Lewis, former insurance editor of the Hearst newspapers who has devoted the past few years to institutional

Broadcasting from Hotels, Boarding Houses in Hauptmann Trial Town

Catty

Frank Munn is temporarily off the Bayer-Schirmer program on NBC. Bayer product is advertised on the air as a preventative against colds. P.S.—Munn has a cold.

booking slips; payment for auditions, and charging of commissions. Codists also want to know whether in dramatic programs broadcasters use studio employees, other than artists, for minor roles.

Questionnaire also seeks low-down on proportion of compensation paid for cast performances, rate for repeats, policy concerning pay if program is cancelled by either sponsor or station, rate paid for auditions, commission rate, and nature of service rendered by station or chain when commission is imposed.

Going into exact cases, codists demand specific dope on each employee, who is to be identified only by name and address. The position of the schedule requires definition of artist as pro, semi-pro, or thank-you; whether employed for sponsored or sustaining program and on weekly, monthly, or performance basis; gross and net compensation per week; number of hours spent in rehearsals, auditions, broadcasts, and in all; number of make appearances and number of rehearsals for each; number of commercial auditions and number of rehearsals; amount of time required to be spent in studio daily, and whether hours of work are consecutive. Info is required for all performers used during week of Dec. 15, 1934.

Detailed reports will be analyzed by Code Authority and NRA to determine the need for and feasibility of writing into the existing code schedules applying to talent, limiting hours, specifying fees, and regulating other working conditions.

WISN, Milwaukee, is sending three programs weekly over Columbia from the band of Jack Tebbs, band, Gypsy Caravan and Twenty Fingers of Sweetness set for half-hour periods.

Metropolitan New York radio stations are bearing down heavily on the Hauptmann trial in Flemington, N.J. All have private wires through to the courthouse direct and in some cases straight into the surrounding hotels and boarding houses where witnesses and principals are staying. CBS and NBC have the smoothest layouts in covering the trial step by step, though WNEW is giving fairly on its various up with the Hearst press and getting plenty of extra publicity.

Columbia is using three radio press bulletins daily. First comes through at 10 a.m. the news at 1 p.m., and the final at around 8 in the afternoon. This schedule to run thru for the next two weeks at least until further developments necessitate expanding the high-lows. Boake Carter also following the trial in his program; Edwin C. Hill devoting considerable attention to the day's excitement.

NBC is using a series of three releases daily on its various networks. This will also be increased when the more sensational details are brought to light. ABS is flooding its airways with nine announcements daily besides the regular press radio squibs.

WHN's Lawyer WHN has Samuel S. Leibowitz, attorney, broadcasting nightly at 7 o'clock with a complete running of the day's witnesses and their testimonies. This is to continue throughout the duration of the trial. Gabriel Heatter is doing a similar first-hand job for WOR, coming at 1-15 and 6-30 daily. WWSN, Hearst outlet, has Alexander J. Kampinsky, assistant district attorney, on nightly at 6:45 for authentic data.

WNEP got into the race early on Christmas Day by tying up with the Hearst papers. They borrowed Jack Laft from WINS for the occasion and rushed Mrs. Hauptmann to the microphone in Flemington for an air interview. WJZ, Newark, followed this. Some said Nazi money was behind it. Others declared that the flat sum of \$5,000 was included in the deal to handle the series of intimate broadcasts. WINK, Bronx station, had a chance to bring Mrs. Hauptmann to the air some time ago, too, but executives nixed it as not quite the thing.

CHARLIE STAHL RESIGNS

Clarence Taubel Expected to Resume Post at WFEN

Philadelphia, Jan. 7. With internal friction the understood cause, Charlie Stahl resigned as WFEN manager last Saturday (5).

Stahl was upped from salesmanager last October to his directorial position after Clarence Taubel, WFEN owner-operator, fell ill. Upon assuming the reins he made a clean sweep of studio policy and staff, first eliminating the foreign recorded program idea in favor of an organized house band. He is also credited with increasing WFEN's share over to the black side of the ledger for the first time in many months. Stahl also began the local trend toward visual broadcasts by presenting several studio reviews in the station auditorium or hired theaters.

It is believed that Taubel's decision to take up active management was the reason for Stahl's resignation.

Hope Williams' Hope Hope Williams, society girl and legit actress, has an idea. She's got it to star as garter, the Jack Benny type on the radio.

To get started in her new line, Miss Williams is rehearsing jokes in preparation for other auditions, with the William Morris office handling.

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talent and arranges it for inspection by WGY listeners. Judging by the samples displayed on the broadcast caught, O'Hare has not yet struck a lode, albeit he is unearthing a fair grade of musical ore. Of dialogue turns and comedy acts, two departments in which the station's supply needs replenishing there is little brought to the surface here. O'Hare announces that all types of talent are welcome. Neophytes must visit the sponsor's store to obtain an audition blank.

Entertainment to date, has run (Continued on page 60)

Inside Stuff—Radio

J. B. Smith, manager of the Broadmoor hotel, Colorado Springs, where the National Ass'n of Broadcasters' convention is scheduled to be held in July, answered the objections of some broadcasters to the selection of the western resort by citing actual rates. Smith deprecates calling a visit to Colorado Springs a "putoater holiday."

Smaller station men have expressed dissatisfaction with the selection of the convention site as geographically inaccessible and financially burdensome. They feel that while it's okay for the wealthier clique, it's a problem for the small town and small-town broadcasters.

Much of the opposition to Colorado Springs undoubtedly comes as a reaction to the 1933 convention at White Sulphur Springs. That turned out to be no fun for many N.A.B. members who had to watch expenses.

NBC is working on a one-hour broadcast which will take in pickups throughout the United States on college opinions of current matters. Representatives of Cornell, Stanford, Louisiana, Columbia, Vassar, Washington, Chicago, Harvard and Michigan will be among the speakers, talking direct from the various campuses. Broadcast is scheduled for Saturday, Feb. 2, from six to seven.

Editors of school papers are being canvassed to either do the spelling themselves or appoint representatives. They will be permitted to say anything they wish pertinent to current life as affected on their own campuses. About 14 major universities in all will be in on it.

Margaret Cuthbert, in charge of the NBC speakers' bureau, thought of the stunt and is carrying through all the planning of it.

Plenty of adverse comment around Chicago on a network announcer over his man-in-the-street broadcasting on New Year's Eve.

Created some ill-feeling against the network and the stations when the announcer cracked that it was a "wild night" that he was clinging to a taxi running-board and that all the "hoodlums and mob boys" were trying to pull him off, that they were shooting guns wildly. Several times he repeated the words "hoodlums," "racketeers" and "mobsters," in referring to the ordinary New Year's eve celebrators in the loop.

In an inquiry made by the Federal Communications Commission on the free message privileges extended by the Western Union and Postal Telegraph co.'s, it was developed that the Mackay Radio and Telegraph, a Postal subsidiary, handled 46,628 words gratis for the Byrd Antarctic Expedition for which the regular charges would have been \$79,950. Also that Western Union relayed 266,407 messages free of charge in a demonstration of how telegraphy might be used in connection with broadcast programs. Period spanned in either case was from Jan. 1, 1934, to Sept. 1, 1934.

RCA Victor company and RCA Radiotone company have been consolidated into a single organization, operating as such since January 1, and known as RCA Manufacturing Company, Inc. Both of the units which have been consolidated thus are wholly owned subsidiaries of Radio Corporation of America. Official announcement is that the consolidation is for convenience of operation, and entails no changes in any of the sales, advertising or management policies of either of the former units. David Sarnoff is chairman of the board of the consolidated outfit and E. E. Cunningham, president. G. K. Throckmorton is executive vice-president.

Audience broadcasts have become so popular in Philadelphia that several department stores have considered it not only good showmanship but good biz as well to air daily programs on remote from their stores. WDAS has two of these broadcasts, in the Oak Hall clothing and the Henry Department store. Former spent two grand in building a studio and installing control room apparatus, while the latter outfit ties up traffic twice weekly on the main stem by airing a show from its large front window.

Yarmouth, Nova Scotia, is believed to have better radio reception than any other community in Canada, large or small. Available any part of the day or night, without noise or interference of any kind, are all the broadcasting stations in New England, New York, New Jersey, Pennsylvania, Ohio, Michigan, and almost anywhere else in the U. S., regardless of how far away. Yarmouth is located at the junction of the Bay of Fundy, with its mother, the open Atlantic, and this location is believed to be the primary cause of the universally favorable reception.

Survey made in Chicago on Dec. 30 by the Polk company shows a 51% radio audience for Father Coughlin on his Sunday broadcast. Survey taken between the hours of 2:45 p.m. asked two questions: "Is your set turned on?" and "To what station?"

Survey found that 35% of the homes called had their radios turned on. Of the radio listeners 51% were tuned to WJJD which carried the Father Coughlin lectures. The next two stations in popularity at this time were WLS-WENR at 16% and WGN at 11%.

Pietro Yon, organist over WOV, New York, to air a special program direct to the Vatican on Easter Sunday. Cerbelli company, which sponsors Yon on the station each Sunday, also behind this long-distance run.

Both Yon and the firm have followings in Italy. The organist who manipulates the pipes regularly at St. Patrick's cathedral is also an honorary musician at the Vatican. His weekly program comes on from 1:30 to 2 each Sabbath.

Radio station WMAZ, Macon, Ga., has adopted three different type styles for the typewriters in each of three departments of the station. Puzzled as to the origin of various announcement information, office data and other typed material, E. K. Cargill authorized the innovation.

Now material from his office has one style of type, that from the sales manager's office another and that from Wilton E. Cobb, secretary, a third.

Chap in Los Angeles has a new radio gag. He is prepared to spot 100 radios in restaurants all over town, with no cost to the cafes if they promise to have the dial set where directed by the promoter between the eating hours of 11:30 a. m. to 1 p. m. and 6:30 to 7. He is soliciting radio stations for dough of ordering their programs turned on at the restaurants during these hours. So far no takers.

Al Higgins remains as head of Paul Raymer's Chicago office with Homer Hogan associated in the capacity of an executive of Hearst Radio, Inc., the operating company for the Hearst stations. With the first of the year WBBM, Baltimore, the latest outlet acquired by Hearst, became part of the list represented by Raymer in the national sales field on spot time.

RKO-Radio studio jazzed up Lionel Stander's radio antecedents in identifying that Russian dialectic comedian, now in Hollywood, as the "Parkyakakak" of Eddie Cantor's air programs. Latter is Harry Einstein, who does Greek comedy, where Stander does the vodka brogue. Both have appeared with Cantor which explains the mix-up.

Bide Dudley's stunt of radio-reviewing New York stage plays the same night of the premiere has another exponent in Gilbert Seldes. Latter just started over WHN. Dudley's been doing his stuff at midnight for more than two years over WOR.

Hillbilly in Spots

Philadelphia, Jan. 7. Pickard Family, recently moved to KYW in Philly from Chicago, are making local listeners and dailies hill-billy conscious. The group comes from the heart of the Tennessee hill country.

Dad Pickard is quoted as pulling this line: "I may be an old rube, but I'm tallin' you one thing straight—I never heard the word 'hill-billy' until I came to New York. And I guess I'm the only barnyard broadcaster who wears spats, too!"

Agencies-Sponsors

Hollywood Mask Cream company's show, "Sentimental Selma" goes WBBM, Chicago, on Jan. 4. Program will hit six times weekly.

Procter & Gamble Company has made another shift in time for its three afternoon sketches broadcast in succession over NBC. "Vic and Sade" (Crisco), moved from the 2:45 to the 3 p. m. E. S. T. "Ma Perkins" (Orabody), to 3:15, and "Dreams Come True" (Camay), from 3:15 to 3:30. Last-named is a three-weekly affair, the other two are Monday-through-Friday swings.

"Vic and Sade" repeats at a later hour on a ride which goes to the Middle West, Rocky Mountain and Pacific Coast regions.

Honolulu Strollers, playing sustaining on WBT, Charlotte, N. C., for the past year, have been sold to Olsen Rug Company, Chicago, Ill., for six quarter-hour programs a week.

Gifford R. Hart is the new advertising manager for Health Products (Teen-A-Mint, Aspergum, White's Cod Liver). Hart comes from Bowman-Deute-Cummings, Inc. Before that he was with CBS and Frank Presbury agency.

Colgate Palmolive Past has renewed with NBC for the Colgate House Party, Clara, Lu' n' Em and the Palmolive Beauty Box Theatre, with each renewal effective the first week in January. Benton & Bowles is the agency.

Lady Esther has extended for Wayne King over 22 stations on the red (WEAF) link. Agency is Stack-Goble.

Wander Co. is making it another 52 weeks for Little Orphan Annie on NBC. Blackett-Sample-Hummert handling.

D. R. Manshall, president of the Pacific Advertising Club Association, has called a conference to be held in the Palace Hotel, San Francisco, on Jan. 21, for the purpose of discussing 32nd annual convention in San Diego, June 23-27.

Edward P. Shurick Agency, Minneapolis, adding E. J. Brittain, Les Larson and Ralph Van Lear to the staff.

Selby Shoe Company has set a show on NBC starting approximately March 10 with George Olsen orchestra and Ethel Shutta. Program will originate in Chicago for a weekly 30-minute gallop.

Candy God debuting a 30-minute live program on WIP, Philadelphia, this Friday (11) for a run of 39 weeks. Redfield-Coupe is the agency.

Benjamin Moore & Co. has reserved for its Wednesday a.m. quarter-hour, effective Jan. 23, with the spot about interior decorating originating from CBS' Little House in Park Ave.

Wax Works

Eastern States Ice Assn. is having cut a series of 24 quarter-hour musical programs for placement in the early spring. Discs have already been subscribed for by 84 ice dealers in various cities in the east. The dealers will make their own arrangements for time on local stations. Members of the association last season used 13 programs on 35 stations.

Loop's Wish-Fulfillment on Dance Bands Sees Trend from New York

STRICTLY CASH

WCAU Sustaining Invitation Not Highly Valued

Philadelphia, Jan. 7. WCAU is contacting Mabel Love of the Daily News, to incorporate her Women's Service Club into the station's daily home economics show which has been faltering since its inception.

Miss Love is willing but wants to be paid. WCAU hadn't thought of that.

Newspaper column acts as a free service to all women readers who want advice on femme subjects such as what dress to wear and when, how to care for babies and how to operate the vacuum cleaner. Editor considers her newspaper tie-in too valuable to give away, claiming she has enough publicity as it is.

HARRIMAN BUILDING WCFL FORGETS WEB

Chicago, Jan. 7. Entire reorganization has taken place at the Chicago Federation of Labor station, WCFL, following the departure of Ota Gygi, who had been working on the Affiliated Radio Networks with WCFL as key spot.

In the new line-up Colby Harriman comes into practical leadership of the station as far as everything that goes over the transmitter. Gygi brought Harriman in originally from a theatre post with Loew's in New York.

Harriman will concentrate on WCFL as an individual station and will slough off all matters regarding a possible regional network at this time.

Station is now readying a new 5,000-watt transmitter which was shipped from Camden last week by RCA. Expected that the new power setup will be in operation by March 1.

Chicago, Jan. 7.

Capital is being made on Chicago's behalf of the fact that there are now five commercially sponsored dance orchestras anchored in Chicago. One of these accounts, Selby Shoes, will not get started until March with George Olsen from the College Inn. Others are Wayne King (Lady Esther), Art Kessel (Grove's Bromo Quinine), Charles Gaylor (Maybelline), and Jan Garber (Yeastofat).

Chicago patriots point to this situation as suggestive of a trend to something. For some years Chicago has been coping most of its radio honors through script programs. Music shows have been few and the town has gotten the reputation of not being able to compete with New York where hot rhythm is wanted. Union rates has been another factor favoring the east.

\$2 Differential

It is now stated that there is only \$2 per me differential between Chicago and New York union scales (\$16-\$18) so that sponsors may give Chicago a fair break. One band booking agency has its fingers crossed but hopes to bring General Motors into Chicago to bankroll 60 minutes of desperation.

Alarming drift of the dance band centre from Chicago to New York has caused some anxiety. For at least four years Chicago has been taking it the chin as a radio production centre until advertising has gotten in the habit of considering Chicago as a double New York in a radio sense.

Contradicting any "trend" to Chicago are the recent New York dance bands who have copied sponsors in the last week or two. Newest Manhattan matters include Les Perrin (Borden's), Phil Spitalny (Linit), Emil Cotenan (Eni), Meyer Davis (Life Savers), Don Vorhees (Hinds).

NBC ANNOUNCES RATE ADJUSTMENT

AFTER more than a year of intensive analysis, covering both field strength and audience mail, the National Broadcasting Company has determined the number of radio families reachable through each NBC associated station, group and network—and has adjusted its network rates accordingly.

The new NBC Network Rate Card (No. 18) is ready—effective February 4, 1935.

Network advertisers who have contracts with NBC as of February 3, 1935, and who desire to continue on the present rate basis, may do so for any period or periods up to and including December 31, 1935, providing that they continue existing series of broadcasts, using the facilities under contract at the time the rate adjustment becomes effective. Additions to such facilities may be made only on the old rate basis, but the adjusted rates are applicable to all new broadcast series contracted for on and after February 4, 1935.

National Broadcasting Company, Inc.

A Radio Corporation of America Subsidiary

NEW YORK CHICAGO SAN FRANCISCO

HOTEL BALTIMORE NIGHTLY

JACK

DENNY

AND HIS ORCHESTRA

WJZ	WEAF	WOR
Mon., 11 P.M.	7:30 P.M.	Sat. Sun.
Tues., 11:30 P.M.	12 P.M.	6:30 P.M.

CONOCO OIL

Wednesday, 10:30 P.M., WJZ

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RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

OUTSTANDING STUNTS

UNSOLVED MYSTERIES

ROCKET GASOLINE

KHJ, LOS ANGELES

'Unsolved Mysteries' Los Angeles.
KHJ has a type of program that looks like a natural to garner station letters. Yaras running 15 minutes Monday nights are mainly history mysteries. Some not so historic, are nevertheless puzzling. End of the program announcement: "a made that a probable solution to the mystery can be had for the asking, by writing to the station or by calling at one of the gas stations of the commercial Rocket gasoline."
Programs called "Unsolved Mysteries" are well written and handled, with about 60 percent narration and the higher spots presented in play form. On recent broadcasts programs have been of a maritime nature with outstanding dramatics of the "Marie Celeste" sea puzzle.
Night yarn was caught. It was of a mostly nature, telling how an American newspaperman in England was warned by a ghost not to sail on the Titanic. The ghost booked passage on its tragic voyage.
Parts and narration well done except for a weakness on the part of the female players, who appear to be new at the mike.

Local Prophets

Lancaster, Pa.
Previewing the New Year, a game which WQAL, Lancaster, converted into a good showmanship gag and used as a means of earning material for the station.
City's mayor, representative to the Legislature, county's State Senator and business and industrial leaders were assembled for the mike to tell what the New Year held in their particular line.
Nodules were posted in shops, factories, office buildings, trolleys and in other public gathering places informing the public of the broadcast, which was set for 10:30 p. m. Special groups were informed that their boss, or the boss of their industry would be heard on the program.
Idea conceived and carried out by Barney Miller, station's continuity chief.

Hands Off Dickens

New York.
WMCA had its hands off when they planned to modernize Dickens' "Christmas Carol" during the holidays. Following publication on the station, Dickens wrote in expressing strong disapproval. This caused the station to make a last-minute program change.
Instead, five outstanding events of the past year were picked and dramatized with large casts. The station took this opportunity to explain the change, saying that the new Scrooge was not planned as a satire, but rather as a protest against in a satire on modern manners and customs.

Pro and Anti-Utility

San Francisco.
Great war in Bay area over rates to be charged by streetcar company. Bay Bridge, KXA, San Francisco hopped aboard and is giving series presenting both sides of the case.

First speaker was F. B. Fernhoff, Oakland City attorney. Next will be representative of traction company. Interest here in these parts as hits the individual sag in pocket-book.

Seven-Hour Program

Charlotte, N. C.
Observing the installation of a new antenna, WNCN, the station of its commercial and sustaining talent on December 27 to present all-night show during morning hours. The station ordinarily signs off at midnight, and running until 7 a. m., the regular time for opening the station for the day.

First talent went on at midnight, called Carolina Capers, Hod Williams band, Johnny Carson, Crazy Lochman and Gatemouth Setzer, and Johnny McAllister combined to make a one-hour show. Holly Smith was musical accompanist.

For remainder of night, spots were given to Billy Knauft and his orchestra, Jimmy and Gene, Crazy Tennessee Ramblers and Hank and Slim, Paul Robinson, Archie Grindall, Gary Austin, Bill Davis and Thelma Westerman.

High spot of the show was a 5 a. m. Man on the Street broadcast, conducted by Gladys Cole. She put a mike in the street each Saturday afternoon and asks passersby questions on important topics of the day. At 5 o'clock, the show had attracted a few folks by lighting two railroad fuses. His interviews were with policemen, milkmen, firemen and the like. His questions

had to do with what they were doing up that early and how they prepared or served the city while it slept.

'Wide Begins at 10:15'

San Francisco.
Elma Lata Hackett, skitlet queen, added to staff of KFFC, San Francisco, to discuss the program, "Wide Begins at 10:15." Has been following out recipes in the Pacific Northwest. She brings a complete staff of Western Columbia stations.
Plans calls for special model demonstration kitchen to which listeners may go to find out how to take the lead out of their blaudits. Lunch room to be called Home-Science Institute.

WGY's St. Bernard

Schenectady.
WGY mobilized its forces to aid in the rescue of the four men who crashed in an American Air Lines' aeroplane on the side of a mountain in the Adirondacks. The station's portable transmitter, G. E. 1,000, in charge of Chief Engineer, William J. Purcell, was rushed to the Herkimer-Hamilton County section and eventually was set up on a farm on edge of the forest in the village of Gray.

Purcell and his assistants relayed messages from searching ships when the latter could not get word through. Purcell, describing rescue developments, also carried on a two-way WGBR which Schenectady via W2XAF, one of the General Electric's experimental short waves. Clyde D. Wasson, of the U. S. publicity department, was at the mike on the Schenectady end. Several newspapermen also took part in the relay. The WGBR, WGY listeners heard after-noon two-way talks, which were very clear considering the conditions under which they were held.

At one time the thermometer registered 20 degrees below zero but Purcell, who had been in the field, told the cold except in his feet—he is accustomed to the rigors of winter weather in the Adirondacks, having done considerable field-strength testing in that region.

ABS Saluting Towns

Rock Island, Ill.
This city, Davenport and Moline, Ill., shared in a tribute over a national ABS network of 24 stations, which was broadcast. Program, originating in the American Broadcasting System's studios in New York, is one of a series in which the system pays tribute to the communities in which its affiliated stations are located. The tribute, which is broadcast at 6:30 p. m., is a promotion stunt with historical, industrial and civic highlights.

Freddie Huber's Scopes

Baltimore.
Freddie Huber, boss of WBAL, urged Gov. Nice for a talk on the other, first he asked for an election early last November. Nice has been announcing a great many changes he will effect in the gubernatorial setup when he is inducted into office, plus plans for raising the state income tax and retail sales tax he hopes to get through the legislature.
Huber figured Nice should go on air and explain his ideas and plans to the public. Nice agreed and did so. The newspapers even broke down and announced fact Gov. would be on other, what station and when and what he would chat about.

Rebroadcast President

Washington, D. C.
Columbia's Washington outlet, WSAI, pulled an attention-commanding stunt at 11:15 p. m. of the same day (noontime). President Roosevelt's inaugural ceremony record of President Roosevelt's actual talk was rebroadcast by special permission.

Station made spot announcements of the stunt during the evening and believes the station's big audience was very large. Opposition had no opportunity to prepare a counter-attraction.

Fun in College

New York City.
A stunt pulled by New York University may suggest variations adaptable for other organizations and uses. Dr. C. Clark of the University's department of psychology used ultra short wave to address a class of students. Prof. dressed in a "young man" and talking his class in his apartment, lectured the younger generation blocks away at the time. A comedy touch was allowed students to ask questions, to which the mentor replied.
Denn Kidult also participated in the stunt. A comedy touch was introduced by the dean when he asked "those two students in the back row to sit up and pay attention."

Bawl-o-Phone

Bridgeport, Jan. 7.
Garro W. Ray, chief engineer at WICC, local Yankee wobbler, has connected a new one in the line of bringing-up-the-infant gadgets.

Ray's new daughter, two months old, is quartered on the second floor of the house. Mechanically-minded papa has rigged up a microphone over the baby's crib, with output connected to a loudspeaker in the kitchen downstairs where she hears the sipping crying via the loudspeaker. No sound, all's well.

Cuba Demands 1st Class Set-Up In Stations

Havana, Jan. 4.

Cuban Radio Commission is working to bring the radio stations here into standard conformity with the U. S. broadcasters and a new decree orders that in a period of 60 days all stations must have Crystal control with temperature oven, etc., and must suppress the harmonics, or else.

All stations have been assigned to new frequencies in order to insure clear reception without interference in between. Stations CMCK, CMOA, CMOX and CHXK will only operate till 6 p. m., as they are in the same channel with WFAF and WGY of New York and XEW and XENT of Mexico.

Stations COA, COX and COK have changed their call letters to CMOA, CMOX and COK.

All stations of more than 250 watts power must be out of the city proper by June 30, 1935, according to the decree of the Radio Commission.

\$1,060,000 Voted for Paris Radio Centre; Program Budget Small

Paris, Dec. 28.

Total of \$1,060,000 was voted for 1934, 1935 and 1936 for construction of French Government radio center in Paris. Site has not yet been chosen, however, and radio interests feel the building immediately. Smaller sums have been voted for radio centers in Lyons, Toulouse, Lille and Marseilles, and those towns are actually going to get their buildings.

Local interests also kicking that Parliament, in last-minute budget voting, only allotted \$1,800,000 for state radio program in 1935. This is about a quarter of the sum allocated by Government in the form of taxes on sets and tubes, and it is considered that all those taxes should be devoted to programs. Since in 1935 six new 100-watt regional stations and four smaller ones will be opened, plus Radio Paris, the \$1,800,000 for national broadcasting is pretty slim.

2 WGN Accounts

Chicago, Jan. 7.

WGN, the Chicago Tribune account, last week set two additional commercials to start off the New Year. Contract set for the Chocolate Products company for a three times weekly program titled "Party Making" which will get going on Feb. 14.

This week the station grabs a new singing show with Patricia Manners, called "Paddy and Her Boy Friends" for the Purke. Famous Foods company.

KROW, Oakland, has arrangement with Eastbay Children's Theatre Association to broadcast kids' plays from studio before same production reaches stage.

KFRC, San Francisco, petitioned for a power increase from 1,000 watts to 2,500. Commish granted 5,000. Station has done nothing about change to date.

New York Radio Parade

By Nellie Revell

Jack Harris, local boy who went to London to click as a musician (he is the ork leader the Midwinters' flew to Paris to play at their party) will head for his native country soon. A report has him set to open at the Waldorf-Astoria in February and also a radio commercial is said to be awaiting with the sponsor being an automobile concern. Since he is a local boy and citizen and will use local musicians Harris will not be Ray Noble.

Noise Meter for Tyres

Fred Allen show at NBC now using amateur talent with audience applause picking the winning act. At next broadcast there will be a noise meter to register the varying amounts of applause and so call the winner. This show does a later repeat broadcast for the West Coast and there are snags ahead. What if the second audience doesn't pick the same act as the first since winner outside of getting a cash prize and loving cup is set for one week in vaude. Agency is slightly worried, but hoping for the best. Luckily at the last program the winning amateur was outstanding and copped the duke at both shows.

Reporters Try Out

Bill Corum, sports columnist of the NY Journal; John Chapman, columnist of NY Daily News; John McLean, ship news reporter for NY Sun; Dick McLean, E. R. Burt, were auditioned for part of announcer in new Chesterfield show. McLean got the job. McLean rarely listens to radio and has never heard of Chester show. When called by CBS he was bewildered as to how they got his name and who thought he had the makings of a radio announcer, since he is not noted for his speaking voice. When selected he would not sign a contract until after his first show since he expects to be canned if he doesn't measure up to expectations.

Short Shots

Richard Tauber, the German tenor, is being propositioned by NBC and it plans to go through with him for USA about March first... True Story show at CBS has a repeat show for the Coast three hours later. On Feb. 1 the West Coast broadcast will be shifted and aired one hour and a half before what used to be the time of the Johnny Greeney dance at the St. Regis will mark first time a CBS wire has been in this hotel. Marjorie Logan will be the vocalist... New Glist show will have the Greek comic running for a mythical political office... Enrie Madriguera opens at Embassy Club, Miami, Jan. 15, getting a release from Hotel Weylin contract... Paul Muni in "Counselor at Law" the next Lux theatre program... Jennie Mostowitz, who played with Muni in "Counselor at Law", is celebrating her 50th year on stage and 46th wedding anniversary... She airs over WEVD on Sat. eve... Burt McMurtrie, ABS vp. in charge of programs, has a PL remote order wire connecting his private office and apartment with the master control board at the studio... Roy Campbell Swane Singer, a CBS aggregation, will repeat as guest artists on the Spatman Hour at NBC. Or course they are called the Embassy Choir at NBC... Joan Abbott, graduate of the George White School, is vocalizing with the Guy Lombardo good will tour for Esso... Hal Kemp, the Hotel Penn ork leader, is no relation of Hal Kemp of the NBC artist bureau... Three Blue Notes, a girl trio from NBC Boston will air locally with the Maloney Miller ork... The Real Silk show is adding 18 stations to its NBC program... Sherlock Holmes is switching from four on Sunday afternoons to quarter of ten the same day.

Scrambled Notes

Peter Dixon, who writes the Robinson Crusoe, Jr., for NY State, is preparing a 15-minute show at CBS for the Federal Housing Commission... Peggy Healy is leaving the Whitman ork. Dick Double as manager and wanted more dough... CBS gave Ted Malone's "Between the Bookends" four new weekday coast-to-coast spots with the exception of NY state... A. L. Cormier has taken over complete charge of all ABS network and WMCA sales. Started to give the boys weekly pep talks at high noon on Sat... George Starny with ork, Red, plans once played an act in the Harold Stern ork. Sam Rosso, pianist for Gross and Dunn, is a ringer for Lou Little, the Columbia U. football coach... Lea Stokes, last bachelor of "The Songsmiths", took the plunge last week. Wed Lillian McMillan of North Carolina and will do a two-week honeymoon in Bermuda. Phil Dwyer will join quartet in interim... Ed Smalley directs the College chorale... Leo Reid, radio editor of NY American, will be guest narrator on Jack Denny show at WOR Sunday... New Gen Foods show inaugurates at WJZ on Friday, 11th, after a week's postponement... Bill Balla back with Al Shayne again. Bill out of action for a few days due to an auto smash... Paul Keast Monday, Wed. and Friday spots over WMCA-ABS are now commercial for Beautyform... Benny dogs five more shows for Jello after which the sponsor changes the product plugged to Grape-Nuts... Leo Reisman ork will air over WOR from Central Park Casino.

Stand By

Bill Bachar auditioned a script titled "Gaxmore Gazette", which is satire on newspaper biz. William Gaxton, Victor Moore, Les Perrin ork and Cavalliers on show. For Frigates at NBC... Leo Kahn's ork played at Central Park Casino for less and as alternating ork with Eddie Duchin outfit on NY Eve... Jack Shikret ork renewed by Bond Bread for 52 weeks effective Jan. 6... Maurice Barrett of Century Play Co. is auditioning a script by and from Lewis Goldberg having to do with the recent Welfare Island scandals. The doc had a lot to do with airing "Set Your Teeth on Edge" and Denver will be added to stations carrying "One Man's Family" over NBC on Jan. 30... Larry Taylor resumed his WOR Monday night sustaining after a month's absence... Fred Weber, ABS vp. to NY Broadcasters' meeting in Syracuse in interests of firm. H. E. Smith head of WABY, ABS Albany outlet called the meeting... Ruth Easton of legit and "Privilege Car" will be the dramatic ork of Jan. 9 and air twice weekly... Kingsley and Chase returns to their spot with Roky's Gang... Sat. eve the 12th... Gladys Ray returns to vaudeville for six weeks of Loe opening Jan. 25... George Ellis, ex-NBC, and Gene English of Chicago, are new control engineers at ABS... Esso pays members of Lombardo tour for any and all layoffs... Bar X Days off air at CBS last week. Health Prods was sponsor... CBS Jan. 9 and air twice weekly... "The Outdoor Girl" show at CBS... Lowell and wbs talk bust Elation will act... Hanley Stafford and Bernice Bonnett wed... Kathleen Niday and Paul Nugent wed... Bobby Benson, Bill Halop off mike, is vacash in Bermuda for a week. Aged 12 and his first vacash in eight years... Paul Dumont doing NBC production on Bea Little show... CBS has a file of all newspapermen they think suitable for radio work.

Postscript

Peggy Keenan of Keenan and Phillips, NBC piano dud, injured in auto smash near Wilkes-Barre Wednesday on way to personal appearance. In General Hospital at Wilkes-Barre with stitches in lip... Otto Harbach original operetta set for Colgate... NBC will have wire into French Casino direct Jan. 9 and air twice weekly... Kingsley and Chase returns to their spot with Roky's Gang... Sat. eve the 12th... Gladys Ray returns to vaudeville for six weeks of Loe opening Jan. 25... George Ellis, ex-NBC, and Gene English of Chicago, are new control engineers at ABS... Esso pays members of Lombardo tour for any and all layoffs... Bar X Days off air at CBS last week. Health Prods was sponsor... CBS Jan. 9 and air twice weekly... "The Outdoor Girl" show at CBS... Lowell and wbs talk bust Elation will act... Hanley Stafford and Bernice Bonnett wed... Kathleen Niday and Paul Nugent wed... Bobby Benson, Bill Halop off mike, is vacash in Bermuda for a week. Aged 12 and his first vacash in eight years... Paul Dumont doing NBC production on Bea Little show... CBS has a file of all newspapermen they think suitable for radio work.

BEST DRESSED MEN AT LINDY'S

Though this is the open season for lists of 'The Best Dressed,' there still remains a stronghold of candidates for that honor which seems to have been overlooked. It is a group which knows no fear, refuses to bend to the yoke of arbitrary mandates. Hence, Variety here presents the Best Dressed Men at Lindy's. They like what they like.

Al Lackey: The country gentleman. Outdoor tweeds for indoor pailors. Jackets cut casually free across the shoulders so as not to impede the gesturing interest in candidate Lackey's enthusiasm. Mr. Lackey plays backgammon, though he considers Klaviash a more brainy game, when he can get it.

Joe (Simmons Bede) Young: Senatorial. White piping on his waistcoats designed to give a build-up to Mr. Young's languorous eyes.

Butch (Nightingale) Tower: Chest protectors and pockets devoted to hold slips of paper without despoiling the hang of Mr. Tower's sack suits.

Abe (No Aimless Romancing) Lyman: Infatigable sheik in suave plaids for setting off the figure. Height, breadth-of-shoulder-and-sleekness.

Benny (Hey-Hey) Davis: Bond Street Margie-writer. Points with his little finger.

Eddie, the Waiter: Peer of them all—has the knack of spilling soup with such regularity that it looks like he's always wearing a broiled vent. And when he favors your vullabaisee with a thumb, you can always rest assure that it's carefully manicured. Very fussy about his hair, which is parted violently like the Two Orphans and goes positively nuts if the majority of white sock, showing between the cuff of his trousers and the top of his boots, doesn't measure a precise two inches. His shoes play 'Poet and Peasant,' and he hands you the check with the finesse of Mykeltioburn trumpling Milton Work's ace. His cheeks are as pink as a bowl of boreh. His complexion, like a guy with a bankroll, is something you love to touch. As a waiter he can out-wait an acrobat in an agent's office, as a dresser he makes Ned (Clothes) Norton look like Heywood Brown doing an imitation of Joe Jackson.

Myer Davis office unveiled orchestra last week at the Viny Park hotel, St. Petersburg, Fla.; Ponce de Leon, St. Augustine, and Everglades club; Palm Beach. Bachelors are, respectively, Walter Miller, Bill Marshall and Lon Chassy.

SARATOGA BROOK FIRE WITH \$200,000 LOSS

Saratoga Springs, N. Y., Jan. 7. The Brook, swankily \$200,000 night club, was burned to the ground New Year's Eve. Cause not determined.

Structure was built several years ago as a residence by George S. Sportsman, New York and Saratoga sportsman. Later it was sold to Nathaniel L. Evans, who last year disposed of the property to a syndicate headed by Max Kalk.

Chi Paree for Schenley Bldg. On Mich. Blvd.

Chicago, Jan. 7. Plans are being drawn to move the Chi Paree from its present side-street location to a spot right on Michigan boulevard just south of the Tribune Tower and facing the Chicago River. This would follow the erection of a building on the site by the Schenley liquor company.

Schenley is particularly anxious for this spot because of the possibility of erecting a huge electric sign facing the Michigan boulevard. Couldn't get permission from the property owners for just the sign itself, so had to take over the property.

In order to make it worth while company is erecting a three-story building. Basement under the street level will solve the parking problem with a full sized garage. Street level will have a full display of the Schenley production, while the top floor may house the Paree cafe.

Expected to be ready for operation by the end of this year.

FONTANA AND ROSITA IS NEW DANCE COMBO

Georges Fontana (Moss and Fontana) gets in from Europe Jan. 9 to assume a new ballroom dance partnership with Rosita, now matrimonially and professionally split from Ramon. New Rosita and Fontana combo has an engagement set at the Place Piquette, New York, Feb. 1 to a depending on how soon they get their routines set. Ramon, with a new Rosita, is now dancing at the Beverly-Willshire hotel, Beverly Hills.

Eve Symington, socialite entertainer at the Piquette, closes, being indisposed, and Grace Hayes comes in for a limited engagement with Newell Chase. Margaret Matzenauer's daughter, now in 'Life Begins at 8:40,' follows, making her stellar debut as a covert career attraction. Darlo and Louise Brooks close in mid-January, to open Jan. 16 at the Embassy Club, Miami, with Marion Chase and Enric Madruguera's orchestra.

THOMASHEFSKY IS OPENING NEW NITERY

Boris Thomashefsky, Yiddish legit star, is going into the nitery biz, opening The Village on Allen street in N. Y.'s east side, Jan. 16. Thomashefsky, who's 75, will head the floor show with Regina Zuckerman, his stage partner for many years.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the number of combined plugs on WEAF, WJZ, WABC and WMCA.

- Blue Moon
- Object of My Affection
- Winter Wonderland
- Dancing with My Shadow
- You're the Top
- It's June in January
- Hands
- Stay Sweet as You Are
- The Continental
- I'll Follow My Secret Heart
- Love Is Just Around Corner
- Take a Number One to Ten
- An Earful of Music
- What Difference a Day Made
- Believe It, Beloved
- Flirtation Walk
- Invitation to a Dance
- With Every Breath I Take
- Threading the Needle
- Because of Once Upon a Time
- I Wake Up Too Soon
- Love in Bloom
- One Night of Love
- When I Smile, There's Fire
- You and Night and Music
- Anything Goes
- Just Once Too Often
- Mr. and Mrs. Is the Name

BALTIMORE SUIT CALLS ASCAP MONOPOLY

Baltimore, Jan. 7. Suit against ASCAP, charging that the Society is a monopoly, has been filed in Federal Court here by John Ritzler, operator of a local bierstube. Case will be heard by Judge William C. Coleman, Feb. 15. Petition asking a postponement in view of a similar action—being brought against the Society in New York was filed.

About six months back Ritzler beat a case brought by ASCAP against him when the musicians in his spot testified in court that they never played copyrighted music, could not read musical notes, and only knew the songs their parents taught 'em, such as 'Turkey in Straw,' 'Old Dan Tucker' and songs of like age. Judge Coleman, who will hear forthcoming case against ASCAP by Ritzler, presided over the unsuccessful one brought against the tavern operator by ASCAP.

Since losing the decision, ASCAP has since secured another copyright infringement injunction against Ritzler. As yet it is not definite whether or not the Society's injunction hearing against the operator will be brought up before the hearing of monopoly charges against it.

Alleges 'Flirtation Walk' Film Song Infringes

'Flirtation Walk' by Allie Wrubel and Mort Dixon, out of the Warner Bros. film of that name, is the subject of a legal claim made by Robbins Music Corp. on Witmarks, who the songwriters, et al. The allegedly infringed-upon song is 'Let's Kiss and Tell,' which Elliott Grenard alleges he co-authored with Wrubel and was published by Robbins about three months before the 'Flirtation Walk' song appeared. It is alleged that Wrubel's subsequent song infringed upon the first number in that Wrubel allegedly adapted the 'Kiss and Tell' melody which has been originally authored by Grenard.

Wrubel came into the picture as a collaborator after Jack Robbins had received the number for publication from Grenard. Julian T. Abeles is counsel for Robbins.

ARNHEIM AT PAREE

Chicago, Jan. 7. Gus Arnheim orchestra comes into the Chi Paree here Jan. 20 for an indef run. Replaces Henry Busse orchestra which starts on a dance-tour and some vaude dates into the east and midwest.

Important Court Decision Grants Pub Right to Collect from Writers

\$78,000 FROM DISCS

MPPA's '34 Recording Gross Tops '33 by \$13,000.

Music Publishers Protective Association garnered \$78,000 from the electrical transcription industry during 1934. Music's royalty take from this source the previous year came to \$65,000.

For December the MPPA accumulated from radio \$6,800.

\$180,000 WORTH OF ERPI CLAIMS

ERPI has not decided whether it will pay the Music Publishers Protective Association some \$110,000 in disputed royalty claims or let the issue go to the courts for adjudication. American publishers, according to \$70,000 will be settled by the electric within a week. Both claims are connected with the deal which gave ERPI the exclusive licensing arrangement for American music used in films shipped to foreign countries.

The \$70,000 is referred to by ERPI as a bookkeeping matter and the amount that is actually due the publishers on the old synchronization contract. ERPI disavows the \$110,000 claim on the ground that it represents royalties to which the American copyright owners are not entitled.

Compositions involved, avers ERPI, may have had valid copyrights in the United States but that abroad they were considered in the public domain. MPPA's argument is that ERPI through its contract with American publishers obligated itself to pay off regardless of foreign copyright status as long as the compositions were duly copyrighted in the United States.

Infringement indemnity clause in the union songwriters' contract was given a novel interpretation last week when Judge Leopold Prince in the 9th District Municipal Court awarded the Robbins Music Corp. a \$80 judgment against Herman and Samuel Timbers. Judge Prince ruled that a sued publisher may use his own discretion in recovering from his writer the damages and expenses incurred in an infringement action. If the publisher doesn't want to wait and deduct the litigation money from the author's royalties he is entitled to collect by immediately bringing suit.

After the Timbers had placed with Robbins in May, 1930, the tune, 'You'll Play the Star Part,' Charles Davis instituted suit charging that the song was an infringement on one that he (Davis) had written. Robbins settled the issue by the payment of \$100. In addition to this sum, Robbins claims to have spent \$80 in lawyers' fees and court expenses as a result of the Davis action.

Through the indemnity clause of the Union Songwriters' Contract, the publisher may hold the author of the defendant tune liable for the damage and expenses sustained in the adjudication of the suit. Contention set up by Robbins was that the word 'discretion' as contained in the indemnity clause gave the defendant publisher the right to collect the damage money in his own way, and that the phrasing of the indemnity clause could not be construed as restricting the publisher's reimbursement to the royalties that are due or may become due the writer.

Yale Wilmer of Julian T. Abeles' firm handled the case for Robbins.

FOUR MORE NITERIES IN CHI GET SUFFOED

Chicago, Jan. 7. Continuing the new-moral wave which has engulfed the town and the midwest in the past month, Mayor Kelly of Chicago last week ordered four more of the town's nite spots padlocked. Not only were the four closed but their licenses were revoked.

Spots shuttered are the Liberty Inn, operated by Johnny McGovern; Colonial Inn; Club Ballyhoo and the Clark-Illinois Cabaret, all located on the near north side.

Jimmy McHugh-Dorothy Field tune, 'Three Star Hennessey,' has been spotted in Radio's 'Four Stars to Love.'

Harry Woods' 68-Yr.-Old Father Fatally Burned

Harry Woods' father was burned to death Dec. 29 during a fire that completely destroyed the songwriter's lodge in Calicoon, N. Y. The deceased was 68 years old. It is believed that Woods' father suffered a heart attack on awakening and discovering the blaze and that he succumbed while making for the open. There was no other occupant of the lodge at the time.

Sam Fox, Crawford Music Co., Ager, Yellen and Bornstein, Santley Bros., Harms, Broadway Music, Bibb and Lang, Joe Morris—and All Concerned.

The Second Floor of Our Building, 20x75', Would Make an Excellent Location for You. Very Reasonable

146 W. 47th St., New York "20 Steps from Broadway"

JUST BOOKED IN THE SMARTEST FLORIDA CAFES
Lillian Roth Vincent Lopez 3 Ritz Bros
(Courtesy Wm. Morris)

NAMES AND CLASS ACTS WANTED FOR FLORIDA AND NEW YORK

JACK BERTELL, Inc.
PARAMOUNT BUILDING, 1501 BROADWAY, NEW YORK
OLYMPIA THEATRE-BLDG., MIAMI, FLORIDA
JACK LEAR, Associate

The creator of a new orchestral style at the Viny Park hotel, St. Petersburg, Fla.; Ponce de Leon, St. Augustine, and Everglades club; Palm Beach. Bachelors are, respectively, Walter Miller, Bill Marshall and Lon Chassy.

LITTLE JACK LITTLE
and his orchestra
owned by the crowds who visit New York's and his many listeners over the CBS chain.

Hear "Little" play:
"BLUE MOON"
"AN EARFUL OF MUSIC"
"WHEN I GROW TOO OLD TO DREAM"
"THE NIGHT IS YOUNG"
"LET'S BE THANKFUL"

ROBBINS MUSIC CORPORATION
799 SEVENTH AVENUE
NEW YORK

AFTER 8 YEARS WITH WITMARK AND SONS
JOHN McLAUGHLIN
NOW ASSOCIATED WITH LEO FEIST, Inc.
MANY THANKS TO JOHNNY WHITE

COMPLIMENTS OF THE SEASON
MIKE FRITZEL'S
CHEZ PAREE
America's Smartest Restaurant and Sapper Club
611 Fairbanks CHICAGO Delaware 1055

Forest, N. O., Folds

New Orleans, Jan. 7.

Club Forest, south's finest night club and for years its most popular, closed New Year's day. Place had played the country's foremost orchestras and paid tops for entertainers.

Club Forest had a palatial casino that kept it highly profitable, but when Huey Long placed thumbs down on gambling, Manager Karger put up the bars and called it a career.

Lester Santly, of Santly Brothers, is in Hollywood on his initial studio once-over.

COVER CHARGES BACK

Baltimore Notices Them Creeping Back but on Small Scale.

Baltimore, Jan. 7. Though covert charges dwindled until they finally disappeared in all the town's bigger downtown hotels and nighties two years ago, they have lately been making a comeback in a small way in the midtown and suburban spots. Half a dozen sites now exact a two-it-it cover, plus a modest minimum, though the better loop spots still get but a \$1 or a \$1.50 minimum and are collectively wary of attempting to restore a covert of any sort.

What is believed to be an all-

Ann Ronell to London

London, Jan. 7.

Clifford Whitley is bringing Ann Ronell, American femme songwriter, over to do additional songs on 'Merry-Go-Round' revue.

Production is due early in March. Miss Ronell sails for here in February. 'Merry-Go-Round' will contain a few skits from 'As Thousands Cheer.'

time low in covers in this sector is effective in an easterly outlying club called the Rio Rita, which seldom or ever advertises. Spot exacts a 10c. cover charge Saturdays and Sundays only.

400 Nite Clubs Spots in Frisco, A Town That Knows Its Nite Life

(Sixth of a series of articles on nite life in the principal cities of the U. S.)

By CLAUDE A. LA BELLE

San Francisco, Jan. 7.

San Francisco seems to know how when it comes to patronizing nite life. There are four hundred spots where one may dine, drink and dance, practically all of which offer some type of entertainment, mostly of the intimate variety.

Most feature just one lady with a castron throat who moans the blues from table to table, or novelty singer of same type. Most of the smaller spot singers depend on the donations, collecting either nothing or only a small dose direct from the management.

But the majority of places attempt a regular form of entertainment, depending on food or the following of some particular local favorite, for patronage. The city hasn't yet gotten back to the ultra-swanky spots of before prohibition when it cost an average week's pay to dip a nose into Tait's-at-the-Beach or the Pompadour. Depress forbids this.

But it doesn't mean that Frisco's hot spots are dives. There are some 50 or more that have orchestras of from three to five pieces, although none features 'name' bands, with the possible exception of Gay Paces, which has 'Zieg' Black.

Several have regular floor shows that are changed every week or two, some even featuring a small-line of girls.

The town's real swank trade goes for the most part to the hotel, mainly the Palace, where the Rose Room Bowl attracts a good crowd nightly, with Tom Cookley's Band and three singers, two femme and one male crooner, holding forth six nights a week, and the tony Mark Hopkins, where the Williams-Walsh group dispenses music.

Palace Tops

Palace has lately been at the top, because the Junior League puts on its weekly night at that spot. Debts here maintain an orphan asylum and give weekly entertainments to help support it.

Gals put on stunt nights, for which the hotel gives them a share on all food and liquor sold. St. Francis has good draw for younger people where Dick Ferguson's band is the attraction. Recent fire in this inn has slowed up business a bit lately but dance room was not touched.

Most nite life seems to be within the law, as recent rulings by liquor board have oked serving of drinks in places that sell food. Honky-tonks are frequently in jam with police, as there is a local statute that forbids dancing after 1 a. m., but better spots are not.

A few of the swankier spots stick to four bits a drink, with 75c and \$1 for fancier stuff. But most of the nite life, and this goes for some of the really good ones, too, charge two bits for straight highballs and cocktails, with 35c and a half for fussy sips like sidecars and champagne cocktails (champagners made with California grape).

One thing all spots are death on is the hip-pocket boys. First sign of totting brings the manager over, where \$1 apiece or more is collected for 'service' and the price of the set-up jumps to a buck. This discourages the chiselers who want to bring in their own 99c gin, buy a couple of bottles of ginger ale or soda and park for the night.

Even the smaller places have a one point of attraction, and that is food. San Franciscans want to eat good food and drink good liquor and not pay too much. This is a throw-back from the 'good old days' when Frisco's night life was famous round the world, when Copps's, Santelli's and the Italian and French restaurants served a swell dinner with a bottle of wine for 35 centimes.

Practically all the spots go in for decoy in a big way, trying with each other. The day of the back-room speak is gone entirely and places are as moderne as tomorrow's newspaper.

Only a few of the spots are run by the old-timers. Most of the proprietors are lads that delivered your night of bathtub brew half a dozen

years ago. Old-timers are in two spots, the Bal Tabarin, where Frank Martiniell runs in partnership with Tom Gerun, who is now on the road with his ork, and the 355 Club, operated by 'Mook' Young.

Martiniell's Bal Tabarin has floor show with line three times a night, and dancing. He gets the solid middle class family trade, having a rep for running a decent spot. Martiniell, old-time restaurant man in the city, was only before-prohibition calt man to keep open in city and refuse to deal liquor. Steady-going patrons remember this.

'Mook' Young's draw is his careful management for the comfort of patrons, and his acquaintance with thousands of people.

Club Lido runs from lunch-time till midnight with bulk of trade at lunch, when it put on a floor show, through afternoon tea dancing. Place is popular rendezvous for misunderstood wives at tea time. Night business is fair.

Frisco's classiest spot opened last week in the Pied Piper Buffet at the Palace hotel. Quite a celebration when the Pied Piper came home. This is a huge mural painting by Maxfield Parrish, which was painted for the Palace more than two decades ago. Parrish did the one the Pied Piper, the other Old King Cole, which hung in the bar of the Knickerbocker hotel in New York and which now is in the apocryphal Raccoon Club.

For Serious Drinking

For those who are concerned mainly with serious drinking, it's a real rendezvous is the Redwood room in the New Cliff hotel. This is a huge room paneled in redwood with the giant trees of California. Drinks are reasonable and good, and bartenders pride themselves on being able to make any cocktail ordered.

Another popular drinking spot is the Trouville, which has no dancing, and singing only occasionally during the evening. Luxurious comfort for Upping is the idea of this spot, which is a huge room filled with club chairs, overstuffed divans and big footstools. Some people grate the Deauville, smaller edition of the Trouville, and much patronized by lady shoppers who want a quiet nip at tea time, and by actors when and if the theatres are lighted up. Deauville is situated right next to Curran and Geary theatres, hence its popularity with the profane.

Spots right now that get the draw are the Gaiety-Tiptop club, Towne club, Trouville, Edgewater Beach, former Tait's and the Gay Paces, newest of all, Club Malibu, with Gene Austin as one of partners, started like a house on fire, but partners got into a private row, and are now asking the judge to settle it for them. Understood, a Los Angeles outfit plans to reopen it and restore a Hawaiian name.

This spot was opened by a Hawaiian social registerite, Princess Kamokila (Mrs. Alice Campbell McFarland), and was closed after the Honolulu princess nearly blew the police department into small pieces when she charged mayor's secretary and several police captains with a shakedown.

This is Frisco's nite life line-up now, but it may be changed in a week when a couple of other fellows put up 200 yards of colored patent leather more than the present crew and put in more upholstery.

Last course of woe has been new angle, too, in ridding city of clubs of each others' attractions. No sooner does some husky-voiced, good-looking girl get a following than a rival boosts the ante.

Local newspapers help a lot in business getting, as the wise boys in the advertising departments decided that night clubs were not going to give them the turnaround they got from radio, which got news in free for so long that it became a reader-demand feature instead of a publicity handout. Night clubs now get no mention unless a good sized advt. is pinned to the payoff publicity. Day sheets run an average of a page a week of hot spots and write-ups. Most clubs feel, however, that regular advertising and attention by the newspapers is good for them; making night clubs a business of entertainment, same as picture houses and theatres, instead of a back-room racket.



to these musicians and entertainers for helping us make New Year's Eve the best New Year's Ever

OZZIE NELSON and his Orchestra
HARRIET HILLIARD

LITTLE JACK LITTLE and his Orchestra

RED NICHOLS and his Orchestra

AL KAVELIN and his Orchestra

WILL HOLLANDER and his Orchestra

KARL RICH and his Orchestra

HENRY THEIS and his Orchestra

CLYDE LUCAS and his Orchestra

ART PAULSON and his Orchestra

JACK STANLEY and his Orchestra

MILDRED MOORE

"RADIO FRANK" BESSINGER

WILKINS and MEYERS

BERNHARDT and GRAHAM

PEPPINO and RODA

You worked hard. Kept the party on its toes.
Made friends—for us, for yourselves. Folks
applauded. Cheered. And so do we. Take a bow!

Hotels Directed by

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HOTEL NEW YORKER

New York. Frank L. Andrews, Manager. Connected by private tunnel with Pennsylvania Station. 2,500 rooms, with tub and shower bath, radio, and running ice-water. Four restaurants. Modern garage facilities. Rates from \$3.00 a day and up.

HOTEL LEXINGTON

New York. C. E. Rochester, Manager. 801 cheery rooms, with radio, bath and feather-soft beds. The only hotel in New York employing women cooks exclusively. Rates \$3.00 a day and up.

NETHERLAND PLAZA

Cincinnati, Ohio. W. O. Seelbach, Manager. Cincinnati's most popular and distinguished hotel. 500 rooms, with tub and shower bath, radio, and running ice-water. From \$3.00 a day. Automatic garage in building.

THE BOOK-CADILLAC

Detroit, Michigan. Wm. J. Chittenden, Jr., Manager. Rendezvous of Detroit's social and business leaders. 1,200 quiet, beautifully furnished rooms with bath, \$3.00 up. Four great restaurants. Convenient garage.

THE ADOLPHUS

Dallas, Texas. Ode M. Harrison, Manager. The largest hotel in Dallas. 325 rooms with bath, \$2.00 and up. Unexcelled convention facilities. Garage in connection.

HOTEL VAN CLEVE

Dayton, Ohio. H. F. Stevens, Manager. Finest hotel in Dayton, with 300 modern, homelike rooms, with bath. Three attractive restaurants. Modern garage in connection. \$2.50 a day and up.



Chi Lily-White in Sudden Morals Drive, While Philly Is Livening Up

Chicago, Jan. 7. After two years of fan dances, Venuses on half-shell, World Fair strip-tease and general hotcha, Chicago and the Midwest have suddenly gone lily-white.

Acts which formerly passed for cleanliness have been taken from themselves before the courts on charges of bawdiness. If a lady on the stage lets so much as a shoulder-strap slip, everybody starts bawling for the gendarmes.

Burlesque houses are getting the shoulder from the police on direct orders from the powers that be in the territory. Latest to get the official slap here is the Star and Garter, the only regular burlesque house in town, and a spot which has been operating for years. Not only did the police close the Star and Garter, but they also revoked the license.

This tide of morality has swept through the entire midwest. The tiniest taverns are getting close scrutiny from hefty policemen and women. For dancers in these places are now doing their routines in red flannel underwear.

Knifed Niterles

But even the red flannel doesn't do any good these days. The morality wave is riding high and goodness is being forced on everybody even if it puts 'em out of business. This type of enforcement was put into effect last week when the cops descended on four niterles on the near northside and, with writ and peepers, effected a shutdown there. Those which got the kick of righteousness were the Liberty Inn, operated by Johnny McGovern; Bally-hoo Inn, Colonial and Clark-Indiana taverns. A sharp sudden padlocking frenzy did not stop there. It penetrated to the hideaway spots, such as the K-9 Club and the Roselle. The K-9 is known throughout the midwest for its femme impersonators.

No Smishing

Now Mayor Kelly states he is going to the city council at the next meeting to ask for an ordinance forbidding the impersonation of one sex by the opposite sex on any stage or place of amusement in the city of Chicago.

Also getting the feel of the idea is the censor board. For months now the film row boys have been happy because the censor board has been turning a number of pictures. But now the flimflams are back to tearing their hair again as the censors once more get back to their old habit of tipping 'em overboard. Always known as the toughest censor board in the country, the local film-snipers are making an effort to regain that title. Tote holes in such pictures as "Painful Truth," "The Best of Us" and "The Last Days of Pompeii" are refusing okay for "Dr. Monica" and "Side Street."

Left at the Post

Even the poor boobies are being affected immediately. The coppers rushed through town last week and chased everybody out of the betting rooms in the cold. The poor boobies are being forced now to make book on the sidewalks of Chicago in competition with the newsboys and pand-handers.

Everybody is wishing that the election in April would hurry and second and go the way of the first. Around here can settle down once more to the gentle art of the pursuit of happiness.

Chicagoans are suddenly stuffing their keyholes, taking in wipers and wearing earmuffs in public. Manicurists are working with gloves on and shoe salesmen are being forced to wear eye-blinkers.

Philly Likes Idea

Philadelphia, Jan. 7. With repeal taking Philly in its stride and the town showing signs of life after all these years, Stew WCAU is bawling away at a campaign to "Brighten Up Philadelphia." Placed at the helm of the radio crusade is KTW's news commentator, Alan Scott, of WCAU, who is wielding the flag to lead the localites into theatres, niterles and eateries.

Scott, who also airs daily on both stations, sustaining and commercial, began his campaign several weeks ago, meeting with a terrific audience response. Stations and city merchants are publicizing the campaign to the hilt.

WCAU went a step further Thursday (3) by tying up with the idea in several broadcasts during the

Wheel Hopper

Probably the first bicycling stogee on record is Jack Talley.

Talley, who stogees in the comedy bits in "Galling All Stars," at the Hollywood, New York, is doubling this week in Tommy Mack's act at the Roxy.

Oh, Promise Me' Sung by B&K and Chi Vaude Agents

Chicago, Jan. 7. Meeting of all agents was held in the William Morris agency last week, with Louis Lipstone, production chief of Balaban & Katz, sitting in on the round-table discussion. Agents made several two-way promises to help better vaude and agent conditions in Chicago.

B&K. promised to cut down on the number of acts booked through New York and to do as much booking as possible with the Chicago agents. Agents promised they would make more frequent trips east to secure additional talent. Also promised to stop stealing acts from each other.

Morris-agency asked the reps. to submit their lists to its office first, claiming that with the B&K, getting the acts was the greatest amount of time to offer and therefore should be given first crack at the acts.

PERKINS LEAVES ALVIN, PITT, AFTER 16 WEEKS

Pittsburgh, Jan. 7. After 16 weeks as m.c.-at-Alvin, Jimmy Perkins is pulling out Jan. 17 to play some RKO dates. Originally pencilled in for six weeks, Perkins had two options lifted and a third was offered, but round comic had other plans.

No success has yet been picked, although George Tyson, manager, is in New York now trying to line up a number of name m.c.'s for fortnight bookings.

WHAT RADIO MEANS

Block and Sully Now Up to \$2,500 a Week in Vaude

What radio means to a vaudeville act is shown in the booking of Jesse Block and Eve Sully by RKO for the Albee, Brooklyn, the week of Jan. 11. Team's previous salary of \$1,000 was \$150. At the Albee, after a radio buildup and an appearance in Eddie Cantor's 'Kid Millions,' they'll receive \$2,500.

After their first broadcast with RKO, the team was booked for the Paramount, N. Y., at \$1,300, almost doubling their previous salary. The Albee date will mark the trebling, and they've turned down other engagements offered by the circuit because of the press of radio work.

Jack Klotz agented them into the Albee.

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Syracuse Drops Acts

RKO drops vaude in Syracuse next week. House had been a three-day date coupled with Rochester, a full-week stand.

This is the third policy switch in Syracuse in the last six months. It started as a three-day date, went to a full-week and then back to three days. Now the house goes straight plx.

MOSS FORGETS REFORM MOVES

License Commissioner Paul Moss plans for a uniform contract for all vaudeville booking offices in New York will not eventuate in the near future, if at all. Commissioner has set the matter aside and has given no indication when he'll put it through.

For over four weeks five lawyers and a representative of the American Federation of Actors conferred on what would be an equitable contract between booking offices and performers, and, after submitting one, Commissioner Moss forgot about it.

Licensing of agents, after derailing much publicity, out of the fruitless drive, is another thing the commissioner has forgotten about.

Guy Lombardo Almost Played Lancaster, Pa.; It Was Just a Mirage

Lancaster, Pa., Jan. 7. Guy Lombardo, wandering minstrel and gas and gas, hit here Friday (4) without a theatre in which to do his stuff. Piper refused to unpack his pipes and marched straight on to Harrisburg, where they unpacked the locks on the recently darkened State theatre for him.

While here he consented to do 15 minutes over WGAZ—without benefit of musical accompaniment. It was straight talk on how he is to be a musician and how many lovely people you meet in the business.

Orch. chief was leading his battalion from Philadelphia to Harrisburg when stop here was made. Story current that Lombardo, breezing along, happened to look up a valley and see Lancaster. Wait a minute folks, "he's alleged to have said, 'there's one we missed'."

Story however is vigorously denied by Ray O'Connell, manager of Capitol theatre here, who sent Lombardo a long telegram offering him the Capitol stage for a Friday appearance, gratis.

Guy made no reply.

L. K. Sidney Staging '35 Friar's Frolic

Louis K. Sidney will stage this year's Friar's Frolic, which goes on Feb. 24 at the Majestic, New York. There's a possibility the show may be presented on two successive Sunday nights.

Frolicers will be George Jessel, Jack Benny, Irving Caesar and Rudy Vallee.

Discuss Dropping Hat Passing in NVA Drive; Maybe Sponsored Film

Manager-members of the NVA Fund will meet within the next couple of weeks to discuss means of raising money for maintenance of the NVA activities for another year. Crisis will be staged in New York early in April.

Due for discussion are several suggested methods of raising funds without resorting to the theatre hat-passing. One idea that may be advanced is a commercially sponsored two-red-tail, produced jointly by the major picture studios and sold to an industrial firm as a device for a price. A similar film, sponsored by Chesterfield cig-

Basy Going to Moscow to Clear Up Coin Angle on Act Importations

Bike Act

Seattle, Jan. 7. Doubling at six nite spots New Year's eve sounds like some kind of a local record.

Doleta and Chiquita De Soto, sisters, but working single, hopped about the town and environs to play Trianon, Club Victor, the Ranch, Jolly Rogers, Oasis and Wooden Shoe, all in one night.

Alexander Basy, who has been contacting U. S. acts for bookings in Russia, leaves for Moscow at the end of this month to straighten out the matter with the Gomez Agency as to how he will get his commissions. Gomez (Gomez) is the official Soviet agency trafficking in music hall, vaudeville and circus entertainment but, until Basy, had no representation on this side.

Basy, although not officially recognized by the Soviet government because of his American citizenship, has been granted the right to send American acts to Russia. But, due to the Soviet ruling against taking rubles out of that country, he has no idea as yet how he is going to collect.

Gomez has authorized him to send acts as soon as possible, which Basy will not do until he gets an official artists' contract from Gomez. Later will pay transportation of acts to and from Russia and New York, and pay on an average of 1,000 rubles per act, regardless of whether headlines or opening acts.

Performers will be able to spend their salaries for living purposes or merchandise, but will be able to return rubles out of Russia. And if they should happen to sneak any out, they'll be worthless as there's no rate of exchange for Russian money here, or elsewhere. That return transportation will hold good even if an act wants to stop off in France or England.

Basy, former vaudevillian himself, has authorization, as far as Cap. Wm. H. Mearns; Phil Spaltin's All-Girl Band; Lulu Russell's colored orchestra; W. E. Ritchoe; Tuskegee Institute Choir; Wilton Crowley's Mangan Troupe; John Sledge; H. H. Mangan; Murray Lane's harmonica band; Calles Bros.; Hazel Mangan Girls (4); Tarzan (ape); Lucky Seven Trio; Joe Fanton and Co.; Americo and Valencia; Charles Brown and his Brightons; Little Samson, and Rover (dog).

Estelle Taylor May Head First AFA Vaud Show

First American Federation of Actors' straight vaude show for the relief of its own unemployed will probably be headed by Estelle Taylor. She's asking \$1,000 a week.

Besides Miss Taylor, the AFA also wants a secondary radio name. Joe Laurie, Jr., is also expected to be in the first show.

Opening date and place for the show has not been set, an AFA booking and routing committee, headed by Charles Mosconi, still meeting on the matter last night (Monday).

EARLE, PHILLY, GOES CUT-RATE ON UNITS

Earle, Philadelphia, feeling the pinch of the new policy at Warner's own Roxy-Masbaum, is switching its stage policy to units whenever procurable and is cutting its admission scale starting Jan. 18.

From a former \$50 evening top, the Earle will go to 50c with matinee admissions at 25c. Policy will be similar to that of the Roxy in New York.

In switching to units and a lower scale, Earle hopes to attract the more of the cheaper trade. So far, more of the cheaper trade has taken the spending-play away from all of the Philly pop houses.

Ames Producing Tuner For Far West Circuit

Los Angeles, Jan. 7. In addition to booking time in the far west for the units playing the Wilbur Cushman vaude circuit, Bill Ames is producing his own unit, "Rio Nights." Musical, geared to run an hour, will have 24 people on board, headed by the Roper Martin band.

First date tentatively set for Phoenix, Ariz., Jan. 19.

Diamond In

Billy Diamond, Chicago booker, comes into New York today (Tuesday), but not on a hunt for talent. He'll have for a main act, the Henry Chesterfield NVA Club faction almost immediately.

Barger Resuming with Burley in Chi Pair, But Wheel Deal Chills

Chicago, Jan. 7. N. S. Barger expects to spend the next stage Star and Garter in a couple of weeks, following its sloughing a fortnight ago by the police on a ruling by Mayor Kelly. Barger—also reading "The Best of Us"—is for a "brighten up" policy and figures to open that house by Feb. 1.

Deal for eastern Supreme wheel shows to play in Chicago still ranges fire, but may be chilled by intensity of the season. Time element may also hinder the wheel's landing one or more jumpers between the east and Chi.

Units for N. Haven?

Stage shows may get a revival in New Haven, Conn., if the plans of the Roger-Sherman, indie, to play the winter season are carried out. It will cause a state of competition with the Paramount there, which is booked out of Par's Boston office with a new 'n' then tentatively. Arthur Fisher has been tentatively designated as booker for the Roger-Sherman, with the first show to go in Jan. 18 on a full-week basis.

Renoff-Renova Lose Suit For Libel Against Variety

Renoff and Renova who sued VARIETY for \$25,000, alleging libel because a news account confused them with the team of Rufus and Elton, had their complaint dismissed in N. Y. Supreme Court by Justice Carver. Latter opined that the dancers didn't set forth facts sufficient to constitute a cause for action but opined that Frederick Renoff of the team might reframe his complaint and sue individually, if advancing the costs.

Falling to do so within 20 days VARIETY's motion to dismiss the complaint with costs and both plaintiffs was granted by Justice Carver.

UNIT REVIEWS

Live, Laugh and Love

(COLISEUM, NEW YORK)

There is but one thing that can be said against this unit, and that is slowness engendered by faulty routing of the excellent talent on hand. A few alterations can fix that easily, however, and then there can be no question about it as a show. For one thing, a change can be made in the way the line is working at present, a fast and un-dressed routine replacing one of their two dressed-up numbers.

Further lethargy comes through the spotting of dancing following singing, or vice versa, when two such fine comedians as Jack McLaughlin and Collette Lyons could have been used to intersperse the slow, though necessary, terpsing and vocalizing. They could make the 55 minutes the unit runs seem much quicker than it is.

In Miss Lyons, who works with George Synder, and McLaughlin, who has Sarah and his funny stooge, 'Live, Laugh and Love' has as good a comedy content as any unit around recently. Unfortunately, at this Saturday matinee catching, the Dumb-Dorians of Miss Lyons and the smart and headstrong comedy style of McLaughlin winged their way over the heads of a 75% of the audience. When the 'Aunties' George Gables (Radio), they are sure sure with adults before, however, and there's no reason why they shouldn't be more so in a show of this kind. Here they have the further advantage of production that orthodox vaude does not give them.

Another high-spot in the show that doesn't is the excellent trick pianologing of the Holman Sisters. Some fault, though, rests with them for the smart and headstrong comedy style of McLaughlin winged their way over the heads of a 75% of the audience. When the 'Aunties' George Gables (Radio), they are sure sure with adults before, however, and there's no reason why they shouldn't be more so in a show of this kind. Here they have the further advantage of production that orthodox vaude does not give them.

Unit deserves boys for its fine costuming and scenery, also for its catchy title. When the 'Aunties' George Gables (Radio), they are sure sure with adults before, however, and there's no reason why they shouldn't be more so in a show of this kind. Here they have the further advantage of production that orthodox vaude does not give them.

Irving Aaronson's Revue

(PITT, PITTSBURGH)

Pittsburgh, Jan. 4

Long a name to reckon with, Irving Aaronson is visioning a comeback via the unit route. That Aaronson should be right up there goes without saying. His Com-Con sticking to the personal has changed since their hey-day, is still an ace stage or dance comic, and the diminutive leader has lost none of his old musical cunning. But if Aaronson wants to come back via the unit route, he hasn't found the right unit.

Aside from the Commanders themselves, who register in both conception and novelty, and perhaps one or two acts, there's nothing here to arrest the attention or hold it. Lacks a ray of wit and is routine poorly, a fault that's obviously due to talent malnutrition. There's no production, which whole thing played against black drapes. That's alright in a spot like the Pitt, but it would be unwise for Aaronson to swing a show like this around the key houses;

where his rep has always been ace high.

A fast band opening gets things off promptly and then Aaronson and Phil Saxe, the baton wielding veteran side, divide the du-wen all the way through. Ted and Mary Tait pick it up with a nice dance routine, after which spot light switches back to one or stage for a medley that introduces couple of soloists, Lois Still, a stately looker, and Skipper Carstrom. Clumsy entrances and exits hurt here, and finally, with male ensemble doing a gleam routine, a Fred Waring, not so forte because Aaronson's boys, while musically efficient, are hardly by that vocally as a group.

Only comedy act is that of Edson, and Louise and that's a big handicap to overcome. Man-woman team a mixture of good and bad, chiefly bad, the whole turn a half-baked imitation of Al Trahan, Herb Williams and others of the same ilk. Some of their stuff is funny enough, but it doesn't sell.

First stock contributed by Marie Hollis, blonde beauty and a cracklerjack acrobatic dancer. Gal has everything, makes the toughest contortions look like child's play, and goes through those back-breaking splits without losing her cheer. Followed by Ernie Mathias, trumpet player, and Miss Still, duetting 'Porter's Love Song' and then, next-to-closing, Bill Carson, introduced as Irving's brother, but no relation. He's a radio imitator, and a good one, getting off Bernie Val and Singing Sam okay, and winding up with a cracklerjack Amos 'n' Andy. Vocal acts a val, but Aaronson got away with it, although an earlier spot would have been more effective.

For finale, principals will have a moment's specialty work in front of band.

15 YEARS AGO

(From Variety and Clipper)

Schraft candy concern all set to go into vaudeville with a 3,000-seat house in Newark for a starter. To build other houses each with a candy store as part of the plan.

Chicago was sobbing over the New Year's Eve business. All but one house upped prices and only the regular price house got a sellout. Milwaukee asked \$10-plus tax, N. Y. did okay.

Kitty Gordon lost all her Keith time because she refused to do a special midnight show at the Alhambra on New Year's Eve.

Judge Rosalsky handed down a ruling ante the newest bill to curb ticket speculators; they could charge any profit they desired so long as they kept off the sidewalk.

Government was enlisting picture producers to make propaganda films to combat social unrest. Nothing much came of it.

Henry W. Savage called in the Pathe release of 'Mme. X' and sold the rights to make a new one to the Goldwyn co. Price was \$45,000. Could have been bought the year

No Lightee, No Workee

Recent fold of stock burlesque at the Park, Bridgeport, Conn., had its humorous angle. When show was about to open there was no spotlight, but one was borrowed from a stagehand at South Norwalk. Owner of the spot appeared several weeks later and asked for the rental coin. Refusing to do business was bad, he disconnected the light, placed it in his filver and went home.

Actors who had not worked for months refused to go on without a spotlight and the troupe did a quick blackout.

before for \$5,000, but bidding started.

Stigmund 'Pop' Lubin was trying to stage a comeback to make comedy with Fred Balahover. Never succeeded in getting back, though he made several tries.

Chorus girls in 'Tillie's Night-mare' preferred charges to Equity that Marie Dressler had not paid them for a one-night layoff. Miss Dressler had formed Chorus Equity.

Restaurants did a good business New Year's Eve. Charged \$20 for a fifth of Scotch or rye and \$35 for imported champagne.

Revenue men were watching B'way box offices. Entire staff of one theatre was fired when it was disclosed that the treasurer, cashiers and doormen were holding out part of the tax for their own uses.

A. J. Small, Canadian theatre operator, disappeared and foul play was suspected. Matter never was solved. Case was revived only a few months ago.

Marc Klaw finally removed his belongings from the New Amsterdam; home office of E. & H. Refused to vacate with John Shuberts in favor of downtown backing.

Equity won its first case against the Shuberts. Chorus girl who was fired without notice given one week's salary by them and two from the Producing Managers' Assn.

Marcus Loew bought the Metro company to assure himself of a product for his theatres. Price was to be around \$5,000,000.

50 YEARS AGO

(From Clipper)

Barnum, Bailey & Hutchinson were offering for sale a four-car fleet without notice given an auctioneer. The lot was offered by the Cooper & Bailey show which was the real cause of the Barnum-Bailey merger. To be sold as a whole.

Pickup troupe of negro singers gave a concert at Bedford. O. Show was so bad the police had to fire the audience to prevent a riot. Singers locked themselves in the theatre until morning, then beat it for the train.

Paper was filled with accounts of Christmas presents. Gold headed canes were predominant. Annual custom, though a popular manager was apt to get a cane most any old time.

Bernhardt's debut in Paris in 'Fedora' was an event. One seat was sold for \$50.

Maurice Barrymore, in London, was talking about wrestling. Used a friend to illustrate catches and broke his arm.

Death of Frank Chanfrau terminated 17-year partnership with his manager, C. W. Taylure. Most of the time Chanfrau had played 'Kilt, the Arkansas Traveler.'

One of Charles Frohman's Calendar minstrel troups on the rocks. He was giving more time to the new Lyceum.

Show business was going slightly sour and a number of touring shows had to take salary cuts. Business depression found its reflection in the show shows.

James C. Duff was making his bid as a comic opera impresario at the newly opened Standard. Achieved considerable success but

Inside Stuff-Vaude

I. Robert Broder, attorney for Lowe, Burnoff and Wensley, adagioists, has served the attorneys for Radio City, Inc., Milbank, Hope, Tweed & Webb with a motion for examination before trial of William G. Van Schmus, managing director and v.p. of R. C. Co., Inc., operator of the Music Hall; Londonoff, house producer; Gordon E. Youngman, assistant sec. of the corporation, and John Shapiro, assistant stage manager. Act is suing R. C. Co., Inc., and Van Schmus for \$500,000, charging slander.

According to the adagio act's complaint, Van Schmus cancelled it out of the Music Hall Oct. 29, before they had completed the week, at the same time scoring them as an 'indecent, lewd, immoral and notorious' act before laymen witnesses backstage. Lowe, Burnoff and Wensley claim defamation of character and loss of work in other theatres due to the cancellation out of the Radio City theatre. They ask \$250,000 on each count.

Motion for examination before trial of defendants will be heard in New York Supreme Court.

New Acts

JACKIE GREEN

Minnie

14 Minn. One

Orpheum, N. Y.

Jackie Green was formerly one of the specialties with the big Benny Davis act. Now does let the audience forget it. Opening his device-spot tint anent his former location and detouring how Davis gladly let him go on his own. Davis' position to the average vaude audience isn't important enough for Green to waste any time. Valuable time at the opening of his turn. Here, so far as audience reaction is concerned, it was the weakest bit in Green's act.

Once into his mimicry, this kid is all there, doing takeoffs on George Jessel, George Gurn, Eddie Cantor, George Arliss, Jimmy Durante, Guy Penner and Al Jolson. The Durante imitator is the best, and the Jessel mimicry is top long. Besides the excellence of the portrayals, Green has a nice personality and appearance to go with them.

Reception here was good for every bit except that on Jessel, and very strong at the bows. — Sch.

BILLY HAYES (17)

Band

20 Minn. Full

Academy, N. Y.

Twelve piece band with the leader not playing, a tenor, a girl singer and two dancers in the usual melange of interpolations. Instrumentation is a bit noisy with three trumpets and four horns. The brass sound better and the two muted trombones in a couple of passages suggest they might carry a heavier assignment au deux. Arrangements are good, particularly the 'Swing' and 'The Blues'.

Hayes holds his men well in hand and with better balanced instrumentation might go further. — Dan.

Dancers, Gazeale and Givana, things up with a Carolea. Ray O'Day, with a high pitched tenor does two bits and works with the girls, offered only as 'Miss Personality.' Girl does only one appearance and even with O'Day helping is not invited back. Singers, chiefly a closer for the lesser time.

LEONARDI SINGERS (17)

Mixed Vocal Chorus

11 Minn. One and Full (Special)

Academy, New York

Good voices and an ordinary presentation of song. Better stage handling and the group has a chance, providing also the costumes get attention. Otherwise the group of 16 mixed voices offer modern songs in orthodox manner, in ensemble and group, but not invited back. Singers take too wide a spread on the stage.

Opening in full under a changing array of spots that may not be necessary, and in one and back to full mostly just for a change of pace, or the best it looked when caught. All singers are on all the time, and the choir leader works in the pit.

Highlighted here on a five-act layout for fair reception when caught. — Shan.

never quite equalled the McCall troupe.

Fire under the stage of the Met opera house did little damage. Set and small fire within a fortnight.

Actors' Fund, which had been quartered in the burned Comique, moved uptown to 12 Union Sq.

John L. Sullivan made his stage debut, doing an exhibition bout in 'Lottery of Life' at the Academy, Brooklyn. Stillulant from a frost-bite in his own row. Show a first.

BALTO BARGAIN BURLEY

Hon Nichel Cuts to Four Bits to Meet Supreme Opposition

Baltimore, Jan. 7

Hon Nichel, operator of the burley ban, Gayety, which is local spoke in the Independent Burlesk Wheel, has chopped his tariff exactly in half, effective today (Monday). This reduces the admissal tap to 50c, lowest figure at which wheel or stock burley has ever been offered in Balto. Three shows daily, no reservation. Early show, 10:30 a.m., noon daily, when house will be two-bits throughout; 2:30 p.m. performance will be 25c. All seats; evening show will get 50c for lower row, 25c for less choice seats.

Supreme wheel shows went into the long-dark Palace seven weeks ago, at that time establishing a new low admissal of 50c, top for burley in Balto. Palace has been on an adspurge, and crowds have been surging in, affected, it is understood, largely by the cut-rate paper that has been liberally strewn around in factories and mills. Bit at the Gayety at \$1 top fell away; deep inroad into spot's clientele having been made by entry of Palace into scene; hence the price-slash at the Gayety.

Nelson's Comeback

Minneapolis, Jan. 7

William Warvelle Nelson, former musical director of the entire F. & M. circuit of theatres and conductor of a 40-piece symphony orchestra at the local State, which was the town's ace film house at the time, is making a start toward a comeback after having dropped out of sight for a number of years.

He has reappeared as music instructor in Menno, S. D., a town of 900.

Edward 'Mad' Lynch is breaking in a new radio act, 'The Man from Home,' at WSYR, Syracuse. Program is spotted Tuesdays at 9:30 p.m., Fridays at 10 p.m. Lynch and his wife, a Syracuse girl, came East from Oregon for the holidays.



DIAMOND BROTHERS

The Palace Revue of London, May 19, 1934, Nelson Key said: "Breakthrough from feeling by the Diamond Brothers. These two young men, diamond escaped breaking their necks I know not, but they risked them in a noble cause and had the whole audience laughing uproariously."

Direction, Arthur Fisher, 1060 B'way

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15 Broadway Shows Fold

Heaviest closing list of the season last week and, between sudden closings of new shows and the end of runs for several other attractions, there will be a total of at least 15 withdrawals on Broadway by the end of this week.

'Dodswoth' goes to the road from the Shubert after this, its 38th week. Dramatic smash played Broadway last season, blossoming in the run during the summer when it laid off, then successfully resumed.

'DODSWORTH'

Opened Feb. 24, 1934. Raves for the performances of Walter Huston, Fay Bainter and Nan Sunderland sprinkled the generous acclaim 'Dodswoth' received from all the first-stringers.

Variety (Idee) said: 'Should take its place in same proportion that the novel was a best-seller.'

'Within the Gates' winds up at the National this week; also going to the road. Show caused plenty of controversy among critics and for a time did good business, but it rates a moderate engagement; 11 weeks.

'WITHIN THE GATES'

Opened Oct. 22. Four of the new first-string critics liked it, while the others praised Sean O'Casey's literary ability, but thought the play muddled, or dull, or both as a production. Variety (Idee) said: 'Moderately successful engagement.'

'The First Legion' at the Biltmore, likewise, will try the road after this week and the management figures on bringing it back to Broadway later in the season. It will have played 14 weeks to moderate takings.

'THE FIRST LEGION'

Opened Oct. 1. Sobol (Mirror) and Gabriel (American) were the only first-stringers to stand aside. Former liked it, but latter said he was in the right side seat, but the wrong church.

Variety (Land) said: 'Needs to be merchandised.'

'Say When' stopped at the Imperial. Musical got a strong press and did fairly good for first month or so, but started tapering when other musicals came in. Engagement was 10 weeks.

'SAY WHEN'

Opened Nov. 8. Reviews on this ran from fair to good. Hammond (Tribune) said it inspires few objections and few hurrahs, while Lockridge (Sun) declared 'there's no reason why it should not run indefinitely, with everybody's blessing.'

Variety (Idee) said: 'Would be surprising if "Say When" gets across more than moderately.'

'Piper Paid' was yanked after two weeks at the Ritz. Drew weak press and did not figure for pictures.

'PIPER PAID'

Opened Dec. 25. All first-string critics passed this one up, considered unfavorable by the second line boys.

Variety (Kauf) said: 'Won't do today.'

'The O'Flynn' opened and closed at the Broadway within nine days. Friday in the red, it was yanked last Friday (4) without explanation.

'THE O'FLYNN'

Opened Dec. 27. The big shows were busy elsewhere, giving the minor critics the chuck at the supposed Ensign-backed operetta. Second-stringers' opinions were mixed.

Variety (Land) said: 'A yawner.'

'Birthday' couldn't make the grade at the 49th Street, although it drew fairly good notices. Withdrawn after two weeks.

'BIRTHDAY'

Opened Dec. 26. 'Birthday' worked by some, not popular by others, and taken with a grain of salt by most of the first-stringers. Brown (Post), Sobol (Mirror), and Garland (Telegram) liked it, but Gabriel (American), and (Mantle) (News) thought it lightweight. Variety (Idee) said: 'Doubtful of general appeal.'

'The Sky's the Limit' stopped at the Fulton after playing three weeks. Merely stuck that long to preserve possible picture rights.

'THE SKY'S THE LIMIT'

Opened Dec. 17. Atkinson (Times) declared 'Two obscure authors wrote it out of a misguided enthusiasm for their sense of humor, and Gabriel (American) said I shan't ask to see "The Sky's the Limit." All other critics concurred.

Variety (Land) said: 'Won't be around very long.'

'Small Miracle' closed at the 48th Street after playing 15 weeks to fair business. Melodrama got exceptionally good press but played moderate grosses throughout its 15-week engagement.

'SMALL MIRACLE'

Opened Sept. 28. Drew pro and con opinions, but with few direct pans. Hammond (Tribune) considered it 'a very good play of its kind,' but Gabriel (American) thought 'it was humdrum. Joseph Spurnin-Callea's acting was highlighted in all the reviews.'

Variety (Idee) said: 'Fairly promising, but heavy grosses are unlikely.'

'Fools Rush In,' a Christmas opening at the Playhouse, was similarly yanked on Friday. Intimate revue opened raggedly. Reported reopening with changed routine in another theatre soon. Played less than two weeks.

'FOOLS RUSH IN'

Opened Dec. 25. Gabriel (American) caught it at a preview and held his review until after the opening, and then it was unfavorable. Second-stringers were at the premiere.

Variety (Idee) said: 'Chances are distinctly doubtful.'

'Baby Pompadour' lasted but three days at the Vanderbilt, failing to relight last week when house guarantee requirement was not paid.

'BABY POMPADOUR'

Opened Dec. 27. Farce found the critics laughing elsewhere, and treated unfavorably by the secondaries.

Variety (Idee) said: 'Won't do.'

'So Many Paths' was withdrawn from the Ambassador last Saturday. Opened at the Ritz, where it stopped after two weeks. Added two weeks could not break even.

'SO MANY PATHS'

Opened Dec. 8. Criticisms on this were mixed, but mostly negative. Sobol (Mirror) called it 'an absorbing play which will appeal to a great many theatre-goers, but Brown (Post) said: "In 'So Many Paths,' Irving Kaye Davis has not yet written a good play.'

Variety (Abe) said: 'So Many Paths' is limited.'

'Slightly Delirious' opened last week at the Little, but is slated off

on Saturday. Drew a planning and hardly any colts.

'Portrait of Gilbert' similarly stopped at the Longacre after three performances.

'PORTRAIT OF GILBERT'

Opened Dec. 28. Critics sailed into it for fair. Anderson (Journal) deemed it 'not quite the worst play I ever saw,' while Brown (Post) said 'It has nothing to say for itself.'

Variety (Idee) said: 'Its staying chances are quite doubtful.'

In addition a revival of 'Algon' closed at the Broadhurst.

BROADWAY REVIEW

Slightly Delirious

Farce in two acts and three scenes presented by Willa Production at Little. Y. Dec. 31, 1934; written by Bernard J. Cowan and Robert F. Adair; staged by G. T. Clarke; \$39.00.

Grease..... Ruth Ames
Judson Hargrave..... Hal Shubin
Millicent Hargrave..... Lee Patrick
Ruth Waters..... Edna Evans
Dr. Arthur Wray..... Edwin Evans

On New Year's eve, when the world should have turned its thoughts to kinder things, an anonymous producer posing as Willo Productions, presented 'Slightly Delirious.'

During the greater portion of the first act there was a man in the audience, slightly plastered, who kept shouting instructions at the actors. Since he was only partly plastered, and since the play was that kind of a play, it was a lot of fun. Just before the curtain, an usher forcibly evicted the man—and from then on the audience had nothing at all to be amused by.

The story, such as it is, has to do with a college professor who can't be bothered making love to his wife. She bewails him out so he goes cave-man, and she and colony, gets drunk and practically ravishes every woman he can find, in full view of the audience. A great deal of it is amateurish, but it is either funny or smart, none of it is well written, none of it is well acted or directed. Just a bad show without a chance.

Kauf.

(Printed for the record; show closed the same week it opened.)

'Revenge' Trims Salaries, Makes Deals with Creditors, Leblang's

OUT-OF-TOWN PLAY

A Divorce Is Arranged

Beverly Hills, Cal., Jan. 2.

Comedy in three acts by Jean Brunel, Boston Theatre, is either funny or smart, none of it is well written, none of it is well acted or directed. Just a bad show without a chance.

Smart English comedy, presented for the first time in this country, needs very little revamping to make it worth-while stage fare for Broadway. It's a bit burlesque in a few spots, but these situations can easily be smoothed out because a Broadway cast there is no reason why it shouldn't catch on.

Story is based on the chase for social recognition through the medium of a divorce scandal, with much of it a satire on modern separations. Entire locale is laid in London, with many of the English mannerisms and speech contained, but so expertly has the dialog been written that even the most blasé American theatre-goer should be able to catch its full significance.

Gaby Fay, happily married for 20 years, and the mother of two grown children, is bored because she cannot crash society, by reason of having borne a spotless reputation. (Continued on page 51)

Mortimer Heads Agents

Hollywood, Jan. 7.

The Agents, coast branch of the Association of Theatrical Agents and Managers, has elected G. Horace Mortimer as president for the ensuing year.

Edward G. Cook was named 1st v.-p.; William F. Molitor, 2nd v.-p.; Fred Lotto, 3rd v.-p.; and J. Frank Gibbons, secretary-treasurer.

Inside Stuff—Legit

At the Saturday (5) matinee performance of 'The Old Maid,' Harry Moses production in Baltimore, some of the critics on the New York dailies were on hand to o.o. the piece and write their N. Y. notices. Reason for unusual procedure was that show opened in N. Y. last night (Monday), together with 'Fetters Forest,' and Moses wanted first-right critical opinion on his piece.

Present in Baltimore were Gabriel of the American, Kelcey Allen of Women's Wear, Lockridge of the Sun, Pollock of the Brooklyn Eagle, Atkinson of the Times, and Mantle of the News. Garland of the World-Telegram sat in on the Saturday evening performance. The latter was not represented. Percy Hammond did not come down owing to his wife's illness. Anderson of the Journal was in Flemington, N. J., penning human-interest yarns on the Hauptmann trial for his rag; John Mason Brown of the Post did not come because he wanted to have his paper carry his review on Monday (7), afternoon of the day the play opens, and his sheet wouldn't permit it.

Critics who journeyed to Baltimore were guests of Henry Moses, show's producer, but there was one exception. Robert Garland, reviewer for the World-Telegram, informed the manager that he intended visiting his home in Baltimore over the week-end and would witness the show, but declined the cuff invite and, trip, lunch, etc. That seemed to ruffle the presented. Garland stated he had never accepted favors nor presents from managers.

Garland also declared himself to several managers last week about Saturday night premieres. He said he will refuse to attend any such openings hereafter.

That portion of the admissions tax law upon which the internal revenue department claims money from theatres for benefit performances since war time, was dug up by a CWA worker on relief pay. Such jobs call for a weekly wage of \$24 to \$27 weekly. First theatre's records inspected, also by CWA auditors was the Martin Beck, N. Y., and the first claim for back taxes is said to be filed against that house.

Basis of claim is the wording of the law which stipulates that performances may be tax exempt only if the entire proceeds go to charity. Government contends that where performances are sold out to a charity organization, 10% tax applies on the amount paid the manager for the tickets; here being some profit for the attraction and house, while the cast and other employees receive pay.

If the claims are upheld in Washington managers will seek to remove the retroactive feature of the ruling. Fact that local collectors issued exempt certificates on performances for which tax is now claimed is not supposed to whitewash the claims, however.

When Sam H. Harris originally produced 'Rain' in 1922 Al Lewis and Max Gordon were in the legit production fold. Latter duo had a 15% interest in the show as silent partners. At the time Lewis was the active member of the firm on the legit end; Gordon sticking to the firm's vaudeville interests. Gordon is now a Broadway manager. Lewis is on the Coast.

Sam Forrest staged the original 'Rain' and will direct the revival with Taiulah Bankhead. Harris has delayed a trip to California by going to Palm Beach for three weeks, but will return for the final 'Rain' rehearsals.

Word of mouth got around Broadway that 'Accent of Youth,' Samson Raphaelson's comedy, reached curtain time not entirely in the original as penned by that author. Story was that Benn W. Levy, who staged the play, had done some additional scribbling on his own, and this yarn seeped into the show.

However, is unwinding as written by Raphaelson. The rumors evidently sprang from the show being a bit different than this writer's previous jottings.

Current Road Shows

Week Jan. 7

Abbey Players, National, Washington.

Ah, Wilderness, Grand O. H., Kansas City.

'As Thousands Cheer,' Shubert, Kansas City.

'Butterfly in Buckshot,' Hollywood, Playhouse.

'Continental Varieties,' Wilbur, Boston (10-12).

Cornelia Otis Skinner, McCarter, Princeton, 12.

O'Dyly Carte Co., Forrest, Philadelphia.

Eva Le Gallienne Repertory, Shubert, Philadelphia.

'First Legion,' Garrick, Philadelphia.

'Follies,' Paramount, Salt Lake City, 7-8; Curran, San Francisco, 10-12.

Fritz Leiber Repertory, Baltimore, Los Angeles.

'Green Pastures,' Ritz, Big Springs, Tex., 7; Texas, San Angelo, Tex., 8; Paramount, Abilene, Tex., 9; Majestic, Ft. Worth, 10; Denton, Tex., 11; Meigs, Dallas, 12.

'Her Master's Voice,' El Capitán, Los Angeles.

'Kill That Story,' Hollis, Boston.

'Laburnum Grove,' Royal Alexandra, Toronto.

'My Claymore Steps Out,' Wilshire, Los Angeles.

'Petticoat Fever,' Harris, Chicago.

'Point Valaine,' Chestnut, Philadelphia.

'Roberta,' Erlanger, Chicago.

'Seaside Players,' Vancouver, Vancouver.

'Stevadora,' Selwyn, Chicago.

San Carlo Opera Co., Melba, Dallas, 17-18.

'There's Always Juliet,' Baltimore, Seattle.

'Varieties,' Majestic, Flint, Mich., 7; Gladner, Lansing, 8; Michigan, Ann Arbor, 9; Post, Battle Creek, 10; Majestic, Grand Rapids, 11-12.

Walker Whiteley Repertory, Auditorium, Lincoln, Neb., 7; Joplin, Joplin, Mo., 8; Memorial Hall, Independence, Kans., 9; Tech High School, Little Rock, Ark., 10; Auditorium, Memphis, Tenn., 11-12.

Rice Hibernating

Hollywood, Jan. 7.

Chester Rice, after a season in Germany, has arrived here to spend the winter.

BACK TO \$2 TOP LEGIT

Seven Weeks of Rehearsal, One Week On Broadway, and 'O'Flynn' Blows Up

'The O'Flynn' blew at the Broadway theatre, N. Y., last Friday night (4) after the performance, suddenly tossing 180 persons out of jobs. Chorus alone numbered 69. What impelled Russell Janney, who presented the show, talking such pre-emptive action was not fully explained but Janney said later he realized the show was wrongly geared and wanted to forget it for the time being. Robert Stewart, executive of the Standard Oil Co. of New Jersey, backed the show. Producer plans recasting the operetta and reopening in Boston. At that time, however, it will have a new title.

Saturday morning Equity was advised by Janney to pay off the company. What puzzled people around the show was the fact that Saturday's performances could have been given without extra expense to the management. That day, saw the best show attendance of the week and at least \$3,000 was refunded at the box office or turned away. Half that sum was estimated for the matinee, i. e., which there was an advance sale of \$800.

'O'Flynn' has a unique position in that the performance was given by radio on two successive Friday nights on the Esso program prior to the opening of the operetta. Different set of players appeared before the microphone, and the program is committed for 13 weeks despite the fact that the show has come and gone. While the makers sponsor the air show, with an original \$60,000 investment which was materially increased, it is now claimed that the corporation did not back the stage show but that it was Stewart's own venture.

Operetta blunder, Thursday (27) of Christmas week, so the length of the engagement was but one week and one night. Show, rehearsed and on one week, players receiving more than two weeks' full salary in advance of the premiere.

While the notices were not favorable, 'O'Flynn' drew second stringers because of other premieres on the same night, and some of them were kind. Middle of last week it was decided to plug the show. Reported that Stewart offered to spend another \$50,000 in promotion. It was told that amount was not necessary. Then suddenly the show stopped.

DUCAT SNIPERS OUTWIT CENTER THEATRE MGT.

Careful plans to prevent sidewalk specs from gyping with tickets for holiday performance at 'The Great Walz', Center theatre, N. Y., were of little use, the undercover ticket mob outwitting the management. Two shopkeepers who rented seats to the spec were served with dispossession notices, but since such moves call for action after a ten-day period, they were ineffectual.

Cops were called to oust the ticket people from nooks near the doorways of the several stores involved. But when the specs displayed receipts for money paid for temporary rental, the police could only recognize the status of the storekeepers, advising the show management that civil action could be taken.

In one case the proprietor of a store had received \$20 from a spec and to avoid further trouble with the Rockefeller interests he paid the spec \$25 to vacate. Only one spec gave up, turning \$400 worth of balcony tickets in at the box office, where the ducats were promptly sold at regular prices.

Stores are on percentage, giving the Rockefeller the right to regain possession of the rooftops upon 30 days' notice, but dispossession action can reduce that period for violation of rules set forth in the renting agreement.

Hi-Brow New Years

Curious twist around the Broadway ticket agencies New Year's Eve was the ticket demand for the classics. Patrons showed preference for Katharine Cornell in 'Juliet', 'Eva Le Gallienne in 'L'Aiglon' and Walter Hampden in 'Richelleu', passing up most of the musicals. Explanation was that the good-timers were attending parties in hotels and elsewhere and passing up the theatre prelude.

Brokers burned plenty when one attraction, which jumped its box office price from \$4.40 to \$5.40 that night, went to extra space in the dailies announcing plenty of tickets on sale at the b.o. at the original rate (\$4.40). Specs couldn't explain the customers.

Little doubt that the boost in admission scales kept a definite percentage of people away from theatres on the gala eve.

4 SHOWS CUT; EQUITY SAYS 'NO' TO 1

For the first time since Equity started its 'Cuts and Concessions' board—which passes on shows wanting to reduce salaries—a managerial request to slice was denied. However, five producers were given the right to cut. Show that was turned down was 'The Sky's the Limit', Fulton, N. Y., which folded Saturday, anyhow.

Shows where reduced salaries were agreed on by Equity are 'The Farmer Takes a Wife', 'Revenge with Music', 'Calling All Stars', and 'Say When', while the cutting of 'Page Miss Glory' was held up after Equity okayed it. Reason was that instead of slicing the entire cast at the same ratio, the management sought to cut some players more than others and the former objected. That may affect the continuation of the show after this week.

In cutting 'Stars' it was stated that Lew Brown, the presenter, was assuming the responsibility for the expenses of the revue from this week on. Warners, who backed the show up to 50%, did not figure in the request to cut salaries and are reported working out. Cutting of 'Say When' people affected only part of the cast, which was agreed on by the players.

Under the rules, although the advisability of a cut may be suggested by Equity's board, there is no compulsion on the part of players to accept less than contracted.

Ban 4 Midge Theatres in L. A. as Fire Traps

Los Angeles, Jan. 7.

Drive by Board of Fire Commissioners to drive out little theatres which have failed to comply with city fire regulations has four of the many houses already under ban. Permits for 1935 have been denied and will be withheld until safety measures have been introduced.

Houses hit are the Olvera Street, Tony Pastor's Club, the Theatre Mart, and the Spotlight, tourist house in Hollywood.

CONCERTED MOVE TO DROP PRICES

Probably Go Through for Next Season—Three Shows Slice Pronto

SHUMLIN STARTS IT

Alarmed at the winter blight which affected the grosses of too many Broadway shows, managers started huddling last week for the purpose of re-establishing a two-dollar top for straight legit shows and \$2 for musicals. What was to have been a concerted move in that direction came to naught, but several producers did make a downward revision of scales at the box office.

It was indicated that next season will see most attractions established at two and three dollars. So far as Broadway is concerned, the present mediocre business has counted late in the week with the explanation that the public bankroll was shot in splurging at Christmas and high jinks on New Year's eve.

But that legit shows will be forced to reduce prices in order to more closely compete with other amusements, there seems to be little doubt. That economic necessity was recognized more than a year ago and it was forecast that the former two-dollar legit scale would be general this season. But managers forgot all about it, most attractions coming in at \$3.30, with at least two musicals scaled at \$4.40.

Movement to cut prices was started by Herman Shumlin, who called for a managerial pow wow and offered to cut the top of his success, 'The Children's Hour', from \$3.30 to \$2.20. He argued, however, that favorable reaction would only be gained if a group of 10 or more leading attractions agreed to revise the scales.

Shumlin's plan failed to materialize because producers of other hits declined to reduce prices and he then decided to retain his original scale for 'Hour'.

However, Max Gordon cut the scale of 'The Farmer Takes a Wife' from \$3.30 to \$2.20 and Schwab and Dunning did likewise on 'Page Miss Glory' at the same time. The scale of 'Merrily We Roll Along' was sliced from \$3.85 to \$3.30.

It was conceded that reducing the scale would likely be more advantageous for the farmer than the other shows because it is spotted in the large capacity 46th Street theatre. 'Glory' never really got started and its pace from the start has been moderate. 'Merrily' slipped.

(Continued on page 63)

'Beale Street,' Negro Benefit Show, Nets \$3 and Almost Starts a Riot

'Beale Street,' a colored cast drama which part of the audience took exception to during a benefit performance at Mecca Auditorium, N. Y., Sunday (30) last week, ran into other repercussions not on the program. Presenters summoned to court for holding a benefit show without a permit from the Welfare Department, somebody from the Theatre Authority appeared to get a slice of the profits and a radical observer almost got hurt.

On top of that the net receipts were exactly \$3, although some 15,000 two-for-one coupons had been distributed with notice that the show would soon appear on Broadway. Proceeds were supposed to be devoted to the nine negro defendants in the Scottsboro case.

Harry Kline, manager of the auditorium, appeared the man from the (Continued on page 63)

Ticket Control Issue Gets More Involved, with Everyone Squawking And Several Suits Being Framed

Criticism

Osgood Perkins has the meaty part in 'Point Valaine', Noel Coward show opening at the Barrymore, N. Y., next week, with Alfred Lunt and Lynn Fontanne starring. Arthur Hopkins saw the show in Boston. Went back stage to see the actors. Said to Perkins: 'Listen, kid, it will be a long time before you have another all-star supporting cast.'

The debacle along Broadway among the legit shows during the Christmas-New Year's period is believed to be one result of the ticket agitation, a topic that frequently finds print in one or more dailies. If that is true the fault points to the mass attention given the ticket control provisions of the revised legit code. Such unwelcome and derogatory publicity over a prolonged period reacted with a sock against theatres. It is claimed by those affected.

There is little doubt that the ticket thing has been stressed and, according to those who framed the rules, is more important than the shows. Nor is there any doubt that business was far under expectations, even considering the contention that end of the year holidays have frequently been over-touted.

Perhaps the most fallacious feature of the ticket control idea is that a coterie of showmen, plus advisers, dictates to agencies about tickets for legit shows but has nothing to say about any other type of amusement where tickets of admission are sold—opera, sports, picnics, churches and the balance of the field. There are no codes for amusements other than legit, except pictures, about which there is no ticket problem.

Even some managers who devoted much time and attention to ticket control appear to be growing lukewarm on the code's control plan. (Continued on page 61)

PULPIT BLAST HURTS MPLS. 'BEWARE' CO.

Minneapolis, Jan. 7.

Local churches of both Catholic and Protestant denominations have taken up cudgels against 'Salon Beware', which W. A. Steffen, film impresario, is sponsoring at his Shubert theatre. Several priests and pastors have attacked the play from their pulpits and asked parishioners not to attend it. In consequence, theatre reports it has been making a number of refunds to ticket purchasers.

Newspapers for the show state that positively no lines or scenes censored. Entire production presented in Minneapolis, where it was staged in New York. Bring Grandma, but send the kiddies to a movie. The show is talking screen can ever give you.

Despite fact that newspaper critics also emphasized comedy's daring, however, business has not been good.

Stager Sues

Maurice L. Russell, dance stager, has started suit for \$50 against 'Calling All Stars, Inc.', the corporate producing owners of the Lew Brown musical at the Hollywood theatre, N. Y.

Russell, who netted around \$3,000 as a lump sum for staging the show but claimed that the agreed-upon pro rata additional was \$570 for the time expended beyond the original period and, through attorney Julius Kendler, is seeking to collect.

LAMBS DINE THEIR GUARDIAN ANGEL

The Lambs tossed a dinner of achievement to Robert L. Hague at their club Sunday night (6).

The red-headed husband of Mary Lewis, whom the Lambs call 'the stage-struck sailor', declared his only claim to fame was the fact that he once directed Queen Marie the way to the ladies' room.

Hague personally tilted the club over the stormy years of the depression. And he's still doing it. Among the speakers were Gene Buck, toastmaster, Frank Crumit, shepherd; Bugs Baer and Harold Hoffman, new Governor of New Jersey.

Report that the Friars had asked for waivers on Hague was denied.

MARY GARDEN IN CHI LEGIT

Chicago, Jan. 7.

With the folding of 'Romance' at the Blackstone, reported that Playgoers, production group, is angling for a dramatic show headlining Mary Garden.

Will be the first appearance for Miss Garden in Chicago in several years, her last appearances having been on the operatic stage for the Chicago Civic.

NEW ACTORS' GROUP FORMED BY D. A. DORAN

Stage Associates, a new actor-manager group, has been formed and proposes to present its members in several plays annually. Group was formed by D. A. Doran, Jr., and Arthur Hanna, and includes Charles Leathers, Julius Logan, Bretaigne Windust, Leslie Adams, Frieda Altman, Alfred Dalrymple, Henry Fonda, Aleta Precht, Bernard Blichfeldt, Helen Huether, and Morris Houghton.

Letter is in Russia doing theatrical research on a Guggenheim fellowship.

Doran is associated with a similar group, Group Theatre, in production of 'Gold Eagle Guy', current at the Belasco.

Gallo Readies 'Nights' For Chi Production

Chicago, Jan. 7.

Fortune Gallo flipped to New York last week to finish casting details for 'Twelveen Nights', which is slated to go into the Auditorium here by Feb. 1.

At first scheduled as the opening gun on a musical stock venture, it is understood that Gallo will start 'Nights' on a straight production basis and then go into a stock policy if a click. Plans call for a ballet of 24 and a chorus of 50 people.

Plays Abroad

Show is one of the most exceptional in its line, principally because Arthur Riscoe has a dual role. Here is an actor who not only can act but sing and dance. There is not a moment when he isn't doing something funny. He has been supporting stars for a number of years without being given full opportunities for personal success. In this show he can write his own ticket and, as a result, literally mops up.

Every indication of a first-rate success. It should go well in New York, too, with Riscoe.

Leslie Howard Sock 20c, Boston; Noel Coward Play Good at \$17,000

Boston, Jan. 7. Leslie Howard in 'Petit Forest' nursed ahead in its second, final, week at the Shubert, during which capacity was common. Got over \$20,300 on the week.

Holiday week also found 'Point Valaine' at the Colonial in a second, closing, boom week, hovering around the \$17,000 mark. Word-of-mouth about the Lunts in the Coward play apparently built big, despite the opinions of some of Hub's ilk.

'Fly Away Home' was liked by the reviewers and is getting excellent customer comments, but is not showing b.o. strength expected from it. Definitely lagging behind in the Boston legit parade this week, with the opposition a good ally. Stays another week.

Eva LeGallienne opened at the Shubert Monday (7) for one week in 'L'Aiglon'. Advance indicates big big. 'Kill That Story' road company, came into the Hollis last night (7) for a two-week stay.

Lucienne Boyer and concert company plays three days (10-12) at the Wilbur, dark for a month. D'Oyly Carte comes into the Colonial Jan. 14 for four weeks of Gilbert-Sullivan. 'Cornelia' Olie Skinner will do a week at the Plymouth, starting Jan. 14.

'First Legion' at the Plymouth, and 'Within the Gates' at the Shubert, both open Jan. 21. Following the D'Oyly Carte engagement, Walter Huston is slated to play 'Dodsworth' at the Colonial.

Estimates for Last Week
'Point Valaine', Colonial. Noel Coward's new hit (Lunt-Fontanne-Perkins) did bonanza biz both weeks. Closing week close to \$17,000.

'Petit Forest', Shubert. Clicked in a big way. Second week brought about \$20,300, best in town. 'Fly Away Home', Plymouth. Thomas Mitchell turning out a neat performance in a trailer-made role; piece enhanced by expert, youthful cast, but doing a baffle at the box office. Last week a scant \$4,000. Will try one more week.

'Her Master's Voice', Hollis. Blanche Ring and company attracted a satisfactory \$5,500 in second and last week.

Leiber \$8,000

San Francisco, Jan. 7. Fritz Leiber's Shakespeare rep was the only show in town last week. Second stanza of the visit was good for approximately \$8,000. Clicked stuff, not good for extra holiday biz, and heavy rain didn't do the boxoffice any good, either.

Ziegfeld Follies opens here Thursday night (10) for a 17-day stay, and looks for smash business.

'OLD MAD' O.K. \$10,000, BALTO

Baltimore, Jan. 7. Premiere last week at the Maryland resulted in the Harry Moses production of 'The Old Maid', co-starring Judith Anderson and Ziegfeld Follies, performing slightly in excess of \$10,000 at a \$2,750 top. Opening performance was capacity on New Year's Eve, the one-night show being about \$2,500. Cried created it light, and biz was crippled till Thursday, when word-of-mouth spread glowing reports, and the b.o. pace picked up.

Town is dark this week, and the indie Maryland has nothing definite by carded for a further date. The UBO house, Ford's, returns to action week of Jan. 28, when 'Dodsworth' stops off for a stanza at \$2,750 top. Following week 'As Thousands Cheer' comes in to Ford's. Same house also has the D'Oyly Carte G. & S. Opera Co. for a week in February, as well as 'Within the Gates' for a session the same month. A possibility for the house is 'First Legion'. There is talk the city after the Jesuit Order will come in after its Boston run.

The indie Maryland was being considered as the tryout spot for the forthcoming Sam H. Harris production of 'Rain' (Tallulah Bankhead) which opens Feb. 4, but a break-in at a Philadelphia house was effected instead. However, a couple of possibilities loom for the indie Maryland, which has been set for the Maryland week Jan. 14, is off. Reason advanced by Berg as to why the piece won't be staged is that Benita Hume, who was wanted for the lead, has gone back to England and is not available. A group of little theatre and summer try-out spot troupers billing themselves as the Richmond Players came in to Lehman's Hall Wednesday (9) for an attempted run with a hoked version of 'Ten Nights in a Barroom'. Suds and pretzels will be served during the show. Top will be \$125.

TWO MORE L.A. LEGITS START; 'VOICE' STRONG

Hollywood, Jan. 7. Henry Duffy's monopoly of the legit situation terminates tonight, when two other attractions get under way. At the Biltmore, dark for several months, 'Crisis' and Co. move in for two weeks of Shakespearean repertory. At the Hollywood, 'Crisis' and Co. makes her debut as a producer by presenting 'Mr. Claymore Steps Out', of which she is co-author with Douglas Doty, and in which she will play a lead part.

Duffy's production of 'Her Master's Voice', starring Billie Burke, held strong on its second week, with the New Year's holiday helping to hold the take to around an approximate \$7,000 mark.

Engagement is expected to continue for at least another two weeks.

Shows in Rehearsal

'He-You Want'—J. H. Del-Bondio and Forrest C. Harris.
'Rain' (revival)—Sam H. Harris.

'Hobby Horses'—Barney Klawns and Alex Yoke.

'Loose Moments'—Walter Hartwig.

'Crime and Punishment'—Victor Wolfson.

'Nowhere Bound'—Wee and Leventhal.

'On to Fortune'—Grosby Gallo and Charles Heldt.

'Little Shot'—Pearson and Baruch.

'Death Comes at Sunset'—Edward Dolglen.

'Battleship Gertie'—Courtney Burr.

'Creeping Fire'—McNaughton and Cameron.

'The Prisoners of War'—Frank Merilin.

D'Oyly Carte Fine \$22,000, Abbey Co. 10c, Philadelphia

Philadelphia, Jan. 7. Seen in retrospect, the two holiday weeks were hardly more than passable for Philly's legit houses, although there were a couple of stand-out successes. The D'Oyly Carte Company has been doing well at the Forrest, but not as big as expected. Christmas week gave it close to \$19,000 in the regulation eight performances, while last week brought in \$22,000 in nine performances. Upright trade has been very big throughout, with sell-outs predominating, and matinee business except for two Wednesday afternoons has been top-notch but the orchestra seats have been hard to sell, even at the modest (Continued on page 59).

ULRIC \$9,000, PITTS.

Second Visit of 'Pagan Lady' Saved Service Revenue

Pittsburgh, Jan. 7. Nothing much by way of coin for Lenore Ulric's revival of 'Pagan Lady' at the Nixon last week, a \$18,000 holiday booking. The production, which has been used here this season. Regular-top of \$250—only used first night, New Year's Eve and weather didn't kill all chances of making a showing. Passes all came in the last half and saved show from a \$4,000 indicated gross.

Second-visit of 'Pagan Lady' to the Nixon, it opened here four years ago, but the guide to New York and notices were anything but kind, although some nice tributes were paid to star. Ulric show was the last house's first since a three-day stand of 'Romeo and Juliet' early last month.

House and Irving White, three weeks, with nothing in sight until Jan. 23, when 'As Thousands Cheer' originally booked for Nov. 11, comes in. After that, things promise to pick up a bit, with 'Within the Gates', 'Dodsworth' and 'The O'Flynn' drama company all promised during February.

Denny, 'Petition' 'Fever' perked up considerably at the Harris and will continue beyond its original three-time stay.

With stick around at least a month and perhaps more. Selling ducaus two weeks in advance.

George M. Cohan show 'Wilderness', moved from the Erlanger to the Grand after four weeks and (Continued on page 59)

B'way Biz Still Way Off; 'Thumbs Up' \$26,000; Many Shows Withdrawn

Broadway's business New Year's week was only slightly better than the disappointing going after Christmas. Result is the depletion of the list by at least 15 closings within a two week period.

Result is that the balance of the list figures to pick up. Managers worried and fussed about business and several reduced the price of tickets, but the leaders were not much affected, as usual. From the heavy premiere card on Christmas week 'Thumbs Up' is much the best, getting \$26,000 its first full week at the St. James. 'Rain from Heaven' stands out among the new dramas, with takings of \$12,000, at the Golden, while 'Accent on Youth' perked up at the Plymouth—the \$4,000 take being nearly double that of the first week. The O'Flynn suddenly stopped at the midway and near the all other items were casualties also. 'Music Hath Charms' risked a Saturday night debut and drew a punning little coin reported last week.

'Great Waltz' held up to \$40,000, while 'New Year's Eve' last night, when all of Broadway's legit was weak. 'Anything Goes' is the smash musical. It got \$35,000 last week, a record for more than a thousand better-the previous week.

Whitman Cornell topped the drama with better than \$20,000 again on Juliet. 'Personal Appearance' was best among the other road shows, with \$15,000. 'Merrily We Roll Along' has tapered off with last week's gross around \$14,000.

This week has five openings, with next week slated to present: 'Point Valaine', 'Labyrinth', 'The Great Waltz', 'Battleship Gertie', 'Lyceum', 'Little Shot', 'Playhouse and 'Creeping Fire', Vanderbilt.

'Accent on Youth', Plymouth (3rd week) (C-1,036-\$3,300). Perked up last week, and should double the opening week take; got \$6,000 and should keep climbing. 'Anything Goes', Alvin (8th week) (C-1,155-\$4,000). Season's ace musical comedy got \$35,000, with an eight-eighths New Year's eve; accounted for the big gross. 'Music Hath Charms' bettered \$36,000.

'Baby Pompadour', Vanderbilt. Withdrawn after three days; house dark.

'Birthdays', 49th St. Taken off Saturday; played bit less than two weeks.

'Calling All Stars', Warner's Hollywood. 16th week. (R-1,807-\$4,400). Did not fold and still got over; business last week fair for major musical; around \$18,000 estimated.

'Children's Hour', Elliott (8th week) (C-925-\$3,300). Probably will outrun most of Broadway's current drama, and should hit \$15,000 last week; big money in this house.

'Dodsworth', Shubert (38th week) (resumes engagement) (D-1,155-\$3,300). Final week run show cleaned up and should do likewise on road; last week \$15,000; 'Escape Me Not' (C-1,155-\$3,300).

'Farmer Takes a Wife', 46th St. (11th week) (C-1,375-\$2,400). One of several shows which reduced prices this week, players also taking a cut; more than \$12,000.

'Fly Away Home', 45th St. (1st week) (C-1,155-\$3,300). Drama by Theron Bamberger and Barney Klawns, written by Dorothy Ben-Eden and Irving White; opens Friday (11).

'Fools Rush In', Playhouse. Suddenly stopped; no performance Saturday; house dark next week with 'Little Shot'.

'Gold Eagle Guy', Belasco (7th week) (C-1,155-\$3,300). Drama gets plenty of press attention but (Continued on page 59)

business moderate to date; around \$7,000.

'Lady Detained', Ambassador (1st week) (CD-1,155-\$2,750). Presented by S. L. Latham (Oscar Shaw and Samuel Shipman); written by Shipman and John B. Hymer; opens Wednesday (8).

'Life Begins at 8:40', Winter Garden. 10th week. (R-1,483-\$4,400). Scale for New Year's eve was \$8.50 but prices were chopped; former music leader still touring; at claimed \$30,000 last week.

'Living Dangerously', Music Box (1st week) (D-1,013-\$3,300). Presented by Lee Shubert; written by Reginald Simpson and Frank Gregory; done in London last summer; opens Saturday (12).

'Merrily We Roll Along', Music Box (10th week) (D-1,013-\$3,300). Presented by Lee Shubert; written by Reginald Simpson and Frank Gregory; done in London last summer; opens Saturday (12).

'Music Hath Charms', Majestic (2nd week) (O-1,175-\$3,350). Rapped by critics after Saturday night premiere with business weak; \$10,000 estimated.

'Ode to Liberty', Lyceum (4th week) (CD-1,097-\$3,300). Drama star (Ina Clary) should keep this comedy in the money; business improved to \$4,000 last week; moves Saturday next week. 'Battleship Gertie' here next week.

'Old Maid', Empire (1st week) (CD-1,040-\$3,300). Drama star (Ina Clary) should keep this comedy in the money; business improved to \$4,000 last week; moves Saturday next week. 'Battleship Gertie' here next week.

'Personal Appearance', Miller (1st week) (C-1,097-\$3,300). Drama star (Ina Clary) should keep this comedy in the money; business improved to \$4,000 last week; moves Saturday next week. 'Battleship Gertie' here next week.

'Page Miss Glory', Manhattan (7th week) (C-1,097-\$3,300). Another show to cut price; prices; way down to \$2,000; business weak; trade only fair; \$7,000 estimated.

'Personal Appearance', Miller (1st week) (C-1,097-\$3,300). Drama star (Ina Clary) should keep this comedy in the money; business improved to \$4,000 last week; moves Saturday next week. 'Battleship Gertie' here next week.

'Post Road', Masque (5th week) (C-1,097-\$3,300). Drama star (Ina Clary) should keep this comedy in the money; business improved to \$4,000 last week; moves Saturday next week. 'Battleship Gertie' here next week.

'Pier Paid', Ritz. Withdrawn Saturday; played one night less than two weeks.

'Rain from Heaven', Golden (3d week) (C-1,155-\$3,300). Plenty of press attention and substantial business, with takings topping \$12,000.

'Revenge with Music', New Amsterdam (1st week) (C-1,155-\$3,300). Drama star (Ina Clary) should keep this comedy in the money; business improved to \$4,000 last week; moves Saturday next week. 'Battleship Gertie' here next week.

'Say When', Imperial (10th week) (D-1,155-\$3,300). Drama star (Ina Clary) should keep this comedy in the money; business improved to \$4,000 last week; moves Saturday next week. 'Battleship Gertie' here next week.

'The Great Waltz', Center (16th week) (C-1,155-\$3,300). Drama star (Ina Clary) should keep this comedy in the money; business improved to \$4,000 last week; moves Saturday next week. 'Battleship Gertie' here next week.

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MARTY MAY

Now Featured with MAX GORDON'S "ROBERTA"

The St. Louis Post-Dispatch on Dec. 11, 1934, said: "Much of the comedy is turned over to Olette Merrill and Marty May, whose roles far escape being mere inventions for the sake of providing two entertaining performers with chance."

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Loop Legit Has Best Pace in Years; 'Wilderness' \$18,000; 'Fever' \$12,000

Chicago, Jan. 7.

Holiday trade throughout the legit field was strong, with all box offices rising to excellent figures. Current week brings the exit of two shows, 'As Thousands Cheer' which leads roadward and 'Romance', which folds. 'Roberta', the Erlanger, is the one entrant and holds the title of legit attraction in town to five.

Denny, 'Petition' 'Fever' perked up considerably at the Harris and will continue beyond its original three-time stay.

With stick around at least a month and perhaps more. Selling ducaus two weeks in advance.

George M. Cohan show 'Wilderness', moved from the Erlanger to the Grand after four weeks and (Continued on page 59)

WHITESIDE \$900

'Salor Beware' \$6,000 in 10 Shows at Minneapolis

Minneapolis, Jan. 5. Playing two nights and a matinee at the Metropolitan, Walker Whiteside in 'Salor Beware' Ballantyne grossed an approximate scant \$900. Nothing else announced as underlined.

Y. A. Steffer's production of 'Salor Beware' with a New York cast, scaled at \$165 top, capped another \$6,000 in the midweek week, and the house closed until Feb. to permit remodeling. Permanent policy has not yet been announced.

'Within the Gates', National (12th week) (D-1,164-\$3,300). Final week; goes on tour; press controversy sent takings to good figures during opening week.

'Valley Forge', Guild (4th week) (D-913-\$3,300). Expected to back beyond five week subscription period; business estimated over \$14,000.

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Book Biz Parking

Start of the spring book season, which got underway with the beginning of the new year, indicates that the book biz is definitely on the upgrade. Rush of new books into print is unprecedented so soon after the Christmas trade, generally the biggest of the year. If it keeps up, the 1935 book output should easily measure up to that of the pre-depression period.

The minor as well as the major book publishers have increased, or plan to increase, their lists over the past few years. Activity is especially marked among the minors, who see the chance to get into the big time.

Lothrop, Lee & Shepard, as an example, is publishing twice as many books as it did a year ago. Recent action of John H. Hopkins & Son to increase its activities is another example. Last year, but a handful of books a year, Hopkins is set to double or triple its output in the coming year. Not only fiction, but the more hazardous non-fiction as well.

Reduced operating costs by mutual selling arrangements will enable many of the publishers to chance a bigger book output. It was the rising cost of paper and the expense of the codes that held expansion down.

Best indication of the growing book biz is the considerable increase in book advertising.

Fawcett Shifts Editors

Roscoe Fawcett, v.p. and gen. m. of Fawcett Publications, has made a number of changes in editorial personnel.

Laurence Reid, formerly editor of Motion Picture Publications, has been named managing editor of Motion Picture and Movie Classic, as well as the Fawcett publications, Screen Book, Screen Play, Hollywood, Radioland and Romantic Movie Stories.

Patricia Reilly, recently on editorial staff of Esquire, is appointed executive editor of Motion Picture Magazine.

Murphy McHenry, former editor of Screen Play, becomes editor of Movie Classic, while William Gaines takes over the executive editorship of Screen Play. Gaines comes from the editorial staff of Photoplay. Ed. Schreiner will be editor of Screen Book, and Don Conley comes to executive editor of Radioland. James Reid, of the Motion Picture Publications editorial staff, becomes executive editor of Hollywood.

Douglas Lorton, former Fawcett managing editor, becomes supervising editor of all 16 Fawcett and Motion Picture Publications.

Enquirer Daily's Break

Enquirer, New York's Sunday afternoon newspaper, prints daily also, running off about 1,000 copies to retail its Associated Press franchise. Daily has a race handicapper using the monitor of "Old Darb." At Christmas time he selected Spot Beauty as the best bet at Santa Anita, California's new track, and the horse topped, paying \$49 to 1. Following day the "Old Darb" was a maverick was many times the issue. "Darb" received a flock of presents from bettors.

Beauty was once owned by Irving K. Beebe, former Broadway ticket spec. He lost the race in a \$3,500 claiming race last summer.

Double Renegé

Los Angeles Hearstlings on the Evening Herald & Examiner picked up a hot potato when they spread an art layout on Stella Talbot, involved in the fatal shooting in St. Louis of Albert Frankenstein. Slip-up was that both sheets used a picture of Violet Palmer, concert pianist and wife of Fred McIsaac, mag writer, as the woman accused. Two days later photo was run in both sheets with profuse apologies. Herald passed the buck to the publicity man, who, it claimed, posted the wrong caption on the Palmer pic.

Della's New Mag

George T. DeLoatch, Jr., is adding a new mag to his Dell group, to be known as Dr. Death. Will be one of those pseudo-scientific affairs, under the editorship of Carson Mowrie, who gets out most of the other Dellies. Dr. Death to compete successfully with numerous other publications of its type. Movie has some of the ace Dell contributors turning out special stuff for the new periodical on assignment.

Best Sellers

Best Sellers for the week ending Jan. 5, as reported by the American News Co., Inc.

Fiction

'Heaven's My Destination' (\$2.50) By Thornton Wilder
'So Red the Rose' (\$2.50) By Stark Young
'Forty Days of Musa Dagh' (\$3.00) By Franz Werfel
'Goodbye Mr. Chips' (\$1.25) By James Hilton
'Lost Horizon' (\$2.50) By James Hilton
'Glorious Fool' (\$2.00) By Thorne Smith

Non-Fiction

'Skin Deep' (\$2.00) By M. C. Phillips
'While Rome Burns' (\$2.75) By Alexander Woolcott
'White From These Grapes' (\$2.00) By Edna St. Vincent Millay
'Two Years in the White House' (\$3.50) By Irwin H. Hoover
'Experiment in Autobiography' (\$3.00) By H. G. Wells
'Why Not Try God?' (\$1.00) By Mary Pickford

Wholesaling Books

Wholesale book publishing with showmanship methods has accounted for considerable turnover in the Grossett & Dunlap catalog, particularly on its motion picture editions. This is the department which effects tieups for reissues of n.p. versions of classics.

'Covered Wagon' is an instance of a m.p. edition in the 75c reprint going 750,000 copies. 'Freckles' is the topper—1,000,000 copies. 'Little Women', on a split deal with the A. L. Burt company, which owned the original reprint rights to the Louisa M. Alcott classic, is figured to go 500,000 copies. 'David Copperfield', which Grossett & Dunlap sold only 11,000 of last year, is predicted to go 250,000 copies on the strength of the Metro film version. This is based on the last week's sale of 2,500 copies, with the film yet to be released.

'Biggest disappointment was "Gentlemen Prefer Blondes," upon which Anita Loos insisted a guarantee for 200,000 copies royalties. Publisher wanted to limit it to 100,000 copies. First print order was 50,000 copies, of which only 3,000 sold. Rest were sold in job lots.

On the other hand, John Monk Saunders' screen original, 'Wings', was sold for \$500 to G.D.D. Firm paid a writer another \$500 to novelize it for the motion picture edition in a tieup with Paramount. Being the first big air film and also a pioneer sound film (and was only synchronized sound), it was a big seller, and Grossett & Dunlap voluntarily paid Saunders a royalty of 5c a copy, which yielded him \$17,000.

Absorption market of popularized editions of books is indicated by G.D.D.'s catalog of 100 leading titles covering a period of the last 20 years. Some of these only have been on the market 10 years or more. But in aggregate these 100 titles have sold 25,000,000 copies.

Pierre's Mag on Press

Pierre Publications, organized about a year ago, finally gets going with its first mag, a monthly to be called Mystery Adventures. Publication is now on the press and will shortly make its initial appearance.

When formed Pierre Publications acquired the defunct Sensations Magazine, originally published in Minneapolis, but deemed it inadvisable to resume the mag. Subscribers to Sensations will get Mystery Adventures instead.

A number of other mags are planned by Pierre Publications, which is headed by A. R. Roberts. Roberts also editing.

Popular Still Building

Determination of Harry Steeger and Harold S. Goldsmith to make their Popular Publications the biggest of all the mag chains is still hot. Firm adding new mags to its string at the rate of nearly one every other month. Latest added to the Popular Publications chain are Bull's Eye Western Stories and The Big Magazines.

Meanwhile the book-publishing plans of Steeger and Goldsmith are reported proceeding apace. Hurd Whitney is coming over from Morrow to direct the Steeger-Goldsmith book affiliate.

Jersey's New Yorker

With so many mags for New Jersey, has been planned for a new publication published in and for New Jersey to call itself Metropolis. Intended as a take-off on The New Yorker, and published twice a month. Organization issuing the new periodical is headed by Laurence M. Jonas.

Hub's New Specialty Firms

The new book publishing houses getting started in Boston, the Sci-Art Publishers and the Utopia Publishing Co., first named will limit itself to volumes on science and the arts. Latter, which is headed by John Pratt Whitman and Eleanor Wood Whitman, will also be specializing in art, going for economical dissertations on current events, and the like.

First book on the Sci-Art list will be 'The Meaning and Varieties of Love,' a treatise by Prof. J. W. Burrows, of the medical staff of McGill University.

Muir-Morrison to Coast

Floraebelle Muir and husband, Dennis Morrison, have walked out on Manhattan and gone Hollywood. They started west by motor car, accompanied by their seven dogs and one cat.

Miss Muir, who formerly wrote a Hollywood column for the News, N. Y., resigned from the staff of the Post to sign a writing term with Rex Pictures. Morrison resigned from the World Telegram, where he sat in on the city desk. He expects to continue in newspaper work on the Coast.

Quick Competitor

That new Chicago takeoff on 'The New Yorker' in the Chicago City Life, which was a 'Toots' mag, began publication last month, will have competition shortly. A new publishing group is preparing a rival to be known as Chicago City Life, with publication to begin in March.

Chicago City Life will be in typical New Yorker style, except for the fact that it will carry more short fiction. Otherwise the usual satirical and humorous pieces and gag cartoons.

Three Gum-Shoe Maga Suspend

That detective tales are losing favor in the market is indicated by the suspension of three publications of that type and imminent departure of some others.

Three that have passed out are Allibi, which was a 'Toots' mag; Great Detective and Complete Detective Novel Magazine. Great Detective was published by Will Levine, who also scribbles under the pseudonym of W. L. Lawrence. Complete Detective Novel Magazine was a Teck publication, an affiliate of Macfadden.

Wellbaum Out

George Wellbaum, of the New York Telephone Co., whose wide acquaintance among newspaper people has made him a familiar figure in reportorial circles, leaves the New York hospital today after taking it for five weeks. He was operated on for a stomach ulcer and obstruction, the last being caused by a boy and the surgeons had to go into a dangerous, generally regarded as secondary.

After recuperation, the former Indianapolis editor will resume at the hotel headquarters on West street.

Mag Club Re-elects Officers

All office-holders of the Magazine Club of New York were re-elected at the annual gathering. Include F. W. Kroeck, Household Magazine, president; Walter Sellow, Forum Magazine, first v.p.; Frank McCullough, Tide, second v.p.; and Alden James, Atlantic Monthly, secretary-treasurer.

Members of the board of directors include A. M. Carey Fortune, Walter Hanlon, True Story; C. M. Palmer, Condé Nast Publications; Joseph A. McDonough, Life; R. B. Alexander and W. H. Ferris, Crowell Publishing Co., and W. Z. Pfeiffer, United Clyde Combs, Meredith Publications.

Move On Femme Dress

A couple of new trade paper publishing ventures getting under way, both to serve the wearing apparel field.

Thomas H. Glenn has formed the Glenn Publishing Co. to issue the Buyers' Guide. Newly formed Sutton Publishing Co. is the other concern that will place a trade paper in the field, title undecided as yet. Head of Sutton is Florence Rohman.

Chatter

J. B. S. Haldane here from England to lecture.

Title of Frank Buck's new book is 'Fang and Claw.'

Vardis Fisher wintering on his father's ranch in Idaho.

Merrill Coyne is the new editor of The Voyager, travel mag.

Michel Kraike has finally discarded those turtle-neck awsters.

Thyra Winslow in New York again after a Hollywood assignment.

Roy Tempel House has joined the editorial staff of The Literary World.

Harry A. Franck going to Mexico to do a book on the land of the tamales.

Wynant Davis Hubbard back from the African jungles with some new scripts.

Louis Kronenberger has quit the Knopf editorial staff to go abroad and write a book.

Literary America will give \$1,000 in prize money for the best short stories and poems.

Beth Brown has a new publisher, Coward-Mann. Her 'Lax Lady' Hobbes is the first.

Arnold Gingrich, editor of Esquire, the mag, has sold a novel to Knopf, 'Cast Down the Laurel.'

John C. Winton is the latest publisher to get a book by Emil Ludwig. It's a blog of Hindenburg.

Louis Adamic has halted work on his book on America to do a new novel. The idea couldn't wait, he says.

Elliot Paul in New York with tales about his stay in Palma and what happened to make him leave there.

First-edition-of-Herbert Hoover's 'Challenge to Liberty' was \$4,000. It's sold out and a second is on the press.

Hendrik Van Loon has been very sick, but is improving nicely, although still tied to his home in Connecticut.

Thayer Hobson, the William Morris head, back from London with a heap of British scripts for republication here.

A lot of bidding by English book publishers before Harrap got the rights to Robert Briffault's novel, 'Europa.'

Edna Ferber has completed reading proof for her new novel. Did it so thoroughly that there wasn't a cleavage left.

Claude Kendall and Willoughby Sharpe have taken Alan Lampe's new novel, 'A Torch to Burn.' Publication March 1.

G. L. George, on the Coast as correspondent for Excelsior, Cinemondo and L'Ecran, film papers published in Paris.

Webb Arts, editor of Ocean Press, a United Artists picture service, taking his vacation during the holiday season in Miami.

Jesse Lasky, Jr., son of the picture producer, has a new volume of poetry on the Ivies Washburn list, called 'Singing in Thunder.'

Reminder by Harper's that its prize novel contest closes on Feb. 1. Judges will include Sinclair Lewis, Dorothy Canfield and Louis Bromfield.

Sinclair Lewis is writing a short novel for serialization in the New York Herald Tribune Sunday mag section. It may be a proletarian novel.

Book-of-the-Month Club selection for February is Robert Nathan's 'Road of Ages' and that of the Literary Guild for the same period, Vincent Sheer's 'Personal History.'

Un-race near race, New Mexico, where the writer lived for so many years.

Book Reviews

Drag 'Em Out Nathan

It's about 30 years now that George Jean Nathan has been passing judgment on plays and people of the theatre, and he was always pretty cocksure of his opinions. That's understandable because of his theory that two times two make the same four in dramatic criticism as in any other art. His newest book on show business is entitled 'Passing Judgments' (Knopf; \$2.50), and it ought to get as much attention as his other works have.

Nathan has himself a royal good time in the book. He tears apart some bugabooes and builds up some of his own. He explains what's the matter with Eugene O'Neill, puts B. B. Freleng on the back, leaves Noel Coward apart, knocks Charles Chaplin down and carefully but logically praises George S. Kaufman. It's good theatre reading and splendid theatre writing.

Like Man, But Not

There's a controversy on as to whether 'Henry' Love (Simon & Schuster; \$2), was written by a man or a woman. Title sheet says it by Beale Breuer, but the story is of a man and in first person. One reading, however, suggests the argument. Only a woman could have written the book, there isn't a thought in it expressed as a man would have.

It's an interesting yarn of an unusual kind, and ought to sell well to femme readers, despite the lack of real action. Miss Breuer has a facile pen and is a good story teller, but has the inclination to go overboard with sentimentalism. Not enough happens to make it a film possibility.

Two Slow Generations

Faith Baldwin covers plenty of ground in her 'American Family' (Panther & Bimby; \$2), in which she takes Tobias Condit to China as a missionary and brings back his son, David, to establish himself in an upstate New York town as a physician.

The episode of Tobias is painstakingly and ploddingly told, but toward the middle of the volume things speed up a little, with David falling in love with his wife's cousin, who is much better match than the self-centered woman he married. She marries an Englishman to take herself out of temptation's way, and eventually Tobias marries a train of new much his junior.

Prosy at times, and always slow, but apart from that a good writing job. Too long for pictures.

Omnibus of Crime

There's a good time element in 'Badger' (Penguin; \$2), (Crime Club; \$2), by Van Wyck Mason. It's spotted at a disarmament conference. In Budapest and Captain North of the U. S. Intelligence Service, the book is a good read, despite the efforts of a murderers combine. If he doesn't succeed, it's another world war. Improbable, but excitable and readable. Not likely film material.

C. S. John Spring comes as near carrying through the promise of the title in 'Perfect Allibi' (Crime Club; \$2) as is possible. It's not only a near perfect allibi for the criminal, but also for the victim. All the regular and smart detectives give up the case, but an ambitious, a super-investigative gal. figures it out. This too, has a munitions angle, the murder being a plot to blow up munitions manufacturer. Could be neatly filmed.

The story of 'For the Hangman,' by John Stephen Strange (Crime Club; \$2), has been done a bit too often, but the Hangman trial of the gossip columnist who gets killed, with a dozen of his previous victims as probabilities for the murderer tag. Well enough handled and with a catch ending the matter. It stays under library fodder. Not for films.

Book On Lindbergh Case

Blue Ribbon Books will temporarily forego its usual policy of reprints to issue a volume on the Lindbergh case. However, book is not completed, nor will it be completed, as the Hauptmann trial is concluded. Book has been set up and the day-by-day trial developments will be added as they occur. Book, called 'The Lindbergh Crime,' is by Sidney B. Whipple. It stays under the Hauptmann trial, covers the case from the start. Whipple will additionally cover the trial.

who must explain in court why a permit was not applied for. It was written by Dennis-Donoghue and Larry Bolton. Total receipts were

VARIETY'S BROADWAY GUIDE

For show people as well as laymen, this Guide to general amusements in New York, first printed here in 1929, is revived and will be published weekly in response to repeated requests.

VARIETY lends the judgment of its expert guidance in the various entertainment denoted.

No slight or blight is intended for those unmentioned. The lists are of VARIETY's compilation only and as a handy reference.

It may serve the out-of-towner as a time saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in VARIETY under the heading: 'Shows and Companies.'

In that department, both in the comment and the actual amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

FILMS ON BROADWAY

Similarly the new pictures in the Broadway first runs and combinations are covered weekly in the reviews, the film gross boxoffice story and the standing box on Page 8 which indicates the new films for next week and the week after.

NIGHT CLUBS

(Hotzy-Totsy Cabarets)

Lou Schwartz's King's Terrace, only wind-up spot in the Broadway belt, liveliest around 3 a. m. and after.

Ubangi Club, featuring the naughty Gladys Bentley, whose lyrics are for conservative people but whose tapster rhythm has the wise bunch ooh-rasy for her.

Onyx with an al fresco atmosphere, situated in the heart of the 52d street reformed speakeasy belt. Gets the wise profesh bunch.

Small's Paradise, Harlem black-and-tan, which has survived lots of changes and now, after its own fashion, remains something of an institution.

Barrel of Fun, newest madhouse on West list, with 'cherra-bocha' Lewis and Dody giving out those kind of songs.

Club Richman's 'nice boys' revue, strictly for the kick-seekers and depends on your personal predilections for femme personators. Inexpensive.

Village Groves Nut Club is a G. V. nut factory that may not edify but it won't bore.

'CLASS' NIGHT CLUBS

Rainbow Room atop the 65th floor of the RCA Bldg., is 'Jack' Rockefeller's covert change venture and another must-see spot for natives and tourists. Beatrice Lillie succeeding the French chanteuse Lucienne Boyer.

Caprice Room of the Weylin hotel is in like swank category, as is the Waldorf-Astoria.

Central-Park-Casino, with the tariffs now not so stiff (\$3 dinner and no-covert for after-dinner stayer-arounders) has Leo Reisman's ultra demolition party.

French Casino (near Earl Carroll theatre) has the 'Folies Bergeres' and an ultra atmosphere although the tariffs are actually in the 'popular' price category. Dinner, \$2.50; drinks, 75c, etc., but its aura is class.

Chez Marianne, El Morocco, 21' (Jack and Charlie), Coq Rouge, the new Jim Moragarty's House of Lords, Mon Paris, et al., are the pre-preludist refurbishing some in new locations but with the same attempts for exclusivity and ultra-ness in cuisine and vitages.

Chapeau Rouge (Peppy's) and Place Piquette are very Parisian booths to Park ave. trade at a \$2-\$3 covert, two of the few spots in N. Y. where the covert is in favor to restrict it to class patronage.

'POPULAR'-TYPE NITERIES

Repeal brought about indelible evolutions in New York's nite life. It has brought about the big, mammoth, ostentatious, almost nocturnal, diversification eaters and it also brought about another evolution—the cabaret-theatre which is nothing really new for it's the pop-priced development of the champagne patronage essayed in former years at the Ziegfeld Midnight Frolic and the Palais de Danse (after Loew's New York), and which fared less successfully about 20 years ago when a 'Folies Bergeres' type of show was essayed at the Fulton (legit) theatre.

Among the post-prohibition cabaret-theatre outlanders are the Casino de Paris and Manhattan Music Hall with very satisfying variety shows, a line of girls, good food and popular prices of from \$1.50 to \$2.50 for dinner; two dance bands and lots of other knick-knacks. The French Casino's 'Folies Bergeres' is an elaboration, therefore.

Alhambra restaurant's elaborate cabaret shows to no-covert is strictly a latter-day Volsteadism development, coming into favor when slim bankrolls became fashionable as a result of the 1929 Wall St. debacle. The Paradise and Palais Royale are in that category and now the new Congress with Polly Moran, Effi D'Orray, Edna Lowry, two bands and a big girly show to a \$1 dinner scale, tops 'em all for mass turnover (and pop scale).

DIALECTIC NITERIES

New York has that Continental flavor more than ever these days. Bal Musette is authentic Montmartre, as is Nini's Faubourg-Montmartre, both in the Times sq. sector.

In the Village, El Gaucho is McCoy Flaminio, hosted by an m.c.-senior who made his money as a dancing and dancing system. The Orpheum Cubanacan in Harlem is a corner of Havana and very novel and gay. Gaucho and Tereador are two more Villageries in the castanet motif.

'KILL TIME' SPOTS

Those pin-game (bagatelle) and other Coney Islandish emporiums now dotting Broadway are kill-timeries.

Among the nicer legit ballrooms, Roseland and Arcadia now have bar facilities with their hoodlums and dancing system. The Orpheum and Empire are also similar institutions, but a bit more hotcha.

RECOMMENDED DISK RECORDS

(For their distinction in recording and type).

Victor No. 24832—Enric Madriguera and his Hotel Weylin orchestra's novelty rhumba fox-trot, 'The Phantom of the Rhumba' (self-composed), coupled with a typically French beguin, 'Bal Tabarin.'

Brunswick No. 7432—Ethel Merman with Johnny Green's orchestra atop in the vocal field, 'Tan Tan Fantasy.' It Don't Mean a Thing, Cubanacan in Harlem is a corner of Havana and very novel and gay. Gaucho and Tereador are two more Villageries in the castanet motif.

Brunswick No. 7338—Louis Prima and his New Orleans Gang are Brunswick's 'Fats' Wallers with their unique jazzology. 'Star Dust' and 'Long About Midnight' are the fox-trots and Prima 'whips it' plenty.

Decca No. 169—Made in England by Jack Hylton, a medley of Ellington on one side ('Hot Chick' and 'I Treat You') and 'I Don't Mean a Thing, Good Indigo' and 'Bugle Call Rag', coupled with Hylton's version of 'Dinah,' otherwise known as 'A Band That Money Can't Buy.' Heretofore Hylton plays choruses in Impressions of Lombardo, Victor Arden-Pink Ohman, Tom Dorsey, Louis Armstrong, Jack Smith, Bing Crosby.

Victor No. 24831—Also recorded in Europe, Noel Coward's self-barytonage of 'Mist of the Night' and 'Tan Fantasy.' If you like Noel Coward vocally, here it is. Some like him better performed by others.

NEW POP SONGS OF MERIT

'Autumn In New York'—Vernon Duke's pip fox-trot nostalgia out of 'Thumbs Up' revive, the answer to his own 'April in Paris.'

'I Wake Up Too Soon'—Dave Franklin's intelligent and melodic romantic ballad.

'Where There's Smoke—There's Fire'—Sprightly if melodically reminiscent ballad.

'Let's Be Thankful'—Fox-trot ballad of above-average quality.

'If You Love Me, Say So!'—In the waltz manner; title tells it.

A Divorce Is Arranged

(Continued from page 54)

tion. She importunes a class lawyer to arrange for her husband to divorce her, and because there are no grounds, David Clyde, a grumpy bachelor friend of the pair, is requisitioned as a co-respondent.

To secure the necessary evidence the lawyer installs Winifred Nimo, an attractive young law student, in the home he has secreted to the husband. Complications follow and the denouement is a happy one for all concerned.

Production given the comedy by the Bliss-Haven organization is adequate for its local o.c., with Gaby Fay grabbing cast honors by a wide margin. David Clyde is excellent as the grouchy bachelor and Guy Beille gives an expert characterization as the docile husband who agrees to anything his wife wants, even if he doesn't know the reason.

Others in the cast are well suited for their assignments, with Clara Verdera particularly good as a primish maiden lady who feigns respectability only when it serves her purposes.

Single act was designed by Rita Glover, with Hugh Duval's direction overlooking few beats.

Edica.

Ducat Row

(Continued from page 65)

Indications are that the ticket situation will control itself on the simple premise that theatre managers will just what they can afford for tickets.

No manager will refuse to sell tickets, except in isolated instances, but that is not the case here. He must do. Managers have been given a list of agencies licensed by the Code Authority. They are forbidden business with any other brokers. But the Code Authority has allowed to those licensed agencies—'busts'—being out—who are permitted to make returns to the box office by 7:30 p.m. Under the rules, if some unlicensed agency telephones in order for returned duca the theatre is instructed to refuse the sale. Answer to that rule last week was that the box office would sell its tickets on sale to anybody who paid the price.

Rules, however, stipulate that if a theatre does business with an unlicensed agency it shall be forbidden to do business with any other agency thereafter. Further, should the tickets allotted to a licensed agency be found in the possession of an unlicensed agency, the former is liable to a fine of \$500 and a fine of \$500 shall be defaulted, bonds in that denomination being required as a license requirement.

Not only are some shown explicit about the workability of the rules but they are wondering if those who devised the system have not outsmarted themselves. It sets forth that no member of the industry shall assign, transfer or deliver for sale their tickets to any agent other than those who have issued such certificates. (Licenses). But there is a qualifying clause which reads: 'i.e., every person or corporation engaged in the industry managing or producing plays.' It is contended that the clause belongs the main rule because theatres have the right to dispose and distribute their tickets and the producer or the show management. There are exceptions, including theatres where the management of the show and house is the same, but in the main the two are separate persons or corporations.

Group of so-called independent ticket brokers will seek an injunction in the supreme court seeking suspension of the code system on the grounds that the code is illegal. Understood the complaint will name all members of the Code Authority, also managers instructed to act under the code rules. Claimed the complaint is signed by brokers who did not apply for a license and agencies who posted a bond but belong to the indie group.

Charles Abrams, attorney for the indie group, stated that the intention of the managers nor the brokers are conforming to the rules, acting as heretofore, but under cover. One exception claimed was a manager who withheld tickets for unlicensed agencies 'in order to give them to a favored one.' A separate damage action against that producing firm is being readied, said the attorney.

Henry Moskowitz of the Theatre League, which issued instructions to its members about the agencies, stated when informed of the legal proceedings that the league is in clarifying the situation. If they are acting illegally, the sooner we know the better.

Definite status of the control

Miami Is About to Ring Up, And Bill Halligan Holds a Preview

CUBA UNCERTAIN

Winter Season Has Confused Start—Labor Trouble

Winter season here is still up in the air in regards to the Casino, La Playa and the races.

First, the Chicago syndicate which was to operate the track couldn't promote the dough, so a couple of Cuban rich men took over the contract. But then the union here started trouble as, according to law, no foreigners can be engaged in work here, and a lot of dealers, head waiters, etc., were de-ited.

Messrs. Batista and Col. Betancourt are the expected operators of the Casino and the track, but no definite date has been set for the opening, although the ads were in the papers that Dec. 29 the Casino would open its doors.

Castro Bros' orchestra has been engaged for the Casino.

Pari-Mutuel Betting

Again Up in Albany

Albany, Jan. 7.

A drive for legalization of pari-mutuel betting was resumed by the Democratic leadership on the opening day of the Legislature. Chairman Jeremiah Twomey, of the Senate Finance Committee, reintroduced the resolution adopted by the 1934 Legislature, but which must be approved again and then voted on at a referendum.

Judgment for \$1,500

Awarded Fannie Brice

Dr. Julius Lempert, known in the Broadway world, and married to Flo Kennedy, 'Folies' alumna, failed to defend the \$1,500 suit on a note brought by Fannie Brice, and judgment for the same, plus costs, has been entered in the City Court of New York.

MARRIAGES

Evelyn Crowell, widow of the late Larry Fay, to William Duryea, in Harrison, N. Y., Dec. 30.

Marie Stevens to William Collier, Jr., in Greenwich, Conn., Dec. 31.

Don Cordray, announcer with WTAM, Cleveland, to Thelma Grose, Christmas Day, in Canton, O.

Ciel Duncan, actress, to Wilmer Anderson, in Yuma, Ariz., Dec. 31.

Dr. Violetta Shelton to Etienne Girardot, in Yuma, Ariz., Dec. 30.

Yvonne Carter, film actress, to Percy Johnson, in La Habra, Calif., Dec. 29.

Carmen Rio to Edward Kay, Dec. 31, in Los Angeles. Bride is screen dancer.

Sheila Seckler to Stanley Leeds, Dec. 31, in Hollywood. Leeds is in charge of wardrobe at Columbia.

James Milne, announcer at WICC, Bridgeport, Conn., to Florence Anderson, in Yuma, Ariz., N. Y.

Elmer Huhns to Violeta Forsgren, just before Christmas, in Omaha. Groom is Radio Pictures salesman.

BIRTHS

Mr. and Mrs. John F. X. A. McLaughlin, Jan. 2, son, Polycarpus Hospital, N. Y. daughter. Father formerly with Remick's, now with Leo Feist, music publisher.

Mr. and Mrs. Bill Evans, son, Dec. 31, in Hollywood. Father is radio actor.

Mr. and Mrs. Bruce Warner, son, Jan. 2, Hollywood. Father is with Technicolor.

Mr. and Mrs. John Considine, son, Jan. 2, Hollywood. Father is associate producer. Mother is former Carmen Pantages.

Reported that on the Washington end, the code administration aims to eliminate all agencies which did not obtain licenses.

By Bill (Blue Ribbon) Halligan

Miami, Jan. 7. After nine months of rehearsal the curtain is about to rise on the 'Florida Folies of 1935.' The town looks like Coney Island again, Easter Sunday. The Crackers that run the local beaches have polished up their chain operators, and ptoimane is lurking in the office like an agent.

Earl Carroll opened Bill Dwyer's swanky Palm Island Club on New Year's Eve at 29 steps a cover, and has a smash hit in the smartest room a yoke! ever whirled in a blonde's ear. Charlie Irwin is the master of ceremonies, and thereby hangs a tale. If the whiskey in that joint is as old as the gas it will be nectar for the gods.

The gambling rooms are as quiet as a Hollywood bit man's telephone. The town constable and his deputies are arresting every program boy from the race track as a cover up for the big opening scheduled Jan. 15. The fortune-teller dealers are sitting around making odd parleys on two-to-five bets, waiting for the word to go. The word that may never come.

Jack Waldron, Buddy Walker, B. B. B. George Price, Barney Galland, and Dickerman are all going with floor shows, and grapefruit are a nickel a dozen.

Mike Jacobs and Bill Farnsworth just blew in, and the big ballyhoo at the Boca Club is high in the air, with Walter St. Denis at the publicity helm. Walter is doubling with the Hollywood dog track, and came down on a Greyhound bus through the night.

The sun-shine-bright-on-Runyon's Hibiscus Island home, while Damon shivers nightly in a boarding house hall room in Flemington, N. J. All is fair in love and the newspaper game.

Upper-Underworld

All the big shots of the upper-underworld are foregathered for the festival, and unless the newly elected stage talents there will be a wallin' wall from here to Key West, as the front money has been deposited, and try and get it back.

Jessie came down from Palm Beach on Friday, and had to go to the local veterinary to be castrated for the numerous bites.

A fin is tops with him now, and that's four and a half more than you can get from any else. Goodbye Ace (of the Wheelie Aces) left by flat plane after wrecking the mutual machines with the season's record for consecutive winners. He had one ticket, there were 118 for a \$1 ticket. There is no good reason for his creditors to be un-unsure. Doakes now pitching for Detroit.

Francis Spingold and Madame Frances officiated in the judges' stand at the finish of the Broadway Bill handicaps in honor of Mark Hellinger's income tax headache on Monday, and it was enough to get him singing. Goodbye, my friend, for 12 straight losers. Weather clear, track fast, send more money.

Jimmy Monaco, the Tinpan Alley handclapper, and Harry Hines, the ex-vaudevillean, were stepping into a crap game the other night, when Hines cracked. I heard this joint was crooked? 'Not so loud,' replied Monaco, 'maybe they won't let us in.'

As for me, I miss those Gallagher steaks and Mr. Lindy's coffee and sturgeon. If the worst comes to the worst, the boys up north can change places with me.

2 P. A. Combs Split

Marc Lachmann and Monte Proser, and S. Jay Kaufman-Bob Range are two p. a. combs which have parted along with their accounts. Each is on its own by mutual agreement.

Both of these p. a. firms figured it more practical to allocate clients between them and handle them individually.

NOVARRO'S NEW ROOM

John, formerly of Nick and John of the Simpson is in charge of the new room at Hotel Novarro, New York, slated to open Jan. 10. Billy Milton of 'Fools Rush In' is heading the entertainment along with the above. Leads St. Clair and Day, Gay Adams, Hayward Powers' orchestra and a Cuban ensemble under direction of Victor Rodriguez.

Broadway

Ira Ginet has flu.
A. P. Gangel to Coast on biz.
I. Robert Broder is Hollywood-bound.

Walter Connolly taking the air on P.Way.
Eddie Soble around after session with the gripe.

Auto Show is looked upon as a bonanza for the niteries.

J. H. Rubin faces his annual jump to Miami the 14th of this month.

Mary Nolan now at Al Singer's Variety Club on Fordham road.

Pat Garry of First Division expected back from Chi this week.

Lynn Farnol back from the Cuckoo-nut house with a flock of wildies.

Larry Nixon appointed publicist for Cotton Show in Memphis, Miss. 6-11.

Ray LeStrange going west for Metro on general publicity assignment.

Bill Halligan writing from Miami on paper topped William Kerry (Gale).

Sidney Plermont is a bachelor for 19 days, his wife cruising in southern waters.

Ralph Whitehead back in harness with the P.A. recovered from a touch of pneumonia.

Harry Richman midnight cocktail-party last night prior to his Florida escapade.

Eddie Edelson staged another of those free-for-all brawls Sunday aft at his manège.

Al Christie expected back from Coast this week after holidaying at some place in the West.

Chic Yorke (Yorke and King) back from the Texas oilfields with pictures of his gusher.

Maurice Golden, temporarily losing his voice-New Year's Eve has his wife doing his talking for him.

First invitations for next New Year's Eve issued by Joe Cook, arrived Dec. 31 and R.S.V.P. positively requested.

Benefit party being given at the King's Terrace in aid of widow and child of the late Gene Lawrence, sports writer.

Louie Sobel is out of Medical Arts, but Mrs. Sobel still nursing a banged-up schnoz as result of this auto accident.

Fairbanks Twins, singing at the St. Moritz, and operating those Broadway and 42nd bawdy shopspe just the same.

Sam Resnick, the personality who got the R. O. M. U. M. U. case, snatched, no longer there. Studying art.

Theatrical Democratic League of New York staging a dinner-dance Jan. 27 in the Delano hotel, former home of the Eiks.

American Legion, Liberty Post, now occupying terraced clubrooms formerly used by Waxey Gordon at the Piccadilly hotel.

Walter Langford, the director, is on from the Coast for Harlem atmosphere in connection with his next, "Four Stars For Love."

Town Casino Club, since 524 niterly, has had the bankruptcy petition against it dismissed in Federal Court. Club is open and doing biz.

Mary Morrissey, formerly with Alf T. Wilton agency and more recent at Educational, had previous near Development Co. on Park avenue.

Abila and Nils, society dancers current at Will Oakland's Round Table in the Village, won first prize of \$1,000 at the Dance Masters' convention at the Ritz.

Elsie Higgins dancing at the St. Moritz. She's of the ink family and has been partnered with sundry ballroom wags in engagements on both sides of the pond.

Spencer Bentley, former Broadway juvenile, appointed manager of St. Paul Reading Club, has previous experience as manager of stock company theatre in New England.

Only ones offering a town-to-town sales tax, according to one Broadway merchant, are professional panhandlers. Now when this gentry reaches to shake a tourist, they promptly told to go to the city for relief funds.

Epidemic of restaurant and niterly openings has 'em worrying what'll happen after the exorbitant abates.

Already among the post-New Year's parties are parties at the Ritz.

On the other hand, some of the upstarts are doing turnaway trade.

Touhen's \$1 convert for the post-New Year's Eve breakfasts (this was at 4-6 a.m.) got plenty of squawks-and walkouts from those who decided to have their morning eggs and coffee elsewhere rather than go for the cover charge tap in a sandwich shop.

Harry Cooper's no-tipping policy at his new Broadway eatery is one of the season's individual clics.

It comes on the heels of a midtown delicatessen which is reported negating its chances by creating a necessary burlesque-a cloakroom concession, which is keeping the customers away.

London

Mrs. Al Hoffman in hospital under observation.

Henry Sherek a victim of pyrexia, his plenty of molaris out.

Will Hay Jr. and sister Joan are framing their own vaudeville act.

A. C. Astor and Sidney Burns buying a picture theatre in Winchester.

June Baxter is likely to do a couple of pictures for British International.

"Death on the Set" bought by Universal to be made into a British quota picture.

A. F. Herbert a frequent visitor at the Black Lion hostelry, Hammer-smith way.

"News of the World" directors throw big party for Scott and Black at Grosvenor house.

Gordon Beccles returns to his duties on the Daily Express in January after nervous breakdown.

Will Hay may switch to Gaumont-British after his contract with British International is finished.

Claude Jenkins likely to revive "The Rose of Persia" at the Princess after the run of "Merrie England."

Will Hay (H. Evans Brothers) making a personal stage appearance at the Trocadero, one of his houses.

Will Hay expected to appear soon with Metro-Goldwyn, to go into production here seriously at this time.

Charles Lindling up a big radio show for the clock, opening Flimsy Park Empire some time in February.

Paramount theatre, Glasgow, opened Dec. 31, with a Francis-McGowan stage-show as one-of-the attractions.

Big changes taking place in the staffs of the Sunday Chronicle and Sunday Express, with numerous dismissals.

Edna May (Mrs. Oscar Lewisohn) off to New York and then to Hollywood to star with Gertie Millar and Constance Collier.

Layton and Johnstone now doing their own booking, after being handled by Reeves & Lamport for the last nine years.

Kalkman, owner of the Scala theatre, The Eagle had his pockets picked at Liverpool street station.

Total loss around \$400.

British and Dominion films to do a musicalized version of "Al Hottel" to supply the tunes.

Charles Laughton, the actor, while his exposition of etchings is a success in New York.

"The Drunkard" at the Princess restaurant, and the Demon King in the Drury Lane pantomime.

Sir Walter de Freece seriously ill in the south of France, with his wife (Vesta Tilley) writing to Lord Horder, the King's physician, to attend to him.

Madeline Carroll is the only young female picture star boasting of the academic honor of B. A. (Bachelor of Arts).

After several postponements, looks like the Twickenham Films issue will make its appearance in February, when Julius Hagen will ask for \$125,000.

Julius Hagen borrowed Gordon E. Fox from Gaumont-British to star in Edgar Wallace's "The Lad," which Twickenham Films is making for Universal.

Jackie Hargrett has written a book titled "Fifty Years of Laughs," which is being read by Ralph Blumfeld, owner of the Palladium "Crazy" show for four weeks. Will also be in the cast of Clifford Whitley's new show at the Adelphi, due in March.

Rome

During his visit to Vienna, C. O. Barbieri of Milan signed an agreement with Metro-Goldwyn to shoot a film in Italian and English in Rome during the months of February and March.

Publication by the Director General of the Cinema of modifications of the regulations governing the registration of films, in the hope of attaining the competence of the commissions to the artistic side of the film are imminent.

One of the "Great Earth" is the title of a film which is to be shot for Emilio Amici by a group of youths on the slopes of the Gran Sasso mountain. Actors and actresses

will all be new to the public. Director is Aldo Salerno.

Destruction of the streets in the quarters of a new road, Via Roma, is to run, puts an end to five picture shows: the Vittoria, Splendor, Borsia, Minerva and Ghersi.

Luigi Lamedda, 25 years ago, was considered the most aristocratic and chic cinema in Italy.

A. Guazzoni, director of the historical films "Quo Vadis," "Messalina," etc., which gave Italy a prominence place on the silent cinema map.

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Madrid

Juan Belmonte down to Seville. Conchita Rey set for the Coliseum.

"La Cigale Parisien," lavender Montrique Rolland, French actress, warbling at Casablanca.

Harry Flemming's musical unit working the Circo Price.

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Paris

Mireille headlined at A.B.C. Cote d'Azur niterly reopening.

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Edoardo Geronzi, 25

CHATEAU

Hollywood

(Continued from page 62)

Carlos Gardel's Spanish picture at the Paramount Astoria studio. Next pic at Hugo Reinhold's Elmer the theatre, will be "Crème Without Passion," opening (9-7). Waldemar Da Silva Torres, director of advertising and publicity for Metro in Brazil, at the studio. Will H. Hays bagged a mountain lion on his hunting trip in the north. His son, Will, Jr., also got one.

Jack Gross won a \$125 suit and a similarly priced topcoat for putting on best pre-Christmas exploitation campaign for RKO circuit.

Fernand Le Doux, on leave from the "Comedie Francaise" for five weeks of picture work in "Folles Bergere," returns next week.

Bing Crosby lost 27 ping pong balls in 15 desk sets on the Stanford-Alabama game. He waged war with "Bama" fraternity houses.

Kathleen Clifford plays title role in "Mr. Claymore Steps Out," which she co-authored with Douglas Doty, and which she presents at the Wilshire-Ebell.

Miami

"The Drunkard" opened. Major Al Warner vacationing here. Meyer Low opened the Clinton hotel.

Euro Rapee says crooners are going out. George and Mrs. Delacorte resting on the sands.

Howard Chandler Christy a guest at the Miami Biltmore.

Arthur McElroy, New York publisher, an arrival at the Pancoast hotel.

Harry Richman set to open at Herb Wertheimer's Beach and Tennis club.

Jai Alai, speedy Spanish sport, opened with large crowds of fans attending.

The lid is on as a result of the recent gang killing of "Skeets" Downes, local gambler.

Haywood Brown elated over winning a \$256 daily double at Trop Park New Year's day.

Raquel Torres and husband, Stephen Ames, at the Plaza Cabaña club. Steve's brother, Paul, also here.

Larry Schwab, resting on the beach, says the legitimate stage is in bad shape and blames the criticism for its condition.

New Haven

By Harold M. Bone

Andy Sette's a bowling hound. Eider putting on a mat.

Yale Drama Dept.'s next is due early in Feb.

Billy Phelps to Atlanta for annual holiday.

Billy B. Van in town for hotel owners' blowout.

Argentina will one-night stand Jan. 10 at Shubert.

Frankie Melrose and band into club Knickerbocker.

Nite spots and theatres did capacity New Year's Eve.

Within the Gates' pencilled for Shubert on its road.

Sammy Wells still booking 'em for local entertainments.

Shubert will center this week after a dead holiday month.

Ed Wynn will lead a fireman's carnival at Arena next month.

Buddy Wolcott, his home town here on Mal Hallett tour.

Holiday celebrators tossed real eggs at midnight, wagers here.

Perry Dring beams whenever you mention his three-months-old addition.

Maybe Ben Cohen is planning on raising fruit in that lobby orchard of his.

Edwin Branko Goldman will conduct at Woolsey Hall FERA concert Jan. 18.

Gallery patron at New Year's Eve show almost beamed adder Pete Loro with a golf ball.

Toronto

Joan (ex-Vanities) Murray back home.

Sets for "The Piper" were designed by Pegi Nichol.

No D'O'Orly Carte until March and then problematical.

Canadian customs department back "Movie House."

Alison Sutcliffe back after a Mary Wigan study course at Dresden.

"Continental Varieties" booked into Massey Hall for split week Jan. 24.

Kathleen Kerr doubling between "Cinderella" and the King Edward road show.

Charlie Geyer planning a 21st birthday party for the opening here of Loew's.

"Distaff Side" engagement at the

Royal will mark Sybil Thorndike's first visit to Canada.

Frank (Daily Star) Chamberlain to marry Janet Bacon, actress, in March instead of May.

With illness of Russell Greer, Nancy Payer steps into 'Ugly Sister' role in "Cinderella" part.

Ernest Seitz, who wrote "World Is Waiting for the Sunrise" here with George Lockhart, plotting a concert tour.

Heavy advance sale here on "Ed-burnum Grove" being credited to popularity in British films of Edmund Gwenn.

Dismissed from the Censor Board during the political reorganization, Joe Byrne is in again as inspector of amusements revenue.

Charlie Bell, who wrote "Parlor, Bedroom and Bath," will be defence counsel for Davis Melrose, alleged leader of the John Latham kidnap gang.

By route to Montreal, Evelyn Laye and Frank Lawton spent two days here unheralded.

Bill provides that pari-mutuels cannot be operated except in the case of an agricultural non-profit society, which limits it to state and county fairs or livestock shows.

Des Moines

By R. W. Moorhead

Madge Ward doubling between two jobs—or is it four jobs.

Social service workers have opened a birth control clinic—with business good.

Blanche's acting secretary to A. H. Blank, G. Ralph Branton and Stanley Brown, she is relief cashier at the new Roosevelt on Sundays and holidays.

Tri-States' pre-holiday skit-riffs included two sinus operations for Ralph Branton, a knee injury to David Dewey when he fell off the stage of the new Roosevelt theatre, and a raging fever.

Stanley Brown, who arrived upon home from U.S.A.A. for the holidays.

Seattle

By Dave Trepp

Warren Arthun now owner of New Year's.

University has course on marriage for the senior boys.

Jack McHenry, late smelting for public going into assessors' office.

Ted Huffing returns after five years in south with various bands.

Stanley Brown, who arrived upon home from U.S.A.A. for the holidays.

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INFORMER NON-SUITED IN N. J. PUP HUSTLES

Trenton, Jan. 7.

Judge Rulif V. Lawrence in a Circuit Court decision has ruled in favor of Long Branch Kennel Club, Inc., defendants in an action brought by Charles D. Hyman, of Atlantic City, who sought as a common informer to collect a penalty of \$2,000 for each of 40 days the club conducted dog races at Long Branch last summer. Half of the fine would go to him.

Judge Lawrence declared in his last decision that dog racing and mutuels were legal at the time of the stipulated offense.

Neb. Okays Mutuels

Lincoln, Jan. 7.

The first bill before the convening legislature here was one to regulate pari-mutuel betting on the ponies, which was voted in at the last session.

Bill provides that pari-mutuels cannot be operated except in the case of an agricultural non-profit society, which limits it to state and county fairs or livestock shows.

Canton Cuts License

Canton, O., Jan. 7.

Through the efforts of City Solicitor W. Bernard Rodgers, circus license here will be reduced by half, with the passage of an ordinance by city council within the next two weeks.

Under the new setup all motorized shows will be able to secure a license to exhibit here for \$25 and railroad shows paying \$50.

Big Sales Job

Detroit, Jan. 7.

One hundred and one state-wide organizations have been enlisted to put over the Detroit & Michigan Exposition, to be held in Convention Hall, March 10 to 15.

Plan is to sell Michigan and Detroit to the nation and the world.

MILLS, LONDON

London, Dec. 24.

Bertram Mills began his annual six weeks' circus season at the Olympia, London, Tuesday, the matinee premiere, as usual, was a success.

There is a number of titled and prominent personages, supplemented by a number of celebrities.

All told, Mr. Mills was host to approximately 1,000 people, and the luncheon estimated to have cost \$150 per head.

Three and a half hours of continuous ring entertainment passed without any sense of boredom.

There are more than two dozen acts, all of them standard circus acts.

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GEORGE PIERCE BAKER

George Pierce Baker, 68, creator of "English 47" at Harvard, first important collegiate course in dramatic construction, and later head of the similar "Dramatic 47" at Yale, died in New York, Jan. 5, of pneumonia.

Preceptor of Eugene O'Neill, Sid-ney Howard, Edward Knobloch, Lee Simonson, Heywood Brown, Walter Prichard Eaton, Winthrop Ames, and a host of minor playwrights, Professor Baker has done much to assist the progress of dramatic literature and was first to demonstrate the value of classroom instruction to develop inherent dramatic talent.

It was never his contention that class instruction should develop dramatic maturity, but he did demonstrate that with latent talent a prospective writer could more rapidly and surely develop under proper tutelage.

Lost July he was given the title of Professor Emeritus at Yale; blood pressure having brought to an end some 40 years of active work.

EDGAR L. MORRISON, JR.

Edgar L. Morrison, Jr., son of the founder of Morrison's, noted prohibition Ray Rockaway music hall, and father of Charlie Morrison, the agent, died Jan. 2 at St. Mary's hospital, New York City, following a brief illness.

With his father and his brother, Patsy, Edgar, Jr., operated the music hall, which in its time played the biggest attraction in show business, and shared with Henderson's (Coney Island) the distinction of being one of the two best-known resort spots in the east.

In addition to Charlie Morrison, son, George, a daughter, and the widow survive.

EMMA RAY

Emma Ray, 64, for many years in vaudeville with her husband, Johnny Ray, died of a heart ailment Jan. 3 in Los Angeles. Funeral services in L. A. Jan. 5, remains cremated.

Long a standard comedy act, Mrs. Ray acted in pictures the last few years. She was widowed eight years ago. Her last screen work was with W. C. Fields in "The Old-Fashioned Way" at Paramount.

John and Emma Ray are perhaps best remembered for their farce comedy, "A Hot Time," which for several seasons was one of the outstanding money-makers.

DOUGLAS STEVENSON

Douglas Stevenson, 52, for many years an actor in musical comedies, died in his home Versailles, Ky., Dec. 31. He went on the stage in 1908.

His films, "Montgomery and Stone," "Kidd Boots" and others and was "Richard Davies" dancing partner in "Janice Meredith."

He went to home in 1930 due to a breakdown, and had been bedridden for the past year.

Survived by a sister, and aunt, a nephew and niece.

THEODORE C. DEITRICH

Theodore C. Deitrich, 53, director of publicity for the Hearst Motion News and Cosmopolitan films, died in New York, Jan. 6, of complications following an attack of pneumonia.

He went to the Hearst film enterprise in 1915 and held the position continuously until his death. Previously he had held editorial and executive positions on various newspapers.

GILBERT EMERY

Gilbert Emery, 52, screen character actor, died Dec. 31 in Los Angeles. Burial was in Hollywood cemetery. Emery was on the East high stage since 1901 and played in pictures since 1924. (He is not to be confused with Gilbert Emery, actor-writer, now appearing in the "Mae West" picture.)

JOHN GUTHRIE

John Guthrie, exhibitor for more than 25 years in Grove City, Pa., died Dec. 26 in that city, following a lingering illness. Interment locally.

PETER MARSHALL

Peter Marshall, 33, dancer, who last appeared at Le Bijou restaurant

as a member of Lord and Marshall dance team, died suddenly New Year's Eve at his parents' home in Lewisburg, Pa.

Death was caused by an acute attack of appendicitis. Burial last Friday (4) in Lewisburg.

CARL SONIN

Carl Sonin, 42, died in Johannesburg, South Africa, a suicide, New Year's Day. He was representative there for Metro. His ashes are being brought back to the U. S. by his family.

Further details elsewhere in this issue.

GEORGE WOODS

George Woods, 71, old-time vaudeville actor, was burned to death Dec. 30 in a fire in his son's summer cottage at Calceon, N. Y. The son is Harry Woods, songwriter.

Robert Hodgkinson, 35, an assistant cutter at Warner, died Jan. 3 in Los Angeles following an appendicitis operation. Survived by widow and father, W. W. Hodgkinson, veteran film company organizer.

Robert Flagler, 45, organist and composer, died in Foughkepsie, N. Y., Jan. 6. He was a member of ASCAP and the Musicians' Club of New York.

Mrs. Jim Mitchell, widow of picture columnist for L. A. Examiner who passed away three months ago, died Dec. 29 in Hollywood and was buried in Los Angeles, Jan. 7.

Mother, 82, of Al Selig, motion picture advertising man now with United Artists in New York, died Jan. 6.

Sarah A. Hamill, mother of Miss Margaret Hamill, grand opera soloist of New York, died at her home in East Liverpool, Dec. 26.

John West, father of Mae and Beverly West, died in Oakland, Calif., Jan. 6, of a heart attack. Details in the picture department.

Father of Paul Webster, songwriter, in Lawrence, L. I., Jan. 6.

READING FAIR WINS ITS COUNTY CONTEST

Reading, Pa., Jan. 7.

Reading Fair won its controversy with the Berks county commissioners over payment of annual allowances to the fair, withheld for the three-year period 1932-34.

The fair has refused to pay taxes on a portion of its grounds for five years, pending a court decision on a claim for exemption. All of the 60 or more Pennsylvania fairs are interested in the issue, because the Pennsylvania law exempts from tax institutions which are educational in purposes.

The county commissioners, in deciding to pay the three-year withheld allowances, are recognizing the claim that the county-aid appropriation and the tax issue are two different matters.

LETTERS

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64 PAGES

U. S. AFTER FILMS' SCALP?

**Mpls. Lawyer, 'Shocked' by 'Sailor,'
Sues for Four Bucks and Expenses**

Minneapolis, Jan. 14.

In the most unique theatrical law suit ever filed here, damages are being sought from a local theatre manager, W. A. Steffen, by a wrathful and dissatisfied patron, "shocked" by the alleged indecency of "Sailor Beware" which, he charges, is not the legitimate entertainment that it purported to be. The patron, Nathan Rivkin, local attorney, who has started the suit in district court here, claims Steffen's misrepresentation as to the nature of the performance caused him to take his wife to the Shubert, where "Sailor Beware" ended a two weeks' run last Saturday. Among other things he charges that such attendance cost him "the loss of his wife's respect."

Rivkin seeks to recover from Steffen who, he alleges, operates the Shubert, the price paid for his two tickets, \$2.20, the \$1.30 taxicab fare to and from the theatre and "such other damages as the court and jury may assess against the defendant to redress the wrong done him through inducing him to attend the performance." James H. Saks is counsel for Rivkin.

Rivkin alleges he suffered "a great shock" and "incalculable loss of respect in the eyes of his wife" (Continued on page 60)

Reverse Twist

Boston, Jan. 14.
George Folland, Boston American drama critic who was barred from local Shubert theatres, has found a way to beat the ban.

Holland has had himself appointed Deputy Fire Commissioner. He gets in or else.

H'WOOD INVITED TO RUSS FILM FESTIVAL

Hollywood, Jan. 14.
Mark Abersohn, local representative of Amkino, is contacting players, producers and directors with invites to the international film festival to be held in Moscow starting Feb. 28. Event is to honor the 15th anniversary of the beginning of the Soviet film industry.

Amkino, via a tieup with Intourist, is offering a 40% discount on all bills for any Hollywoodite making the trip.

In connection with its 15th anniversary film festival, Russian filmdom has invited all the major U. S. firms to ship two or three of the best pictures on all lists for competition in the proposed "best film contest." There will be an award and possibly a distribution deal resulting for the best films shown. Radio, Fox, Universal, Paramount and Warners have indicated they will send films, although they have not announced which films they have selected.

All the companies will also send a representative over to Moscow at the same time, the Russian film trust having indicated that, as a corollary to the exhibit and festivities, it would like to seriously open negotiations for distribution of American films there.

Russian attempt to set a distribution deal via an American franchise, which almost went through with Fanchon & Marco, has now petered out.

What, No Sun!

Los Angeles, Jan. 14.
'Life Begins at 40' is to end, so far as lensing goes, as soon as the weatherman guarantees one full day of genuine California sunshine for location shots.

Meantime, the Will Rogers picture is in sleaz at Fox, where, except for the final scenes, George Marshall brought it in under sled.

**PIX AS POSSIBLE
POLITICAL 'GOAT'**

**Official Quarters Close-
Mouthed but 'Inside' Ru-
mors Many—One, That
Gov't May Use Pic Biz as
Object Lesson to Other
Industries**

HAYS ANGLE

Washington, Jan. 14.
The Federal Government is out to break up control of the film industry by a half-dozen major producers with widespread theatre affiliations.

The Roosevelt administration is warring with the industry as the great in a political battle to divert attention from failures of the NRA and to cow other industries into submitting to more stringent Government regulation.

The Federal Government desires to outlaw the practice of block booking without directly challenging this sales method.

The Roosevelt administration is after the scalp of Will Hays and (Continued on page 25)

**Talk Times Sq.
Dept. Store on
N. Y.-Crit. Site**

The 44th-45th street Times Square blockfront on which the old Criterion and Loew's New York theatres stand, may become the location of a big department store. Nothing definite as yet, but underfoot efforts are being made to interest department store men with theatre people plugging hard for such a turn of events. Same idea was once broached for the 42nd street corner where the Rialto stands.

Picture executives, including those who have some angles on the Criterion-New York property, point out that there is real need for a Broadway department store, and that if one located there it would be of vast value to the theatres.

Another report is a 5-10c. store may locate on site, with Woolworth's interested. Paramount a few years ago bought up exche parcels behind the two theatres with the idea of building a gigantic picture palace on the whole site. Property is set to go on the auction block under foreclosure next month, if not disposed of meantime.

**Even the Hauptmann Jury's Been
Offered a Vaude Route; \$100 a Pass**

Wingstep Peddler

Baltimore, Jan. 14.
New twist hit the town last week. A chap was house-to-house canvassing trying to interest families in letting him teach their kids to tap dance. All he asked in return for imparting the art of terpsichore to the tots was bed and board during lessons.

By GEORGE ROSEN

Flemington, Jan. 14.
Principals in the Hauptmann trial are being swamped with offers to tell—and act—their parts in the Lindbergh case.

Dr. John F. (Jafese) Condon has been offered "thousands and thousands" of dollars, Attorney-General Wilentz has disclosed, to tell his story. There has been no indication that the former lecturer on education would accept these offers, although he said previously that he would take up to \$50,000—the amount of the ransom paid on behalf of Colonel Charles A. Lindbergh—and restore it to the Colonel.

Betty Gow, Lindbergh nursemaid, and other figures in the celebrated case have received lesser offers.

Even the jury has not been overlooked. A vaudeville booking agent is said to have offered them \$300 a week to tour as a unit show.

Betting commissioners here from New York are placing bets at odds of 5 to 1 that the German carpenter will be convicted.

Presentation of the Trial of the Century will cost the State of New (Continued on page 63)

RENEWED MOVE TO CURB PIC SALARIES

Washington, Jan. 14.
Renewed moves to curb big salaries were taken in Congress last week. Initial step proposed by Representative Lloyd of Washington, who introduced a bill fixing limit at \$25,000.

Under Lloyd measure, corporations would be forbidden to pay salary, bonus or commission above this figure to any officer without express approval of a majority of the stockholders. Would apply only to firms engaged in interstate commerce.

Hollywood, Jan. 14.
Internal Revenue department has brought a number of additional investigators into the Los Angeles sector to gumshoe local incomes in general, picture incomes in particular.

Revenue bureau will concentrate investigation work for the next two months to get everything in before the end of the fiscal year in March.

REINHARDT'S WB FILM ON SARAH BERNHARDT

Paris, Jan. 14.
Reported here that Max Reinhardt will make a film of the life of Sarah Bernhardt for Warner Bros.

Story is that Cecile Sorel will be brought to Hollywood to star in the film in the title role. Company is also reported borrowing Charles Boyer from Walter Wanger to play opposite Miss Sorel.

With that duo in the leading roles, it's a cinch film will be made bi-lingual in French and English.

THEATRE GUILD GOING RADIO

Theatre Guild is about to join the radio parade. Broadway's legit producing organization is making arrangements through Curtis & Allen to audition a one-hour weekly dramatic show for commercial sponsorship.

For air material the Guild will draw on its past stage productions, including the Eugene O'Neill classics, and obtain the rights to others. Plan is understood to involve the use of a "guest" name each week, with a regular Guild troupe in support.

Guild's ether yen developed after it placed an abbreviated version of its current "Valley Forge" in the Fleischmann-NBC program two weeks ago.

Ex-Vaudeville Girl Clicks with Met Op

Myrtle Leonard from vaudeville made her debut with the Metropolitan opera company, New York, last week and was deemed by the critics to have landed. Miss Leonard, of the team of (Vivian) Holt and Leonard, was a standard name in vaude a few years ago.

A contralto, Miss Leonard is the first to make the jump from vaudeville to grand opera since the Fosselle Sisters.

OCEAN LINER'S STOCK COMPANY

When the French Line's newest transatlantic deluxe, the Normandie, takes the waters next spring it will have a floating stock company with possibly a rotating staff of stellar attractions. Specially designed along show boat ideas, it has a completely equipped stage and theatre.

N. T. Grandioud has been talking with the line about staging special revues for all crossings.

AUTO SHOW GAVE SHOW BIZ A MEX. STANDOFF

The Auto Show is one of those things for show biz.

The cafe men aver that the nearest on-the-corner drinkeries may have gotten break from the additional male transient trade, but otherwise it didn't mean much. Theatre men also squawked that the boys were in the niteries and not at the b.o.'s.

Few of the moneyed Detroiters seem to be in with a loose br. for pleasure around the Broadway and Park Ave. belt.

Producers Erasing Writers' Guild from 5-5 Negotiations

Hollywood, Jan. 14.

Producers are reported to be preparing a brief to file with N.R.A. arguing that there is no place in the film code for screenwriters and will ask Washington to forget a proposed clause in the code which would embrace working conditions for the scribes.

This follows an attempt of the writer members of the code five-committee to get a vote from the producers on the writer proposals, which the producers blocked, after a lengthy pro and con session.

Writers, on the other hand, say they will not be nudged out of the code without a fight and will also file a brief with N.R.A., but it is not clear that the scribes' document will contain the dynamite of the actors' brief.

Refusal of the producer-members to vote on the proposals is considered indicative of the executive future plans regarding writers, that is not to go on record while the matter is under Government jurisdiction. They showed a willingness, however, to negotiate working agreements with the scribes if the question is removed from the code.

Angle that is disturbing the Screen Writers' Guild, to whom all the writer five-members owe allegiance, is that the producers expressed at the meeting that negotiations will be carried on with writers as individuals and not as Guild members, thus refusing official recognition of the employee body.

Matter is still up in the air, with every indication that the chances of the film writing profession getting in the code as cold as the actor and agency, fropops.

COWARD STARTS PIC FOR H-MACA. JAN. 28

Getting the Jimmy Savo picture, known as "The Night of the Living Dead," after considerable delay, Ben Hecht and Charlie MacArthur are readying their third production for Par release. It will star Noel Coward with Merle Oberon, Hope Witherell, Stanley Ridges, Ernest Cossart, Burgess Meredith, Florence Robinson and O. Z. Whitehead already set for support. Picture is slated to go in Jan. 28 at the Fox Astoria, L. I., studio.

"Blue Moon," after finally reaching the can, was previewed during the past week in Peekskill, N. Y. It was longer in the making than contemplated, with cost set at around \$275,000. First H-Maca release was "Crime Without Passion," turned-out at lower cost and one of the more profitable of Par picture this season.

Following its preview, with no changes declared to be made in "Blue Moon," Par has not as yet set a release date for the comedy. Coward's first film will be authored and directed by Hecht-MacArthur. Tentative title is "Miracle in 49th St."

'Gold Eagle Guy' Author Writing on Metro Lot

Hollywood, Jan. 14.

Melvin P. Levy, author of "Gold Eagle Guy," the Barnum & Bailey vent on Metro's writing payroll today (Monday).

He will dialog a proposed picture of early California, to be produced by John Considine, Yarn and tentatively titled "The Barnum & Bailey Show" has been working on the script.

NINA MCKINNEY BACK TO MG

Nina McKinney, colored actress whose last Hollywood picture was "Hallelujah" for Metro five years ago, returns to that studio for "Reckless," Jean Harlow star.

Miss McKinney returned from Europe two weeks ago. In two years over there she made several pictures for the British companies. She's due at Metro Jan. 28 on a William Morris office deal.

Restraint

Hollywood, Jan. 14.

A writer at Warners is worrying about his story. He's written 35 pages of a yarn and the boy has only met the girl once.

KAUFMAN GIVES IN; ON MG-MARX CHORE

George S. Kaufman has finally given in. Going Hollywood Thursday (17). After holding out for years and refusing some fancy salary offers, the playwright has agreed to do rewrite job for Metro on the script for the Marx Brothers' next flicker.

Six other fellows worked on the Marx scenario but the revision will be made by Kaufman without collaboration. It is the same picture job for which he was originally offered \$80,000 to write. Kaufman's Coast stay will be limited to four weeks.

In accepting the assignment he stipulated that he shall not be required to report on the lot nor attend story conferences. He will work in a hotel.

Pugs to Swing Dukes For Mahibu Film Elite

Hollywood, Jan. 14.

Mahibu mob will have nothing to complain about this summer in way of lack of entertainment. George Bricker, WB writer, and Art Jones are planning to build an amateur night club a short distance from Mahibu's private gates. Club will be patterned along the same lines as Jim Jeffries' Barn at Glendale, a favorite weekly spot with the picture mob.

Geoffrey, who goes in as operator of the club, Blake is one of the country's outstanding referees, the Coast's top notch talent builder.

Alien-Actor Bill Again

Washington, Jan. 14.

Familiar alien-actor bill was reintroduced in Congress last week by Representative Dickstein of New York who predicted speedy action. Unchanged from last session, measure probably will not be given public hearing but will receive approval of House Immigration Committee on strength of last year's endorsement by labor leaders.

Dickstein forecast passage early in the next month.

Warners' 'Billies

Annie, Judy and Zeke, vaude hillbilly turn, go to Hollywood this week on a one-picture deal at Warners.

Trio closed Saturday (12) with "Calling All Stars." Film deal set by Harry Bestry.

Asther Back at M-G For 'Good Earth' Test

Hollywood, Jan. 14.

Nils Asther, due here from Europe tomorrow (15), will be tested by Metro for one of the male leads in "Good Earth."

He has been in England for the past four months making "Abdul" for BIP.

MEDALING PICKFORD

Hollywood, Jan. 14. Breakfast club will present a medal to Mary Pickford for her radio achievements on Wednesday (19).

Affair will be staged at one of those early morning shindigs of the club, members of which meet weekly to eat ham and eggs outdoors and to honor every week some celebrity or other.



WILL MAHONEY

The Evening News, October 15, 1934: "Here's the glad hand to Will Mahoney in 'Radio New York' at Goldens Green this week. If all the things America sends us were as good as Will Mahoney we'd owe her a bigger debt than any war debt."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Building
New York City

Jean Arthur Skipped On \$52,000 Pact, Columbia Complains

Los Angeles, Jan. 14.

Columbia Pictures Corp. is seeking through court order to compel Jean Arthur to report to the studio.

To fulfill an asserted contract obligation to appear in an unnamed picture.

Complaint, sworn to by Sam Briskin, charges the actress with failure to appear when notified on Dec. 27, for the second film on an optional pact. Columbia says its contract with Miss Arthur calls for \$52,000 per year, and that the studio will lose considerable money if she should be engaged by another producer, a probability which the complaint sets forth unless she is restrained.

Termination date of alleged contract is the basis of the controversy. Jean Arthur, who was today (Monday) for injunction compelling Jean Arthur to report to them, Hal Roach, who'd spotted her for lead in "Girl of My Dreams," is taking no chance of holdup. Instead Roach is trying to borrow Ann Dvorak from Warners. Pic starts Thursday (17), the first non-Laurel and Hardy Roach feature.

Cantor's Publicity

Eddie Shows Paris and London How to Get It—and How Not To

Paris, Jan. 5.

Eddie Cantor, galloping through Paris last week, showed the French how an American star garners publicity, and inspired at least one Frenchman to American methods.

When he hit the town, up to St. Moritz, on Saturday (29) Cantor hopped on the fender of his locomotive and cried "Give 'em a piece of the action!" Then, marshalled by Curtie Melnitz and his French United Artists publicity staff, Cantor gave a cocktail party at the Crillon, at which he told of a scheme to make American pictures in Europe, with American artists and American capital, so as to use the natural local backgrounds. Said he had Mussolini and Ambassador Straus interested. But he couldn't quite sell the reporters on that.

So he returned to the photographers, posing with a cocktail shaker on the hotel balcony over the Place de la Concorde.

Patricia Leslie, local song writer, thought this was so impressive that he decided to impress Cantor that he was a live wire, too. He told Cantor he wanted to sing him a couple of songs, and the star, to him, came aboard the hotel next morning, but warned him there was no piano in his room.

Frenchman showed up with a baby grand piano of his own, toted by four men up to Cantor's room for the audition.

FAMOUS FIRST NIGHTS

The following descriptions of memorable theatrical premieres in a compilation of stage, screen, concert or nite club openings which, for some odd circumstance or another, stand out in show business. They will be recorded without thought to chronological order. The reasons for the distinction of each premiere range anywhere from some historical significance, in connection with the play or the artist, notably show ventures, play or company, to some other attendant excitement, backstage, some colorful occurrence out front, or merely because of the gala circumstances. This is to be a continued series.

Paul Whiteman Concert

(Aeolian Hall, N. Y., Feb. 12, 1924.)

This "first night" occurred in the afternoon. It was Paul Whiteman's first experiment in modern American music, and it furnished into the secondary Aeolian Hall on a Tuesday matinee—not the sacrosanct pre-views of Carnegie and the Metropolitan opera house which later were to house Whiteman's subsequent "experiments."

But, as quietly as Whiteman's experiment started, so much more startlingly electric was its critical reception and, general acclaim. Within less than a month (March 7) a repeat of the program had to be given. George Gershwin's "A Rhapsody in Blue," with the composer at the piano, sharing the keyboards with Roy Bargy (and orchestrated by Ferde Grofe) was the piece-de-resistance of the first Whiteman concert.

The "audiences" were imposing. Alvin Karpis, Curd, Mary Garden, Cluck, Kleiser, Crowninshield, McCormack, Otto Krieger, Herbert Hoffer, Golewsky, Danzberg, Reichmanoff, Reinhardt and Stokowski were among the patrons and patronesses of Whiteman's first ambitious invasion into the concert platform world. Somehow bewildered, Broadway and Tin Pan Alley, which had watched Whiteman come out of the west, couldn't quite get Whiteman's ambitions in mixing with the concert bunch at Aeolian Hall. And on a Tuesday afternoon. All they could ken at that time was Monday afternoon at the Palace—but Tuesday aft at Aeolian! The rest is history.

'Birth of a Nation'

(Liberty, N. Y., March 3, 1915)

Often referred to as the inauguration of the feature picture business. But a hector premiere because of feared demonstrations against the film due to its Negro-Ku Klux Klan angle. The first order permitting the opening to take place, but plus the court's admonition that the management must maintain order within the theatre and that any disturbance would immediately close the attraction house permitted no standees this night and had 65 special men spotted among the audience. Theatre was surrounded by police and the "vigilantes" inside had orders to lift anyone trying to start something out-of-house—and turn them over to the cops outside. House-lights were only dimmed, not extinguished, in the rear of the orchestra floor. Anticipated agitators' tickets were marked and two men were given seats behind each one of them. A performance figuratively on a hot-griddle. There was a majority of the audience unaware of the first tenser. But there was no disturbance and the first picture to play twice daily at \$2 top ran for 44 weeks.

BROTHER ACT AT MG AS TWO GIVEN PACTS

Hollywood, Jan. 14.

Two brothers of Metro contracts were given contracts Friday (11). Reggie Hammarstein, brother of Oscar, drew a picture song picture and director Joseph Young, brother of Robert, joins the actor ranks.

First for Hammarstein will be a two-reel Technicolor musical, contrasting the popular songs with the current output. Harry Rapt produces.

Tom Mix Starts Mascot Prod. on Old Sennett Lot

Hollywood, Jan. 14.

Although Mascot formally took possession of the Mack Sennett studios last Thursday (10), under term lease for the property, company will continue its offices at present quarters on Santa Monica Blvd. until administration building at the studio is remodelled. Work on the studio is slated last week, and start will be into the new quarters by Feb. 1.

The former Mack Sennett plant will be renamed Mascot Studios, and initial Mascot pictures to go into work there will be "Behind the Green Lights" and "The Fox Mix" serial. Both are slated to get under way this month. The Mix chapter play will be co-directed by George Eason and Richard Schaeffer, with Victor Zobel supervising.

First division is slated to headquarter at the Mascot studios under leasing arrangements. FD already has offices on the lot and expects to start the first Hoot Gibson western features within the next few weeks.

Public auction of the operating equipment and furnishings of the Sennett studio tomorrow (Tuesday), prior to five-year occupancy of the Ventura boulevard plant by Mascot Pictures on lease, virtually washes up the bankruptcy of the Sennett property. George Dunst, trustee, will pay a small dividend to creditors from the proceeds of the sale, as well as from accumulated funds under his stewardship.

ARRIVALS

George Mosser, Adrienne Ames, Elizabeth Bergner, Charles Cochran, Hugh Sinclair, Leon Quartermaine, Jeffery Bernard, Eddie Cantor.

Pat Witney, Earle Dawn, Beverly Britton, Jack Naples, Louise de Forrester, Judy Malcom.

Ida Lupino, Feodor Chappalin, Mischa Elman, John van Druten.

SAILINGS

Jan. 18 (New York to Paris), Fred Loring (Washington).

Jan. 9 (New York to London), Claude Rains (Majestic).

NOBEL PRIZE ON PIC BIZ

NRA Officials in Wash. Stalling Hollywood Film Actors' Squawks

Washington, Jan. 14.

Tossing the document around like a hot poker, NRA executives last week declined to comment on the lengthy and dismal brief filed by actor members of Hollywood's five-ave committee.

Tied up with numerous other matters, Deputy Administrator William F. Farnsworth was unable to study the actors' squawks about their bosses and referred the problem to Divisional Administrator Sol A. Rosenblatt upon latter's return from extended Christmas holiday. Rosy likewise was pretty well engaged, and could not find time to make a thorough analysis of the actors' squawks.

Prospects for a hearing on the pigeon-holed recommendations of the actor-members of the committee are slim, although after completion of his perusal of the brief Rosy may decide to throw the whole matter open for public linen-washing.

The actors' unwillingness to sit back and take it was particularly embarrassing in view of Rosy's recent hurried trip to the Coast to "try and" smooth matters out. Divisional administrator never has commented on his failure to bring warring factions into harmonious relationship and likewise has been mum on the unionization move of the Screen Actors Guild.

Whether NRA can continue to ignore the angry protests of the actor leaders remains to be seen, but all indications are that unless absolutely compelled to take action the government will let the situation ride and decline to stick its chin out again.

MARY PICKFORD WINS DIVORCE IN 2 MINS.

Los Angeles, Jan. 14.

In one of the shortest divorces on record, Mary Pickford was granted an interlocutory decree from Douglas Fairbanks last Thursday (10) by Judge Ben Lindsey. "After answering a few perfunctory questions by her attorney, which were corroborated by her secretary, Judge Lindsey stopped the proceedings by granting the divorce."

Miss Pickford was on the stand two minutes.

Wynyard Detained Abroad

London, Jan. 14.

Scheduled to return to Metro Feb. 1, success of "Sweet Aloes" here has set back Diane Wynyard's return for another three months.

Play's run has been extended until April.

Loan Sheekman, Perrin For 'Nymph' at Fox

Hollywood, Jan. 14.

Samuel Goldwyn has loaned his writing team of Arthur Sheekman and Nat Perrin to Fox, where the pair will work on the screen play of "Nymph Errand." Later will have Jack Haley and Alice Faye in featured spots; Buddy De Sylva as associate producer under the wing of W. R. Sheehan.

Sheekman and Perrin have been under contract to Goldwyn for some time, and write the stories and scripts for the Eddie Cantor productions.

SPURIN-CALLEIA CHECKS IN

Hollywood, Jan. 14.

Joseph Spurin-Calleia, of the Broadway legit cast of "Small Miracle" given a Metro contract some months ago, arrives here some time this week for his first assignment.

CHOOSE YOUR PARTNER

Del Rio to Introduce Leg Shaker in Warner's 'Caliente'

Hollywood, Jan. 14.

The Mexicana is blurred as a new ballroom dance which Dolores del Rio will introduce with some male partner yet to be selected by Warners in the picture, "Caliente."

"Tarp" production number is based on a song written by Allee Wrubel and Mort Dixon, and is described as a hybrid between a rumba and a waltz. Bobby Connolly will direct the accompanying ensemble. "Caliente" company went on location Sunday (13) to the Mexican border spot for several days' filming.

STUDIO PRESS HEADS CHILL P. A. FRAT

Hollywood, Jan. 14.

Idea for a fraternity of publicity men here is reported to have died aborning, due to some of the important studio press heads chilling it off in its pre-natal stage. Proposition was dropped into the open at last week's Wampas meeting, after being in the formative embryo stage for two weeks to the accompaniment of much shush-shush. Asked point blank if it were advisable to destroy Wampas by making it more ineffective than usual, promoters of the idea have denied that such was the intent.

Leaders in the movement included Tom Bally of Paramount and Ed Selzer of Warners. Nixers are Howard Strickling (Metro), John LeRoy Johnston of Universal and reportedly others. A meeting called for the purpose of organizing the new set up, because of the absence of a sufficient number of studio chiefs, and was adjourned until another date. Meanwhile the matter is said to be cooling off because such men as Johnston and Strickling telling the promoters they were not interested.

Mystery the matter arises from the fact that there already are a number of groups here—Wampas, which includes all breeds of propagandists, and the Hays office group, composed of department heads who meet weekly to carry out general studio policy orders relating to correspondents, fan mag scribblers, et al.

According to insiders, Selzer outlined the proposed new organization as one in which membership would be selective, but only head men would have the right to hold office or to vote; non-voting members would have no voice in conduct of affairs and the body would be concerned only with pleasing employers.

It would be strictly a business body, with no social angles. Frowned upon extinction, Selzer being quoted as saying there would be no post-meeting bridge or poker games or sessions with the cheering cup. Cracks about the cards and drinks are aimed directly at the festive Wampas.

Joe Riley Goes Thespian

Hollywood, Jan. 14.

Joe Riley, former New York police lieutenant, now Fox chieftain of police, will play the part of a police commissioner in "Lucky Cop" story on which he is collaborating with Lamar Trotti. George Marshall will direct with Claire Trevor and James Dunn in the leads.

Riley also will serve as technical director.

PIRANDELLO ON WAY TO H'WOOD

Has New Ideas and Explains Them, Almost—Films in Three Planes—'Six Characters' with Self as Author

CONDUCTING WIRE

By BOB STERN

Paris, Jan. 5.
Luigi Pirandello, Italian playwright and Nobel Prize winner, is out to revolutionize the films. The pleasant, white-haired, white-coated celebrity is going to Hollywood in a month or so, and will the studios find out!

Musn't get the impression, however, that he's going to do this all at once. First he's going to put over just a little innovation—a film on new lines, based on his own most famous play—then little by little he'll try to work up to his real idea for the pictures if he can.

"Maybe I won't actually be able to do it anyway—not for a long time," he says. "The influential film companies cling so tenaciously to their conception of pictures!"

Variety's correspondent saw the grand little man in his room at the George V, while he was nursing a cold and in striped pajamas. He was chaperoned by Saul C. Collin, who calls himself Pirandello's spiritual son, and who is handling the practical side of his film business. Collin got a doctor's degree at the University of Paris with a thesis about Pirandello, and has been close to the Italian ever since. He quit RKO Radio's Paris office, where he was literary assistant to a hand man, when Pirandello won the Nobel prize, in order to devote all his time to his favorite writer.

Pirandello got about 20 cables from Hollywood as soon as the Nobel prize got out. When he was in Stockholm collecting the money and in Prague putting on a new play he would get phone calls from America every once in a while asking when he was coming over.

He hasn't closed with anybody yet, he said, but is dicker with a number of majors for the screen rights. He won't be dropping them as soon as the first deal is made. Collin will leave for New York as advance agent, and he thinks that will be about the middle of next month. He expects to close with several companies for the various Pirandello plays.

Pirandello's fundamental film idea, which he has nursed for many years, is that all dialogues—all bits, even those that would be dropped, and the films become just music and visual impressions, harmonized. But he isn't going to try to put that over in America just now. He's got a little money to make a play, and also some work to do in getting his existing plays screened. That will be plenty revolutionary in itself.

First play Pirandello wants to hear on a screen is his most famous, his first big success, "Six Characters in Search of an Author." He's written the screen adaptation already himself and doesn't follow the play.

If his plans go through he will appear in the film himself, as the author the characters are looking for.

It's a silent part. It wouldn't be practical for him to speak, for outside of Italian his spoken language are not so hot. Even his French is a bit halting. The continuity of "Six Characters," as Pirandello explains it, will be pretty tricky. In fact, it isn't exactly easy to understand what he's going to do.

"It is on three planes," he said. One plane is reality, one fantasy, and what the third is wasn't made in America.

Off-Screen 'Name' Voices, Chiefly From Radio, Are Getting Big Coin And Rated B.O. as Commentators

HULL'S HORROR PIC

Astor Joins Gooseflesh Battalion, Starred in 'Werewolf'

Hollywood, Jan. 14.

Henry Hull goes horrific in the forthcoming Universal production "Werewolf of London," which Stanley Bergerman will handle on an ample budget. Picture, which stars Hull, puts him in the same category with Karloff, Lugosi and Claude Rains, all of whom have appeared in several goosefleshers.

"Werewolf" is an original story by Robert Harris.

Commentators in pictures (newsreels, travelog and other short subjects) are beginning to get into the radio class so far as coin is concerned. Besides which picture men, not the least of them the newsreel editors, figure the celluloid field is a great place for narrators to break in on this kind of work.

Top commentator salary in pictures is reported paid Edwin C. Hill who gets \$1,000 weekly to say his piece for Hearst-Metrotone News. Having taken a cut from the original figure he got five years ago from Universal, Graham McNamee's stipend for telling what U newsreel shots are about is placed at around \$750. Lowell Thomas draws a reported \$600 from Fox, the same salary he's being paid Laurence Stallings, recently appointed editor of that filmnews outfit.

Thomas also does the off-screen spiel for Universal's "Going Places" shorts series, of which two are released a month. U pays him most for doing this in proportion to the time and work he spends for his \$500 weekly with Fox. Thomas has to work but two days a month on the "Going Places" narration. That company has another commentator for the "Strange As It Seems" shorts series, who is being groomed for bigger things. He's James Wallington.

Until less than a year ago name commentators in pictures began and ended with Graham McNamee. Today, however, the picture field is starting to open itself up for the names who have gone places in radio and through that are deemed to have become of box office value. For this reason Fox took on Thomas. Hearst took on Hill, and in the shorts field available name (Continued on page 63)

Guild Wants Muni for Its 'Postman' Try

Theatre Guild is negotiating with Warner Bros. for a leave of absence for Paul Muni, with the lead in its legit production of "The Postman Always Rings Twice" in mind for him. Chances are the Muni return to Broadway will be okayed. Show is due to open the latter part of February.

Guild obtains the legit rights to "Postman" from Metro in a unique deal involving pre-film production sale of a movie by a picture studio for stage purposes.

Metro bought the James A. Cain novel last year for \$25,000, but a Hays office film thwarted production.

MAYO HOSPITALIZED, CURTIZ BUTTONS UP PIC

Hollywood, Jan. 14.

Michael Curtiz was expected to finish the dramatic sequences on "Go Into Your Dance" on a pinch-hitting assignment for Archie Mayo at Warners today (Monday).

Mayo—forced off the picture last week with a severe cold which had him in the hospital for five days on the verge of pneumonia. Musical numbers remain to be washed up, with ensembles being herded by Bobby Connolly.

quite clear. But then the interviewer was admittedly a mugg.

"For instance," Pirandello explained, "each character exists in the mind of the author, as a real person, and as the actor who plays him. So there are three planes."

He explained why the characters are looking for the author.

"The author created them, but did not want to put them into a play because it was too cruel," he said. "For instance, he knew the boy was going to kill himself before the boy knew it himself. And he knew the girl was going to go wrong before she was ready. It was too terrible."

"It will all be perfectly plain in the film."

Collin explained further that Pirandello had put a conducting wire into the continuity, binding the ideas together, in a way hitherto unknown. It sort of seemed that that conducting wire was probably the author, whom Pirandello wants to play.

The maestro is here supervising rehearsals of the Pitoeff company, which is putting on his "Tonight We Provolve" at the Mathurins in a few days. Play has never been done in America.

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Radio—New Business	44
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George Bancroft is here with his family on a holiday, but Harry Foster has been sitting on his doorstep endeavoring to persuade him to appear in a picture to be made here. Film star is not averse to complying, provided a suitable story and adequate compensation is forthcoming. At the present writing, neither has materialized.

U.S. PICTURE SHIFTS TO L.A.

ST. L. INDICTMENT PROBERS GO WEST

Chotiner Versus Fox-West Coast Next Federal O.O. on Exhibitors' Grievances—F.&M. Versus WB, Par and RKO in St. Louis Fetches Grand Jury Indictments

CAL. INDIES' SQUAWK

Los Angeles, Jan. 14. Far-reaching federal grand jury probe into exhibition and distribution and particularly into criminal charges preferred against Fox-West Coast more than eight months ago by Harry W. Chotiner, indie exhibitor, is expected to be launched here almost immediately.

Romshell charges of fraudulent violation of the Government's 1930 consent decree, preferred with the anti-trust division of the Department of Justice last week, are also expected to be fully probed by the federal inquisitors.

Consent decree violation charges were hurled by the Independent Theatres Owners of Southern California, of which Chotiner is president.

Other exhibitor complaints expected to be aired before the U. S. Grand jury are grievances of Lou Bard, Robert Gumbiner and other independent house operators.

Chotiner's charges have laid dormant for months, despite appeals by the indie chieftain to President Roosevelt, Gen. Hugh S. Johnson, when he headed NRA; Senator William Gibbs McAdoo and others in Washington asking for early relief.

Moses Karp and Harold L. Schlitz, two special assistants to Attorney General Cummings, are here early this week from St. Louis, the Fox theatre, to launch the federal probe. Investigators conducted the Government's case before the St. Louis grand jury that resulted in indictments being handed down, naming three major distributing organizations and individual execs of the companies.

In St. Louis

St. Louis, Jan. 14. Nine motion picture production and distribution companies and six of their executives were named in indictments returned by a St. Louis grand jury here Friday (11) afternoon charging conspiracy to violate the Sherman anti-trust laws. The corporations indicted: Warner Bros. Pictures, Inc., Vitaphone Corp., First National Pictures, Inc., Warner Bros. Circuit Management Corp., General Theatrical Enterprises, Inc., Paramount Pictures Distributing Co., Inc., Paramount Pictures Dist. Co., Paramount Pictures Dist. Co., RKO Distribution Corp. The following executives were named: Harry M. Warner, president Warner Bros. Pictures, Inc.; Abel Corby Thomas, secretary and general counsel of Warner Bros. Pictures, Inc.; Herman Starr, president, First National Pictures, Inc.; and v.-p. in charge of real estate of Warner Bros.; George J. Schaefer, v.-p. and general manager Paramount Pictures Distributing Corp.; Gradwell Sears, Western and Southern sales manager, Warner Bros.-First National; Ned E. Deplinet, president, RKO Distributing Corp.

Charges in the indictments are that the corporations and individuals named engaged in a conspiracy in restraint of trade when they agreed to cancel franchises to furnish pictures for exhibition at the Missouri, Ambassador and Grand Central theatres. It is recited in indictments that the companies furnished films to the three theatres from February to August of 1934. During that period bondholders of the three buildings acquired them by foreclosure and subsequently

leased them to a corporation in which Allen L. Snyder, Harry Koplar and Fanchon & Marco were interested. Then, it is alleged, the conspiracy was entered into to deprive the theatres of pictures. It is further charged the theatres acquired bonds in the three theatre buildings for the purpose of preventing any group other than Warner Bros. from operating them. Other allegations are that the defendants attempted to coerce owners of the buildings into transferring the theatres to Warner Bros. and that they intimidated prospective lessees, threatening to prevent them from obtaining pictures for showing in any of the houses.

In connection with the allegations of intimidation, it is charged owners of the buildings were threatened with "great loss, injury and damage" if the theatres were operated by any group other than Warner Bros. The prospective lessees, it is alleged, were warned their business, reputation and property would be harmed if they should operate the theatres.

The indictments are the result of an investigation of complaints made by Fanchon & Marco and their associates while, so far, only the local situation has been gone into, the understanding here is that the probe is now to be transferred to Los Angeles for a more thorough investigation of trade practices of the film companies.

Two special assistants to Attorney General Cummings had charge of the probe, which was begun on Monday. It is understood here they will now move on to California to continue there.

Background of St. L. Op.

Hollywood, Jan. 14. Fanchon & Marco controversy over film product in St. Louis dates back to last July when it acquired the Fox, and later the Ambassador, Missouri and the Grand Central, latter three of which were being operated by the Skouras Bros.

First acquisition in St. Louis by F&M was the St. Louis, which was turned over by the bondholders a little more than a year ago, with Harry Koplar, himself a bondholder, fighting actively in the deal. House had RKO and Columbia product under contract, which F&M continue to hold. After F&M in taking over the Fox theatre, F&M acquired the Fox product.

Deal for the Ambassador, Missouri and Grand Central was closed last week. F&M now operate 40 to 50 operating units had been received under the reorganization plan. Warners, court records reveal, bitterly opposed the transfer of the leases to F&M, despite the fact that the theatre at that time had not even made a bid for any partnership arrangement nor did they have a downtown theatre as a first run outlet for their product. This, however, was taken over by F&M. In association with Allen P. Snyder, who made the bid, functioned for a time with Paramount, United Artists, and Warner-First National product. Metro does not figure in the St. Louis controversy by reason of utilizing its product in the State, operated by Loew's, Inc.

With the acquisition of the five Grand Central and Grand Central, one of the first runs there with the exception of the State. Warners, it is charged by F&M in its complaint with the Department of Justice, then acquired the Shubert Rivera, one time legit house, and contracted for Paramount, Warner-F.N. and RKO product, with the result, F&M (through Harry Arthur, its St. Louis operator) charges that the three houses, acquired in association with Koplar, were left without major film.

F&M was forced to close the Grand Central and the St. Louis, and only enabled to operate the Ambassador and the Missouri, it contends, through juggling feature product intended for the Fox. Warners is pointed out, later acquired the Orpheum, also former legit, and installed a picture policy therein.

F&M charges that Warners is unnecessarily resorting to double billing in order to use up the product in the city, and cites the case of "Cleopatra" being doubled, among other p.l.s.

Mike Marco was not summoned to St. Louis to appear before the Federal Grand Jury.

Lloyd's 2-a-Yr. for Fox

Under a new understanding with Fox, Harold Lloyd will produce two pictures a year from now on, rather than the one every year or two that he has been making the past few years.

Lloyd has two stories set for production now, both of which will come within the next year. First will be "High Hat" from a Clarence Buddington Kelland novel yet to be serialized in the Saturday Evening Post and the other will be "Playboy," an original.

6 LAEMMLE, JR., PIX TO COST \$4,000,000

Hollywood, Jan. 14. Universal will spend around \$4,000,000 in the making of six super-features for the coming year and this group will be produced entirely by Carl Laemmle, Jr., second v.p. of the company and given the only independent unit on the lot. This was decided upon by his father and himself, without the taking over of the entire physical and production operation of the lot during the year and directing the activities of all the other producers at the studio.

Under the new arrangement, Laemmle, Jr., gets a substantial tilt in salary and a percentage of the earnings of his product. His first is "The Return of Frankenstein" after which he will make "Showboat" with Irene Dunne, and then a Margaret Sullivan story.

With the elder Laemmle operating the plant it is likely that several changes will be made in the executive personnel and that the production cabinet, which was recently established, will be abandoned.

U. S. FORESEES INCREASED B.O.

Washington, Jan. 14.

Better box office business is anticipated by Federal authorities next year. Government's 1936 budget, for fiscal year opening July 1, is based on expected increased yield from miscellaneous excise taxes, which will be continued beyond the expiration date June 30, and shows that boost of \$1,500,000 is looked for in revenue from the 10% admissions tax.

Estimate government share this year will be \$15,000,000, up \$400,000 over last year's returns.

NIJNSKA QUILTS WB, GETS NOD FROM METRO

Hollywood, Jan. 14.

Metro is negotiating for Bronislava Nijinska, sister of Nijinsky, to stage the ballet dances for one picture. Deal started Wednesday (9), day after she walked out of Warners where she was staging the dances for "Midsummer's Night Dream," following a verbal battle with William Dieterle, co-director with Max Reinhardt.

S. Hunk, here with his Monte Carlo Ballet, is handling the Metro deal for Mme. Nijinska. Nina Thelade replaces her on the Warner picture.

Sheehan Decorated

Hollywood, Jan. 14.

W. R. Sheehan, Fox production head, receives the Legion of Honor, his first business card away from the Paramount studio since joining up as aide to Emanuel Cohen. He will be gone two weeks.

Besides the Sundry Anti-Films' Statutes Proposed in Congress Several States Have Own Ideas

4 Get Gun at Metro

Hollywood, Jan. 14. Metro put four new pictures into production last week, staggering starting dates throughout the week. First to go was "Vampires of Prague," Tod Browning directing and Lionel Barrymore, Elizabeth Allen, Jean Hersholt and Bela Lugosi featured.

"Casino Murder" Case, Ed Marlin directing, and Paul Lukas, Rosalind Russell, Eric Blore, Allison Skipworth and Louise Fazenda featured, next.

"Public Enemy No. 2," Charles Butterworth-Uma Merkel co-featured and Raoul Walsh directing, and "Mutiny on the Bounty" also away, with Frank Lloyd taking to the sea to get atmosphere footage.

Dramatic sequences of the picture are still a month away.

N. Y. MEETINGS ON ST. L. CASE

The Hays staff, as well as the top executives of the defendant companies (Warners, Paramount and RKO) held respective conferences yesterday (Monday) on the St. Louis situation.

Each of the defendant groups will undoubtedly have its own counsel when the trial comes up, but one chief counsel to head the battery of lawyers will probably participate for individual defendants.

Max D. Steuer may be consulted. "Warner's," "Paramount," "Metro," former U. S. Senator James Reed of Missouri, and he may be the chief counsel to act for all. Samuel Untermyer is also close to the case, but it is deemed doubtful that Untermyer will participate.

PICK ASST. DIRECTORS FOR ACADEMY AWARD

Hollywood, Jan. 14.

Academy's assistant directors' committee has picked its candidates for the assistant directors' award for the best work of the year. One is to be eventually chosen for the honor.

Committee's nominations are: Scott Beal for "Imitation of Life," Upton, Jasper Bylstone, "Carolina," Fox; William Cannon, "Warner Bar," Warners; C. C. Coleman, "Broadway Bill," Columbia; Jesse Duffy, "Night Alarm," Republic; Ed Kelly, "Little Minister," RKO-Radio; Robert Lee, "We Live Again," United Artists; Walter Mayer, "Catnap," Harold Lloyd; Arthur Rosson, "Viva Villa," Metro; "Gullen Tote," "Clopatra," Paramount; and Mack Wright, "Shock," Monogram.

Joins Hays

Hollywood, Jan. 14.

George Borthwick, treasurer of N. Y. Hays organization will arrive here tomorrow, Tuesday, to join Will Hays and remain until latter leaves 10 days or two weeks hence. Borthwick, coming here to portend possibility of realignment of local Hays' staff.

Piazza Hits the Trail

Hollywood, Jan. 14.

Ben Piazza left for New York Friday night (11) to look over talent, his first business card away from the Paramount studio since joining up as aide to Emanuel Cohen. He will be gone two weeks.

In addition to numerous bills of various sorts prepared in Washington and directed in one way or another at the film industry, several states are on the job with measures which would impose a tax within their borders on all amusement receipts. Such taxes would be over and above the 10% levy of the Federal government now collected on all receipts in excess of 50c. in all of the 48 states.

Bills seeking to tax all amusement admissions for the benefit of the state exchequers have already been introduced in Massachusetts, North Carolina, Illinois and Kentucky. There formerly was a tax in North Carolina but it was repealed, new bill being with a view to putting it back on the books. The old N. C. tax was 2% on all gross admissions.

At the present time only four states have a sovereign tax on amusements, two of which, Mississippi and Ohio, have brought innumerable complaints from exhibitors. In the opinion of industry leaders, had an effect of discouraging operation of show business within their borders. During the past year all causes, for instance, skipped Mississippi because of the tax which is 12% on all admissions. In Ohio, where the tax was 10%, it was recently reduced to 3%. The Utah and South Carolina tax is only 1% of admissions.

All other states have always been free of local taxation which strikes at the film box office. Industry leaders are fearful that this year, with sales and other taxation being figured out almost everywhere, the film industry may face box-taxing moves as a major issue.

In Washington at least 15 bills, carrying the title of "Anti-Block Booking Act," are being introduced. New York executives but reported on inside that Senator Nye has decided not to be bothered with any picture legislation this season. He is too busy with munitions and other matters, it is added. This Senator was recently reported having an anti-block booking bill all set for presentation, calling for all distributors to furnish exhibitors with synopses of stories sold, with cancellation of pictures permitted if they did not live up to the synopses.

Senator Borah jumped into the picture last Friday (11) with a bill attacking all major industries and declaring for a licensing system. It would affect the film as well as the steel industry but to just what extent industry lawyers are not yet prepared to say, pending further study of the bill and its provisions.

One bill, among the more than 2,000 already in at Washington, which has the approval of the picture industry is one sponsored by Senator Copeland of New York to include dirty film among merchandise prohibited in interstate commerce. Fight picture also figure. The Copeland bill would include liability of guilt to the receiver of such film when shipped in interstate commerce.

A measure, which is not taken seriously so far but would create havoc if ever passed, is it freely admitted, is one introduced in the House by Representative Broadway of Massachusetts. It sets the amusements tax at 23% on all film rental revenue and would strike directly at the distributors.

Another representative, Celler of New York, has drafted off his last year's block booking bill and reintroduced it in the House.

SAM MORRIS DUE BACK

Sam E. Morris, v.-p. of Warner Bros., who has been abroad for about eight weeks, sailed from Italy Jan. 9 for America.

He is expected to arrive in New York, Jan. 17.

St. Louis News, Coast Actor Squawk, Start Fast Selling: All Amusement Issues Down to Near Bottom Price

Tone of stock market yesterday (Monday) was better, but volume dwindled to less than 400,000 or smaller than Saturday's two-hour session. All major groups moved up fractionally at close, but changes were unimportant. Amusement stocks were practically unchanged to fractionally higher, while picture company items were considerably better.

Amusement stocks were confronted with two disturbing items of news from the industry itself, and the fact that the whole market slid down Friday and Saturday on fear of deflationary effects' toward the supreme court ruling upon the government's monetary measures, they sold off more proportionately than other groups. Amusement group of 12 representative issues was off 1.155 points, at about 24%, at close. This was not far from bottom for group which was sold off 2 3/4%.

Dow-Jones industrial averages closed at 102.30, where they were down 3.26 points. Rails were considerably off at the finish, but utilities managed to hold better than other groups.

Amusements were faced with news from west coast in the nature of an actors' group report against producers. As early as Tuesday disturbing rumors from St. Louis began to unsettle issues in amusement group, and nearly all picture company stocks were sold heavily when news came over ticker Friday afternoon of indictments returned by grand jury against several major producing-distributing companies. This selling continued in many stocks even on Saturday. It also was reflected in general weakness in amusement lines.

Averages for amusement group never pushed above 25, and most of week hovered between 24% and 25%. Traders directed a large part of the selling against Warner Brothers stocks and bonds, although Pathe A. Columbia Pictures, Radio preferred B and others felt the pressure.

Warner Brothers common, currently selling between 2 and 5, closed on bottom at 3 1/2, at which level it was off five-fifths. Company's preferreds fared worse, falling 2 1/2 points to 13 1/2, where it closed. Bulk of weakness in these two issues developed Saturday. Warner bonds hit new low for current move, at same week mark, when they were 12 1/2, where they showed a loss of 4 1/2 points.

Double Blow
Publication of news from St. Louis after-market's close Friday and in Saturday's editions dealt amusements a double blow, since it came on the heels of general market weakness.

Columbia Pictures, certificates, on Stock Exchange tumbled to 38 as a closing price. Here they were down 3 1/2 points. Part of this decline perhaps can be traced to the fact that the stock sold ex-dividend on Friday. High was at 39. Fox A was sold on increased volume and fell to 1 1/4 before finding much support. It closed at 1 1/4, where it was off 1 1/2 points.

Loew's common, which gave some signs of firming up after early-week weakness, fell selling week Saturday and dropped to 32. It finished week at 32 1/2 for a loss of 1 1/2. Preferred of company was down fractionally at 103 1/2. Paramount certificates dropped a bit in last day and wound up at 3 1/2, a loss of a quarter.

Pathe A stock was under considerable pressure at close of week. It went to 14 1/2, where it closed. It showed a loss of 1 1/2 points on week. Radio Corp. common also was a bit sloppy, declining fractionally to 5. Radio A was off a half at 5 1/4, while Radio B slipped to 4 1/2. Eastman Kodak common climbed to 117 1/2 for a new top, but wound up at 115 for a loss of 1 1/2 points. Preferred was up 1 1/2 points at 149 1/2.

Consolidated Film common made a new peak at 6 1/2, and finished the (Continued on page 27)

Yesterday's Prices

Sales	100 Col. Pict.	100 East. X	100 Gen. Th.	100 Loew's	100 Pathe A	100 Pathe B	100 Radio Corp.	100 Radio A	100 Radio B	100 W.B.	100 W.C.	100 W.D.	100 W.E.	100 W.F.	100 W.G.	100 W.H.	100 W.I.	100 W.J.	100 W.K.	100 W.L.	100 W.M.	100 W.N.	100 W.O.	100 W.P.	100 W.Q.	100 W.R.	100 W.S.	100 W.T.	100 W.U.	100 W.V.	100 W.W.	100 W.X.	100 W.Y.	100 W.Z.
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
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1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400
1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400	1,400										

PAR'S 'ANYTHING GOES' FOR \$85,000 AND %

Purchase of 'Anything Goes' for Bing Crosby by Paramount carries with it restriction that picture based on show cannot be released until next fall.

Film rights went for reported \$85,000, one of the highest prices paid in years, and 10% of the gross after rentals: pass the \$1,000,000 mark.

Negotiations, started prior to A. M. Rotoford's arrival east, were concluded before his takeoff on the return to the Coast Wednesday (9).

Hollywood, Jan. 14.
Buying the film rights to 'Anything Goes', Paramount plans to put W. C. Fields in the Victor Moberg stage part; Bing Crosby in the William Gaxton part and Queenie Smith fill the Ethel Merman spot.

Buy of the musical also included film music rights to the tunes and in addition Cole Porter draws a contract to write three additional numbers for the film version.

Ah, Another Shirley

Warners has given an optional term to Betty Jane Heaney, 10-year-old, now in 'Wanderlust'. If the youngster's personality catches the preview, studio figures it will develop its own Shirley Temple.

Chase Bank's Annual Meeting Recapitulates Its Pix Holdings

Chase Bank stockholders at the bank's annual stockholders' meeting on Tuesday (8) voted a resolution of appreciation to Winthrop W. Aldrich and the bank's management for the commendable manner in which the bank was being operated. Aldrich is chairman of the bank board. The resolution was made voluntarily and from the floor.

The session was calm, with only few words being asked by shareholders, none of whom made inquiry about the bank's investments in the film industry, such as was made the year previous. Aldrich read the bank's 1934 report, which touched only lightly on the bank's investments in the trade.

This report cited that further progress had been made in the reorganization and liquidation of the bank's investment position in the motion picture industry. Mention is made of the sale of 500,000 shares of Class A Fox Film stock at 1 1/2 per share, apparently referring to the shares which were sold last year to British purchasers through Balfour & Boardman, of London, and that the final figures for limited periods. The shares referred to, of course, are those Fox Film shares, in the bank's own folio.

Also, additional progress is cited in reorganizing the theatre affiliates of Fox Film, and presumably referring to Fox-West Coast, citing

Former Dep't. Store Owner To Produce Six Features

Hollywood, Jan. 14.
Call for original stories has gone out from Edward M. Spitz, former owner of a New York and New Jersey chain of department stores, who, with Cliff Sanforth, is getting ready to produce six features at Tullman studios.

Courtroom and society dramas and tales of youth, but no mysteries, are listed as most insistent demand. Initial picture material has yet to be selected.

WARNER SCOUTS ON STORY HUNT

Hollywood, Jan. 14.
Warners story scouts are on a feverish hunt for fresh material. Having made few deals in the past six months, studio production is rapidly catching up with the supply on hand and the literary market is being besieged on all fronts.

Originals, novels and magazine stories are being ogled both here and in New York with options being taken wherever the germ of an idea suitable to screen adaptation is evident.

IDA LUPINO BACK

Ida Lupino returns from a visit to her London home tomorrow (Wednesday) and goes directly to Hollywood and the Fox lot.

She had been visiting in London three months.

L. A. to N. Y.

Robert M. Savini.
Ben Plazza.
Joe Rivkin.
Margaret Sullivan.
Will Rogers.
Wallace Beery.
Malcolm S. Boylan.
S. J. Perelman.
Lester Cole.
John Beettiger.
Jack Cummings.
Chuck Relaner.
Freddie Bartholomew.
Betsy Aronson.

N. Y. to L. A.

Sylvia Sydney.
John Wood.
Arthur S. Lyons.
George S. Kaufman.
Ann's Judy and Zeke.

Inside Stuff—Pictures

Baltimore Catholic Review, church-news weekly, recently slapped at the Loew houses there, which played a couple of 'banned' pix, 'Born to Be Bad' (UA) at the Valencia, and 'Gay Bride' at the Parkway. The weekly accused the houses of 'haunting their contempt for the Legion of Decency.'

Released some time back 'Born to Be Bad' had been announced for showing for couple of months, but always withdrawn. The United Artist exchange was threatening lawsuits unless Loew's, which had contracted for it, played it in a loop 85-ft-run house, which circuit did, but in its least important spot. However, before it was shown Bill Saxton, Balto boss for Loew's, demanded a print of the pic that had been okayed by a Legion of Decency group somewhere. UA sent in a print reported to have been okayed by the Legion in Boston. Print was very mutilated, and was shown here in that form.

Just a fortnight ago the Catholic Review ran an editorial of gratitude to pic house operators of town, thanking 'em for co-operating with the Legion of Decency.

Irene Thirer, who introduced the star system on the New York Daily News, and who was former film critic for that paper, is convinced that to get the right slant on pictures some theatres, or other show experience, is invaluable. Her observation comes after having done publicity for the Rialto, N. Y., since leaving the News more than a year ago, and after getting some idea of the comparative value of picture product through seeing the pictures from which the house picks its attractions, and then watching what happened at the boxoffice.

During the past week Miss Thirer started reviewing again, this time for the New York Post. She is helping take the load off the shoulders of that paper's regular critic, Thornton DeLahanty. Miss Thirer may also do interviews from time to time and she continues her Rialto connection.

A theatre circuit contact on the Coast with women organizations was trying to sell them an idea on a certain picture. The spokeswoman-for-the group tarried awhile from the subject matter and suggested that to get the good will of the body the circuit contact get a lot of autographed pictures of various stars and present them to the various members of the organization at a luncheon. The contact immediately hurried to the various company exchanges, got pictures and had various employees autographed them. There were a couple of Norma Shearer pictures in the group with a variance in signatures. The spokeswoman got a flash of them and called the public relations woman over and pointing to the sigs, said, 'Just look, I always knew that Norma Shearer had a dual personality and this convinces me without a doubt.'

Universal is using the same campaign of mystery-incitement in building up Boris Karloff for his gruesome role in 'Bride of Frankenstein' as it did in whetting interest for the original 'Frankenstein'.

Karloff is accompanied and protected from visitors by two cops who stand watch at dressing room and on the set. Karloff is not allowed outside the stage or make-up booth, unless escorted by a sworn cop like a hangerman.

He reaches the studio at 5 a. m. and makes up until noon to get into his 45-pound makeup, which builds his height from six feet one inch to seven feet three.

Elsa Lanchester is the bride in the new monster tale, retitled from the previously labeled 'Return of Frankenstein', and James Whale, who directed the original Karloff chiller, is again at the helm.

Opposition of Par's 'Bengal Lancers' has influenced 20th Century to go the whole hog on a national campaign for 'Clive of India'. Picture will get advertising in 30 national mags with around \$300,000 circulation.

'Clive of India' will be similar to that given Metro's 'David Copperfield'. With both pictures having a similar locale, Par lost no time in releasing 'Bengal'. Picture was completed just two weeks ago and is now ready for release. In order to beat the opposition, 'Twentieth Century feels that its campaign on 'Clive' should offset the earlier releasing of the Par picture.

Hearing that the New York Daily Mirror was serializing 'Broadway Bill', booked for neighborhood runs in Greater New York, Loew's ordered thousands of copies of the paper and mailed them after rubber-stamping each edition: 'Coming to Loew's theatres soon.'

After this had been done it was discovered picture was in its third week out of the boxoffice, at the time it was mailed, and that each portion of the 'Bill' story published by the Mirror and with-in-box that it was now at the Fox, Brooklyn. Loew's complained about the Fox box but the Mirror refused to drop the plug. Loew then sent out reprints of the 'Bill' story, making them look as much like the Mirror as possible.

An agent on the Coast who bragged that no other agent could get better deals for clients than himself lost his star actor recently. Latter was getting \$5,000 a week on a 40-week deal from one of the major companies. Felt he was entitled to get more. His agent felt different, said that his salary was tops and he should be satisfied. Actor then started his own negotiations and finally concluded a new deal himself with the head of the company in New York. Booked his take 60% by making a deal of \$7,500 a week for the 40-week period besides being allowed to negotiate a one picture deal on his 12-week time for \$100,000 a picture.

Out of the cast of 'Mutiny on the Bounty' and with 'First to Fight' postponed, next for Wallace Beery at Metro will be 'O'Shaughnessy's Boy', circus yarn, which has been on the production fire for the past two years.

Picture was started in 1931 but was shelved due to story difficulty. Flock of writers have been assigned to it in the meantime.

Entire Barnes Circus will come in from winter quarters to the Metro lot for the picture. Originally a Beery-Jackie Cooper story, possibilities are now that Mickey Rooney will replace young Cooper.

Milton Weisman, receiver for Fox Theatres, had not been sufficiently apprised of the reorganization plan for Fox Metropolitan by the latter's legal handlers, therefore, on his own request last week Weisman was granted leave to study the Fox Met plan and the hearing on the plan was put off until Jan. 17. Weisman also gets time to offer a plan of his own. The court may consider all or any plans from proper parties. First consideration, however, undoubtedly will go to the plan filed via the downtown noteholders group.

At one time after purchasing the film rights to 'Lives of a Bengal Lancer', Par sought out Achmed Abdullah to do the adaptation. Jesse L. Lasky made the approach and the writer wanted a flat \$25,000 for the job, Lasky turning it down. Then picture was put off another year. In preparing the final screen play, Abdullah was induced to do it in association with Waldemar Young and John L. Balderston, while George Jones and Edmund Morris fashioned the continuity from this, making a total of five writers in the end. Job took two months. 'Bengal' novel, a best seller, was written by Francis Yeats-Brown.

Picture mob is giving the Santa Anita race track a heavy play with the daily handle far in excess of expectations. Top for the 53-day meet thus far was hit last Saturday (9) when \$100,000 was made in the pari-mutuels. With the track taking 10% of the handle, insiders figure

(Continued on page 28)

WALL ST. AND PARAMOUNT

Film C.A. Budget for 1935 May Be Above '34, \$204,166 Because of Vaude

Vaude administration requirements have caused a rise in the budget requirement of the Film Code Authority for 1935. This is to be brought out at the public hearing on the budget to be held on Feb. 5, in Washington.

The total expenditures for 1934 amounted to \$204,166.25, according to official reports of the executive secretary, John C. Finn.

The approximate weekly cost for 1934 has been \$3,920; monthly, \$17,012; and daily, \$785. The daily estimate is based on a five-day week.

Total receipts in 1934 amounted to \$240,459.37, with a cash balance at the close of the year of \$36,293.12.

Receipts from producers and distributors amounted to \$125,620.00. Receipts from exhibitors, \$114,560.00.

For the last six months of the year the expenditures were \$7,000 under the budget. December, itself, was \$352 under the budget. Disbursements for that month amounted to \$24,615.67.

The report in detail follows:

FINANCIAL STATEMENT

Jan. 1, 1934, to Dec. 31, 1934

Receipts from producers and distributors..... \$125,620.00
Receipts from exhibitors..... 114,560.00

\$240,180.00
N. Y. State income tax collected at source..... 279.37

Total receipts..... \$240,459.37
Total disbursements..... 204,166.25

Cash balance December 31, 1934..... 36,293.12
Reserve for rent—less than..... 5,838.75
Reserve for rent—month to month..... 1,451.00

Cash balance, Jan. 1, 1935..... \$29,003.37 \$36,293.12

Summary of disbursements Home wood Local Total
Contingent funds \$25.00 \$1,500.00 \$1,550.00 \$3,075.00

Deposits on telephone and keys..... 51.00 51.00
Furniture and fixtures..... 4,102.66 12.83 5,614.66 9,730.14

Office equipment..... 2,332.63 214.68 1,071.67 3,618.98
Subscription to trade papers..... 63.00 40.16 25.40 128.55

Salaries..... 44,018.33 10,134.38 56,144.98 110,477.69
Office supplies..... 1,508.60 271.21 2,438.73 4,518.54

Printing..... 3,872.69 65.34 615.57 4,553.60
Rent..... 3,455.35 1,800.00 17,197.38 22,452.73

Transportation and hotel ex..... 8,151.95 420.00 8,351.49 16,923.44
Sundries expense..... 885.10 221.65 2,463.95 3,570.70

Postage..... 3,312.20 208.32 2,458.26 5,978.78
Telephone and telegraph..... 3,465.38 1,449.77 4,344.22 9,259.37

Light..... 244.13..... 203.83 447.96
Rental of office equipment..... 89.25 590.42 1,281.42 1,961.09

Expense reporting meetings..... 2,754.60 40.00 2,009.62 4,804.22
Insurance..... 217.59 6.25 5.90 86.74

Legal—accounting fees..... 2,616.87 75.00 2,691.87

\$80,720.78 \$17,611.59 \$105,827.88 \$204,166.25

DECEMBER, 1934, DISBURSEMENTS

Summary of disbursements Home wood Local Total
Furniture and fixtures..... 330.50..... 21.27 \$51.77

Office equipment..... 69.16..... 12.43 91.59
Subscription to trade papers..... 69.16..... 23.00 92.16

Salaries..... 5,242.48 2,001.37 6,094.00 13,337.85
Office supplies..... 279.13 11.53 245.65 535.71

Printing..... 173.75 12.81..... 186.56
Rent..... 402.75 250.00 2,460.00 3,102.75

Transportation and hotel ex..... 456.50 2.00 927.56 1,416.06
Sundries expense..... 209.88 28.90 173.55 353.33

Postage..... 255.31 1.25 309.05 566.31
Telephone and telegraph..... 285.19 173.22 815.40 1,253.81

Light..... 67.78..... 30.68 98.46
Rental of office equipment..... 24.00 131.35 1,004.45 1,159.80

Expense reporting meetings..... 461.22..... 10.00 471.22
Insurance..... \$7,928.75 \$2,654.86 \$12,085.46 \$22,669.07

Unpaid Dec. bills..... 1.12..... 1.12

Total Dec. disbursement..... \$7,927.63 \$2,654.86 \$12,085.46 \$22,667.95

Unpaid Dec. bills..... 960.84 805.50 173.38 1,945.72

Total Dec. operating..... \$8,394.47 \$3,460.36 \$12,258.84 \$24,613.67

December disbursements under budget, \$352.83.
November disbursements under budget, \$438.09.

October disbursements under budget, \$928.49.
September disbursements under budget, \$2,273.10.

August disbursements under budget, \$1,793.23.
July disbursements under budget, \$1,362.09.

June disbursements under budget, \$153.51.

Non-Theatrical 'Menace'?

Recognizing a menace in non-theatrical film showings as well as free shows, exhibitors of eastern Pennsylvania have gone on record with a resolution for presentation to the Philadelphia local grievance board of the C. A. which asks that non-theatrical accounts should not be served with product until one year after release date in Philly.

Resolution is to become effective Feb. 10 under the petition filed with the grievance board by the Motion Picture Theatre Owners of Eastern Pennsylvania, Southern New Jersey and Delaware.

Just Curious

Washington, Jan. 14.

Part of a general study, a request for detailed information about Paramount reorganization was made last week by Federal Securities Commission. Denying move has any special significance, Commish spokesmen said questionnaires had gone out to 1,600 corporations in process of renovation in order to provide info for use in a report to Congress.

Commish is under orders to recommend any new legislation governing corporate reorganizations and has no special interest in Paramount company files request for permission to issue new securities.

MORE FINANCIER NAMES TABBED

Healthy Recovery of the Company Creates Renewed Interest in Par's Financial Control and Direction Both by Tycoons and the Banks

ERPI ON BOARD

Minority holders of securities in Paramount are impelling the company's reorganization forces through an amazing array of paradoxical maneuvers. The horse trading stage has about been reached and the powers that are facing very troublesome factors.

In the latest moves behind the scenes of the reorganization of the company Matthew Sloan emerges as a potential high executive for the new Paramount firm. He is unknown to the trade. Certain bankers consider this a recommendation. But there are other non-showmen also mentioned as possible runners-up.

Sloan stands high in the councils of Wall Street. He is a former New York Edison head. Presently, he is president of the 'Katy' (Missouri, Kansas & Texas) railroad. What his asking terms are for entry into Paramount are not known. They are expected to be very substantial. George Davidson, head of Central Hanover Bank, is mentioned as among sponsors of Sloan.

There are elements in the trade, however, who figure that John Hertz and Frank Altschul were associated in this maneuver. This could be interpreted that Sloan was sponsored not only by Central Hanover, but by Lazard Freres and Lehman Bros. also. Altschul is a partner in the Lazard firm. Hertz is associated with Lehman Bros. Individually, each of the factors mentioned as likely backers of Sloan are stated to be comparatively small creditors of Paramount as against the aggregate creditor total of approximately \$50,000,000. Central Hanover Bank is among those commercial banking institutions which are involved in the \$13,000,000 bank case at Par, and its position in that situation runs to around \$1,500,000.

Davidson is considered among the

(Continued on page 31)

When Sessions on Code Costs Start Feb. 5 the Picture Industry Will Come In for a Once Over Lightly

Rosy's Break

Washington, Jan. 14.

It's a great thing to have a connection with the Government, Sol Rosenblatt discovered last week. After spending 48 hours aboard a liner anchored fog-bound in lower New York Harbor, Rosy beat fellow-passengers ashore and got back to his job via a revenue cutter.

Rosy and Assistant Treasury Secretary 'Chip' Roberts got tired of waiting for weather to improve and so used their drag to get taken off. Were returning from a holiday cruise to the West Indies.

Geo. Trendle Wins Out Against Lew Wisper

Detroit, Jan. 14.

In the case of George W. Trendle, operations of United Detroit theatre chain against Lew Wisper, the Code Authority in New York decided in Trendle's favor against the latter, who was charged with interfering with lease negotiations of the Eastown theatre, neighborhood adnexa.

Wisper, after buying half of the theatre building bonds, took over the lease and is operating same. This week he purchased balance of the outstanding bonds giving him outright ownership of theatre and building.

N. J. Wins Over Reade

Code Authority of film industry at a meeting Thursday (10) gave a decision in the Herbert and Leon Shusterman (Strand theatre, Red Bank, N. J.) complaint against Walter Reade Theatre Enterprises, involving the Carlton theatre of Red Bank, opinion being that Reade interests were overbought to extent of 41 feature pictures. In 1934-35 season.

Reade interests were ordered to exercise right of elimination on 16 feature pictures. Decision also held that Strand appeared to be without sufficient feature pictures to operate theatre during present season. Fox, Vitaphone, Metro, Columbia, Paramount, RKO Radio and United Artists were also named as respondents with Reade Enterprises.

Repercussions Heard That Film C. A. Has Been Taking Duties Too Lightly

Film code authority, which has been virtually dormant for weeks now is seething with charges being made in inner circles that some officials have been taking their duties too lightly and that the men delegated to watch over the Blue Eagle interests have shifted their responsibilities to alternates.

Recent developments in various sections of country have made the Code Authority apprehensive of a Government commission superceding it in authority. Any Congressional investigation of the film industry apparently will not develop through the federal action in St. Louis. But with Congress in session, possibility of a probe by some Congressional committee promises to continue as a bogey man.

Question whether any new or different members will be added to Film Code Authority at end of its first active year draws a negative reply. Records show that a majority of members of C. A. have attended only about three meetings throughout this first year. Reason for this annual situation is that many members have sent substitutes to sessions.

These Alternates It is the manner in which these alternates have attempted to meet pressing obligations that has Code Authority members worried at present time. As one member expressed it even if it was felt essential to shift the membership of the authority, there would be no necessity because nearly all the members are fresh to their active duties, having been absent from so many sessions. Code Authority members were appointed by the Government, and no changes will probably be made until it decides upon such a course. Rumblings of what might be expected from current Congressional body were heard upon the preceding Congress adjourned.

Washington, Jan. 14. A field day on film code costs was assured last week when Acting Divisional Administrator William P. Farnsworth called for public get-together on size of 1935 budget and method of raising cash for code authority operation.

Recalling Government promise that assessments would be reduced this year, Farnsworth took initiative of summoning industry leaders to open discussion without waiting for submission of proposed budget and assessment plan by codists. Whole matter of cost of administration and fairness of fee scheme will be up for consideration. Session due Feb. 5.

Government so far has received no report on the results of the producer-distributor assessment compromise reached last fall but expects Code Authority to report by the hearing date on the size of contributions, particularly from independents. Assessments levied late last year were based on an understanding that if indices kicked in more than \$20,000, the excess would be credited to their account on the 1935 bills.

The code financing question is intricately entangled in uncertainty about the future course of the whole NRA and no decision about new policies or machinery is anticipated for several weeks.

President Roosevelt, in his annual message to Congress last week, called for additional legislation for "the renewal and clarification of the general purposes" of the NIRA but has not disclosed the nature of any new measures.

Changes of policy are still in the air and wholesale code overhauling still looks probable. Supreme Court (Continued on page 6.)

PIX WELCOMES REOPENING OF FILM CODE

Filmform of its own accord may request a reopening of the code governing industry practices under new NRA. Preparations for such a request are expected to be made at an early meeting of the Code Authority in New York. Spokesmen within the realms of the code boundaries aver that this will be filmform's indication of co-operation with Washington and the New Deal.

It is stated that with this viewpoint in mind, the Code Authority will soon undertake an intensive overhauling of its own regulations. Conditions and rules may be changed on a variety of subjects and new interpretations on some old rules may be had. Principally, the aim would be to liberalize the code, rules wherever this may be feasible and constructively accomplished.

Already it is handed Washington observers have become cognizant of the undercurrent of sentiment within the trade. These are watching events closely, therefore, to be prepared to help the industry carry out these views as expressed. Among items that are bound to be shifted arena are such angles as selective withholding of trade, the possibility of making the cancellation provisions under the code more elastic. The code people may also attempt to effect a reasonable system of inside censorship more closely affiliated with the code machinery. However, there may be legal obstacles to such an eventuality.

NEW YORK HAILS PAR

★★★★
 "Not since 'Beau Geste' has the screen offered such a picturesque and exciting story. By all means see 'Lives of a Bengal Lancer'."
 —Kate Cameron, N. Y. Daily News

"Stirring, fascinating, heroic—the first contender for the list of 1935's ten best pictures."
 —Richard Watts, N. Y. Herald-Tribune

"'Lives of a Bengal Lancer' is a superb adventure story and easily the liveliest film in town."
 —Andre Sennwald, N. Y. Times



"LIVES A BEN LANC

A Paramount Picture • Directed by

GARY COOPER FRANCHOT
SIR GUY



AMOUNT'S SMASH HIT!

"Lives of a Bengal Lancer' is truly great
— a monnumental movie better than
'Beau Geste'."
—Bland Johaneson, N. Y. Daily Mirror

★ ★ ★ ★
"Four stars and a cheer for 'Lives of
a Bengal Lancer'! Here it is! The
motion picture at its best."
—Liberty Magazine

"The Lives of a Bengal Lancer' is a
picture that calls for cheers! Whopping
melodrama magnificently produced!"
—Eileen Creelman, N. Y. Sun

"The Lives of a Bengal Lancer' is one
of the screen sensations of the year...
magnificent, intensely exciting enter-
tainment."
—Rose Peluswick, N. Y. Journal



**OF
GAL
ER"**

nry Hathaway with
**TONE • RICHARD CROMWELL
ANDING • C. AUBREY SMITH**



See No Concessions to Vaudfilm Houses in New Schedule of Boothmen

There are no indications that the vaude or stage show houses will be accorded any special consideration in the deliberations which are being held on the proposed new minimum wage scales for boothmen in Greater New York theatres by a fact-finding committee, appointed under the code. The committee's recommendations will be the subject of a public hearing in Washington on Friday morning, Jan. 25.

Radical changes in the labor situation throughout the industry may result from the greater New York recommendations. (1) The 30-hour law may be promulgated. (2) The same minimum scales will apply to indie, non-union and A. F. L. unions, such as Empire, 308, or Allied. This may result in amalgamation of all three, as the 30-hour proposal may be instrumental in absorbing the members of all three unions in film theatre employment.

(3) The probability that, should the fact-finding committee recom-

mendations, of these, 308 is associated with 142; Empire, 86, and Allied 51. There are 419 houses non-union. The two major chains connected herein are Low and RKO. There are 41 RKO theatres involved and 62 Low's.

Major Leslie R. Thompson, of RKO, is chairman of the fact-finding committee. This committee additionally includes, besides representatives of the unions involved, Charles C. Moskowitz, Low theatre operator, Charles O'Reilly, and Harry Brandt. Brandt is leader of the indie theatre owners in Greater New York.

As far as known there are three plans at least before the committee. First, there is the 'committee plan'. This already has been circulated, although belatedly, by the code people. This plan, originally, was to have been the subject of the public hearing on Friday (11).

Another plan proposed by Harry Brandt, leader of the indie theatre owners of Greater New York, is one of which no word is known. It indicates that it differs from the 'committee plan' only in that the rates

of pay, proposed are on a reduced scale. The aggregate approximate weekly booth cost to the Greater New York theatres in 1934 has been figured around \$38,000. The Brandt plan would reduce this to around \$71,500, according to accounts. Under the O'Reilly plan the weekly aggregate cost would be around \$31,000.

It is figured, however, that under the O'Reilly plan costs would be more properly allocated being based as it is on the kind of run in addition to admission scale and seating capacity. That way the smaller houses would be getting a more reasonable union cost that might be allowed under the other plans.

The O'Reilly plan figures to consider the potential gross expectancy of a theatre as a factor in deciding the cost of the booth. It's a 3-5 plan, being a 3-unit system pre-dicated on a 5-point basis as follows:

(a) 3 points for run; (b) 1 point for admission scale; (c) 1 point for seating capacity.

The plan segregates the houses into seven distinct classes or runs, with the minimum admission scale at 25c as indicated herewith:

On the basis of around \$31,000, as proposed each unit point points for around \$12, which in effect is the common denominator under the O'Reilly plan. Thus for a 25c house with 600 seating capacity, 6th run, the minimum booth cost on the basis of 5 points allotted, 3 for run, 1 for capacity and 1 for scale, would be \$60.

There is one other possible indi-

Balto Nabe House Apologizes for Blacklisted Pix

The Apollo, east-side nabe operated by Durkee Enterprises, burg's latest exhibiting outfit, with 12 nabs under its banner, put out a large sign over the weekend admonishing public that two pix, 'Gay Bird' (MG) and 'Limehouse Blues' (Pr) were not going to be shown at the house because management had learned after announcement, that they were on the Legion of Decency blacklist. First occurrence of kind around here.

FOX FOSTERS JUVES TO KEEP SHIRLEY COMPANY

Hollywood, Jan. 14. Fox is fostering a kid team as a running mate to Shirley Temple. Studio will co-feature Jane Withers, who took second honors to Miss Temple in the 'Eyes' contest, and a Seattle yarn being readied is without a title. Sol Wurtzel will produce.

HEPBURN AND LEDERER IN 'BREAK OF HEARTS'

Hollywood, Jan. 14. Radio will co-star Katharine Hepburn and Francis Lederer in 'Break of Hearts', going into production next week. Phillip Moeller will direct.

Diamond, U Producer

Hollywood, Jan. 14. David Diamond joins Universal as an associate producer, working under the wing of producer Stanley Bergerman.

Diamond, new to the coast, produced a number of pictures abroad during the past few years.

Rivkin East to Ogle

Talent for Hal Roach

Hollywood, Jan. 14. Joe Rivkin, eastern talent scout for Hal Roach, who has been the studio's two best men, familiarizes himself with his new duties, left Saturday (12) for New York, where he will establish quarters. First visit to the studio.

'Anthony' for Robinson

Hollywood, Jan. 14. Harry Sauber has been assigned to write an original at Warners for Edward G. Robinson. Yarn will carry the title of 'Anthony the 8rd.'

De Sylva to Produce 'Pampa Moon' at Fox

Hollywood, Jan. 14. Production of 'Under the Pampa Moon' at Fox has been given to Buddy De Sylva. Picture was previously assigned to Al Rockett. Warner Baxter will be starred. Cameraman is at present in South America getting atmospheric footage for the picture.

STUDIOS ASK 25% CUT ON L. A. ASSESSMENTS

Los Angeles, Jan. 14. Legal fight by Universal, Fox, Paramount and Metro to enjoin Los Angeles county officials from collecting 1934-35 tax levy on studio property, on the ground that the assessment principle is unfair and discriminatory, goes before Federal Judge George Cosgrove on briefs.

Hearing was held Saturday in which Atty. A. Morsey White argued the studios' complaint that the picture plant properties had been assessed as if their respective level frontages were residential or retail commercial footage based on assumed values three years hence. The whole method of valuation, involving big sums, was challenged, plaintiffs holding they had been taxed at least one-fourth too much.

Injunction petition action will not be taken by Judge Cosgrove for at least 10 days, pending submission of briefs.

DOUBLE PIX REVIEWS FOR CHI TAB TIMES

Chicago, Jan. 14. Order has gone to the picture reviewer of the Daily Times tab here, Ellen Keene, that there should be reviews of two films in each daily column instead of the ordinary single review.

Only if the picture rates three or four stars (or diamonds, according to the Times machine) may the reviewer run a full column. Question now remains whether there are enough pictures in the loop each week to make two reviews daily.

GOVT'S ULTIMATUM

Ownership of Stocks, Etc. Must Be Filed By Jan. 30

Washington, Jan. 14. Numerous executives, directors, and stockholders of leading film corporations are believed to be flinching more trouble in the form of Government penalties for failing to file stock ownership statements with the Federal Securities & Exchange Commission.

Although deadline has been extended to Jan. 30, Commish said Saturday (12) only one report has been submitted by an individual connected with the industry. He was Samuel Carlisle of New York, Warner Bros. director who said he holds 1,000 shares.

Securities and exchange act passed last year requires monthly reports of any change in holding of officers, directors, or individuals owning over 10% of the stock of any company whose securities are listed on a national exchange. Commish records show that more than a dozen major concerns in all industry subdivisions have stocks or bonds listed on New York or other boards throughout nation. Monthly reports are due only when holdings vary from month to month, Commish emphasized. Deadline is to be last day of each month. Failure to file or misrepresentation is an offense carrying a \$10,000 fine and two year visit to the Federal pen.

Auster's Legit O.O.

Illin Auster of the Joe Green office in Hollywood is in New York giving the current Broadway shows an o.o.

Hays office covers all legit shows and reports on them with an eye to future filmizations. Vince Zarit is the office's play reviewer, but with the recent expansion of the Breen branch on a morality base, Auster went east to get that angle of it into work at the base.

BREEN ISSUES ALL PURITY SEALS

New York Hays office is no longer reviewing feature films or issuing purity seals, all that having been shifted to the coast and handled by Joe Breen's department. Originally Breen handed the seals only to features produced on the coast, with New York issuing them to features made in the east or foreign lands. Now all films, even if imported, must be sent west for o.o. before release.

New York is still overseeing shorts manufactured in the east, however.

Stan Laurel Finds It Tuff to Be Funny After Frau Tiffing

Hollywood, Jan. 14. 'The Girl Is Mine', feature, with Robert Young and Jean Arthur in the leads, goes into production at Roach this week with Sam Taylor directing. Yarn is by Frank Butler, Roach story hand.

Picture will replace a Laurel and Hardy feature on the Metro program. Laurel ducked out on the feature, claiming big marital difficulties made it impossible. He may, with Hardy, make one feature in England this year.

If picture is okay, Metro will contract with Roach for five additional full lengthers.

PRELIM CONFAB ON N. Y. BOOTH SCALES

Preliminary to public hearing on operators' wage scale in Greater New York, slated for Jan. 19 in Washington, D. C., the fact-finding committee of the Film Code Authority yesterday (Monday) afternoon met in New York to discuss several disputed portions of wage scales to be presented later in the week.

Approximately 2,100 picture operators in Greater N. Y. district are involved in contemplated scale agreement which will be set by the National Labor Relations Board. Invoked under N.R.A. More than \$50,000 in operators' wages must be allocated under the plans now being considered.

Biggest fight on part of operators undoubtedly will be waged against contemplated minimum booth card. Rank and file of operators were opposed to this minimum scale plan, at least until yesterday. Representatives of exhibitors believe that disagree ment which looms over minimum card will be ironed out shortly or as soon as this schedule is thoroughly understood by operators.

Canadian Boothmen Call Sunday Films a Gag

Toronto, Jan. 14. 'Protecting all Sunday operation of theatres in Ontario, including benefit performances, Motion Picture Projectionists' Union has adopted the measure and filed this with the Ontario Council for the Arts in addition to his other duties, directs the administration of the Cinematograph Act.

Appearing before the Department of Labor council spokesmen for the operators stated that, despite the provincial ban on Sunday performances, 'theatre-owners show in these Sunday charity shows supposedly for nothing, and ask the operators to work gratis on their seventh day, while we feel that at least some of the owners are receiving consideration.'

STANDING'S NAVY YARN

Hollywood, Jan. 14. Par will star Sir Guy Standing in 'Target', a Navy yarn written by George Jones and William Slavens McNutt.

Schedule of Booth Rate Per Hour

Theatre seating capacity	Admission Prices				
	25c and under	30c	35c	40c	40c and over
400-599	0.75	0.85	0.90	1.00	
600-799	1.00	1.10	1.15	1.25	
800-999	1.25	1.35	1.40	1.50	
1,000-1,199	1.50	1.60	1.65	1.75	
1,200-1,399	1.75	1.85	1.90	2.00	
1,400-1,599	2.00	2.10	2.15	2.25	
1,600-1,799	2.25	2.35	2.40	2.50	
1,800-1,999	2.50	2.60	2.65	2.75	
2,000-2,199	2.75	2.85	2.90	3.00	
2,200-2,399	3.00	3.10	3.15	3.25	
2,400-2,599	3.25	3.35	3.40	3.50	
2,600-2,799	3.50	3.60	3.65	3.75	
2,800-2,999	3.75	3.85	3.90	4.00	
3,000-3,199	4.00	4.10	4.15	4.25	
3,200-3,399	4.25	4.35	4.40	4.50	
3,400-3,599	4.50	4.60	4.65	4.75	
3,600-3,799	4.75	4.85	4.90	5.00	
3,800-3,999	5.00	5.10	5.15	5.25	

Over 4,000-\$6.00 an hour.

O'Reilly plan, the basic system of computing costs, estimates in the future, will have been radically changed. The O'Reilly plan bases booth pay on the kind of run, in addition to the theatre's admission scale and seating capacity.

(3) The proposed recommendations will be based on cost-per-booth, rather than per-man salary. (4) Labor unions will have accorded their biggest concession by the trade by having the proposed new wage schedule beginning in January, in the middle of the film season, rather than at the beginning of the season.

The probable minimum booth pay (per booth) will be from \$50-\$60, depending on which formula the committee recommends and which is finally adopted in Washington.

Undoubtedly, what the code people in Washington determine to do in connection with the greater New York situation will follow for the sample for the rest of the industry.

It is also figured that in line with the concession handed the union in having contracts begin in January, rather than the middle of the season, that craft unions, other than operators, will seek the same kind of advantageous provision in the future. This concession renders the crafts a strategic advantage in cases where differences may arise.

Of the boothmen's union sitting in on discussions with the fact-finding committee, the Empire and the Allied unions are indie. Only 306 is affiliated with the A. F. L. There are around 511 theatres concerned in the current delibera-

The O'Reilly Boothmen Plan

Run	De Luxe	Boro	2nd	3rd	4th	5th	6th	8th
Points	21	18	15	12	9	6	3	1
Capacity	Over 4,000	4,000	3,000	2,400	1,800	1,200	600	
Points	7	6	5	4	3	2	1	
Price75 or over	60	50	40	35	30	25	
Points	7	6	5	4	3	2	1	

ommendations.

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WARNERS ARE GONNA SHOOT
ON OUR NEW SHOW! DOSE ADS
LOOK AS BIG AS SIX-SHEETS—AN'
DEY'VE GOT ENOUGH PUBLICITY
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Devil Dogs

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NEED WID ALL DAT
ADVERTISIN'? ALL
THEY GOTTA DO IS
PUT UP A SIGN SAY-
IN' ⁰⁰ PAT O'BRIEN
FROM ⁰⁰ HERE COMES
TH' NAVY ⁰⁰ IS COMIN'
IN ⁰⁰ 'DEVIL DOGS OF
THE AIR' ⁰⁰ -AN' TH'
SHOW IS IN!**

**COMING FEBRUARY 9TH!
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TION FOR WARNER BROS.!**

Of the Air

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McHUGH • Directed by LLOYD BACON

Air action scenes, every one of which was shot especially for this production.

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TALK ROXY FOR B'WAY H'WOOD

S. L. Rothafel and his producing-operating staff, which recently reopened the Masbaum, Philadelphia, may be shifted by Warner Bros. to its Hollywood, N. Y., a modern first run fully equipped for stage shows which has been something of a problem since built, but Warner Bros. definitely has been decided, but Warner Bros. had considered the operation of the Hollywood by Roxy, even before he reopened the Masbaum in Philly.

The Broadway Hollywood closed Saturday after a brief, profitless run with the musical, "Calling All Stars". WB was interested in the show, and, counting the repairs made to the stage to accommodate the musical, is said to have gone for \$100,000.

DELAY IRKS SEDGWICK, PASSES UP 'MILKY WAY'

Hollywood, Jan. 14. Paramount has made a settlement with Edward Sedgwick on latter's contract with that studio to direct "Milky Way". Washup occurred when company set back production of the picture for some months due to loanout of Jack Oakie to 20th-Century for "Call of the Wild" and prior assignments for the player in two other scheduled pictures at Paramount. Director did not care to wait around for "Milky Way" to get started in late spring, and settlement resulted.

FOUR FEATURES ADDED TO UA RELEASE SHEET

Los Angeles, Jan. 14. Four additional features will be released by United Artists on the 1934-35 schedule. It has been announced. Two of the new features will be Edward Small-Rolland productions, first of which will be "The Melody Lingers On". "Brewster's Millions"—British-made, and "Thunder in the East" are the other releases set, which will bring UA up to full quota announced at start of season.

\$2,000 Blaze Lights Up Darkened Carthay Circle

Los Angeles, Jan. 14. Damage amounting to \$2,000 was caused when fire broke out in the censorator room of the Carthay Circle, onetime F-WC deluxer, presently dark.

Blaze is believed to have originated from defective wiring.

Metro's Anti-Crime Short

Baltimore, Jan. 14. The Metro "two men" short, "Crime Doesn't Pay" made with cooperation of the Federal Department of Justice, will be world premiered at the Century here starting Friday (16).

Pick will be played at all Low spots and will be released nationally by Metro.

'Scotty' to Be Beery's Third Pic for 20th.

Hollywood, Jan. 14. 20th Century has made arrangements with Metro to borrow Wallace Beery for the top spot in "Death Valley Scotty". This will make Beery's third 20th Century pic in a year.

Studio has not yet decided on the writers to whip up the screen play.

Fifth Luxer in B'klyn

Fifth house in the Trans-Lux chain opens Jan. 26 when a new 550-seater unlocks at Church and Flatbush avenues, Brooklyn. It's of the same size as the downtown Brooklyn site opened last fall. The only out-of-town Trans-Luxer so far is in Philadelphia.

Comparative Grosses for December

(Continued from page 10)

PHILADELPHIA

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
EARLE (4,000; 40-55-65) High. \$33,000 Low. 10,500	Kentucky Kernale \$21,000 (Vaude)	It's a Gift \$13,500	Babbitt \$11,500	Babes in Toyland \$22,000
FOX (8,000; 40-55-65) High. \$41,000 Low. 10,500	Musie in Air \$10,000 (Stage Show)	Hell in Heavens \$15,000	Evenings \$13,000	Bright Eyes \$27,000
STANTON (3,700; 35-45-55) High. \$48,000 Low. 3,750	Filtration Walk \$12,000	Father Brown \$8,500 (5 days)	Behold My Wife \$7,500	Broadway Bill \$9,000

BOSTON

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
KEITH'S MEMORIAL (2,900; 25-35-45) High. \$42,000 Low. 4,000	Green Gables \$9,400 (6 days)	Imitation Life \$10,500	Wednesday's Child and Man Reclaimed Head \$7,400 (Split)	Wednesday's Child and Man Reclaimed Head \$7,400 (Split)
ORPHEUM (3,000; 25-35-45) High. \$23,000 Low. 4,000	Live Again \$11,800 (Vaude)	Kid Millions \$13,500	Painted Vail \$13,000	Band Plays On \$10,500
METRO-POLITAN (3,000; 25-35-45) High. \$39,000 Low. 2,500	Filtration Walk \$7,500 (George Sidney Ed Lowry) (Stage Show)	Behold My Wife \$18,000 (Mal Elliott)	Musie in Air \$18,500	Bright Eyes \$28,400

BUFFALO

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
BUFFALO (3,500; 30-35-45) High. \$42,000 Low. 9,000	Evelyn Prentice \$42,000 (Stage Show)	Limehouse Blues \$12,000 (Nick Lucas)	Transatlantic \$12,000	Musie in Air and Secret Bride \$11,000
CENTURY (4,000; 25) High. \$32,000 Low. 3,200	Peck's Boy and Girl Flash \$4,000	355 Nites in Hollywood and Gambling \$4,800	Wagon Wheels and Side Streets \$4,200	I'm a Thief and Side Streets \$4,200
HIPPO-DROME (2,400; 25-40) High. \$22,000 Low. 3,600	Green Gables \$9,400	Pursuit Happiness and Lemon Drop \$5,800	Don Juan and It's a Gift \$5,800	Student Tour and Babes in Toyland \$7,100

SAN FRANCISCO

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
PARA-MOUNT (2,400; 30-35-40) High. \$37,500 Low. 5,000	Gay Bride and It's a Gift \$9,500	Musie in Air and Behold My Wife \$10,000	Babes in Toyland and Murder in Clouds \$10,000	Little Friend and Secret Bride \$9,000
GOLDEN GATE (2,400; 30-35-40) High. \$22,500 Low. 5,400	Green Gables \$17,800 (Horace Bellet) (Stage Show)	Captain Hates Sea \$15,000	Silver Streak \$12,000	Romance in Manhattan \$14,500
WARFIELD (2,400; 30-35-40) High. \$37,400 Low. 5,200	Filtration Walk \$18,000 (Stage Show)	College Rhythm \$11,000	Painted Vail \$20,000	Bright Eyes \$24,000

KANSAS CITY

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
MIDLAND (2,400; 30-35-40) High. \$35,000 Low. 5,100	Painted Vail \$8,900	Wicked Woman \$2,400 (5 days)	Don Juan \$5,000 (4 days)	Barnum \$11,000
MAIN STREET (3,200; 25-35-45) High. \$35,000 Low. 3,200	Green Gables \$9,800 (Vaude)	Filtration \$13,000	Silver Streak \$5,000	Little Minister \$9,000
NEWMAN (3,000; 25-40) High. \$33,000 Low. 4,000	College Rhythm \$13,500	Behold My Wife \$4,500	It's a Gift \$6,000 (10 days)	Here's My Heart \$12,000 (10 days)
UPTOWN (2,000; 25-40) High. \$9,000 Low. 1,500	Musie in Air \$8,000 (6 days)	Chin Chow \$3,000	Hell in Heavens \$2,000	Babes in Toyland \$3,500

MINNEAPOLIS

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
STATE (2,200; 25-35-40) High. \$28,000 Low. 2,500	Evelyn Prentice \$10,000 (Stage Show)	Transatlantic \$7,500 (Ureling Aaronson)	It's a Gift \$10,000	Behold My Wife \$12,000 (4 days)
ORPHEUM (2,400; 25-35-40) High. \$25,000 Low. 2,000	Green Gables \$15,000 (Vaude)	Filtration Walk \$9,000	Captain Hates Sea \$3,000	Romance in Manhattan \$2,200
LYRIC (1,200; 25-35) High. \$17,000 Low. 1,200	Peck's Boy \$3,500	Hell in Heavens \$2,100	Limehouse Blues \$5,000	Home on Range \$1,300

MONTREAL

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
PALACE (2,700; 30) High. \$18,000 Low. 4,500	Widow \$7,000 (2d wk)	Love Time and Evelyn Prentice \$8,000	It's a Gift and Behold My Wife \$4,500	Hell in Heavens and Musie in Air \$4,500
CAPITOL (2,700; 30) High. \$30,000 Low. 5,000	Menace and College Rhythm \$8,500	White Parade and Bachelor Arts \$7,500	Expectations and Wake Up, Dream \$4,000 (5 days)	Babes in Toyland and Howling Dog \$6,000 (9 days)
LOEW'S (2,500; 30) High. \$18,000 Low. 3,000	Bike Riders \$13,500 (Thurston) (Vaude)	Pursuit Happiness \$12,000 (Daniela-Love)	Limehouse Blues (Cab Calloway)	Happiness \$5,000
PRINCES (1,000; 30) High. \$25,000 Low. 3,500	Live Again and That's Gratitude \$9,000	Live and Gratitude \$5,500 (2d wk)	Daily Friend and Camel Arise \$5,000	Little Friend and Camel Arise \$5,000

PITTSBURGH

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
PENN (2,800; 25-35-40) High. \$41,000 Low. 3,750	Kid Millions \$12,500	College Rhythm \$11,000	Evelyn Prentice \$17,000 (Guy Lombardo)	Barnum \$11,000
WARNER (2,800; 25-35-40) High. \$22,000 Low. 2,000	Lady by Choice and Gentlemen \$5,300	Du Barry \$5,500	Wake Up, Dream and Ready for Love \$8,600	Babbitt Kernale \$4,200 Home On Range \$4,200
STANLEY (2,800; 25-35-40) High. \$48,000 Low. 3,200	Flirtation Walk \$17,000 (Stage Show)	Imitation Life \$7,500	Green Gables \$4,500 (6 days)	Little Minister \$10,500

WASHINGTON

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
EARLE (3,424; 25-35-40-60) High. \$27,000 Low. 6,000	St. Louis Kid Tour (Vaude)	Pursuit Happiness \$17,000	Limehouse Blues \$14,000	Behold My Wife \$15,500
FOX (3,424; 25-35-40-60) High. \$41,500 Low. 11,000	Live Again (Vaude)	White Parade \$22,000	Hell in Heavens \$13,000	Musie in Air \$17,500
KEITH'S (1,800; 25-35-40) High. \$21,000 Low. 3,500	Green Gables \$9,000	Imitation Life \$10,500	Chin Chow \$4,500 (5 days)	Kentucky Kernale \$3,500 (6 days)
PALACE (2,800; 25-35-40) High. \$32,000 Low. 6,000	Painted Vail \$14,500 (2d wk)	College Rhythm \$16,500	Rhythm \$4,500 (2d wk)	It's a Gift \$4,500 (6 days)
COLUMBIA (2,800; 25-35-40) High. \$19,000 Low. 1,100	Student \$2,500 (4 days)	Gambling \$2,500	Painted Vail (Repeat)	Gay Bride \$5,000 (5 days)

CINCINNATI

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
ALBEE (3,500; 35-42) High. \$33,200 Low. 5,800	Kid Millions \$15,500	Painted Vail \$11,000	Bright Eyes \$11,000	Bright Eyes \$11,000
PALACE (3,500; 35-42) High. \$28,100 Low. 4,500	Imitation Life \$9,000	Musie in Air \$4,500 (6 days)	White Lies and Little Minister \$7,500 (Split)	Babes in Toyland \$7,000
LYRIC (3,500; 35-42) High. \$28,900 Low. 2,900	White Parade \$4,500 (2d wk)	Kid Millions \$4,500 (Repeat)	Sweet Adeline and Murder in Clouds \$5,000 (Split)	
KEITH'S (1,800; 35-42) High. \$22,100 Low. 3,200	Flirtation Walk \$10,500	Walk \$4,500 (2d wk)		

PROVIDENCE

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
STATE (3,000; 30-35-40) High. \$28,000 Low. 2,500	Painted Vail \$10,500	Student Tour and Babes in Toyland \$7,200	Don Juan and Gals \$5,900	Barnum \$14,000
MAJESTIC (2,200; 30-35-40) High. \$17,500 Low. 2,500	White Parade \$9,900	Imitation Life \$7,100	Firebird and Bachelor Arts \$8,000	Bright Eyes and Bachelor Arts \$10,000
STRAND (2,200; 30-35-40) High. \$18,000 Low. 2,000	College Rhythm and Green Romance \$11,000	Behold My Wife and Flirting With Danger \$2,800	It's a Gift and One Hour Lata \$7,500	Father Brown and One Hour Lata \$7,500
ALBEE (3,500; 35-42) High. \$20,000 Low. 1,900	Green Gables \$12,500 (Stage Show)	Captain Hates Sea \$9,800	West of Pease \$9,000	Grand Old Lady \$9,500

BIRMINGHAM

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
ALABAMA (2,800; 30-35-40) High. \$29,000 Low. 3,500	Filtration Walk \$7,250	Widow \$7,700	Painted Vail and Limehouse Blues \$5,500	Jan. 3 and Millions \$6,000
STRAND (2,800; 30-35-40) High. \$6,100 Low. 800	Blka Rider \$2,000	Student Tour \$1,500	First World War \$1,700	Babes in Toyland \$1,900
EMPIRE (1,100; 25) High. \$12,000 Low. 800	Captain Hates Sea \$2,600	Desirable \$1,800	Gentlemen Born \$1,700	Secret Bride \$1,900

NEW HAVEN

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
PARA-MOUNT (2,200; 25-35-40) High. \$21,000 Low. 2,600	College Rhythm \$7,250 (Stage Show)	Behold My Wife \$9,500	One Hour Lata \$3,800	World Accuses and Fathos Brown \$2,400 (4 days)
POLY (2,200; 25-35-40) High. \$29,000 Low. 4,200	Kid Millions \$10,400	Expectations and White Parade \$9,000	White Lies and Musie in Air \$8,000 (4 days)	Halloed and Strange Wives \$2,700 (4 days)
SHERMAN (2,200; 35-50) High. \$16,000 Low. 1,500	Filtration Walk \$14,000 (9 days)	Sell Anything and Green Gables \$4,600	Babbitt and I'm a Thief \$4,200	Sweet Adeline and Murder in Clouds \$4,500

PORTLAND, ORE.

	Dec. 13	Dec. 20	Dec. 27	Jan. 3
BROADWAY (2,200; 25-35-40) High. \$21,000 Low. 2,500	Filtration Walk \$2,900 (2d wk)	Babbitt \$4,200	Gay Bride \$4,500	Gentleman Born \$4,000
UNITED ARTISTS (1,000; 25-40) High. \$13,200 Low. 1,200	Kid Millions \$10,400 (10 days)	Painted Vail \$4,200 (10 days)	Vail \$2,000 (2d wk)	Don Juan \$2,400
PARA-MOUNT (2,000; 25-40) High. \$18,000 Low. 3,000	College Rhythm \$7,000 (Vaude)	Mrs. Wiggs \$5,700	Hell in Heavens \$5,700	It's a Gift \$4,500 (6 days)

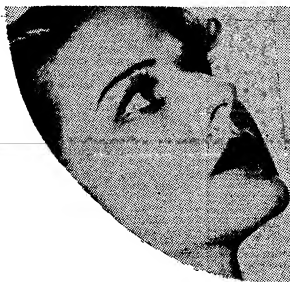
(Continued on page 27)

**TIMELY, THRILLING DRAMA OF HEROES
WHO TOIL AND TRIUMPH UNDER
TONS OF TREACHEROUS RIVER**

Swaggering tunnel men . . . courting danger
with a careless shrug . . . courting women
with a reckless laugh . . . taking life as they
find it . . . and finding it crowded with action!



UNDER PRESSURE



with **EDMUND LOWE**
VICTOR McLAGLEN

FLORENCE RICE
MARJORIE RAMBEAU
CHARLES BICKFORD
SIEGFRIED RUMANN

Produced by Robert T. Kane

Directed by Raoul Walsh

Screen play by Borden Chase, Noel Pierce and Lester Cole
From the story by Borden Chase and Edward J. Doherty



GIVEAWAYS WIN AND WEST

Huffman's Auto Giveaway in Denver Being Court-Tested to the Finish

Denver, Jan. 14. The grievance board and Harry Huffman each have one round apiece in their fight in the federal courts, with Huffman holding the advantage at present.

Thursday Judge J. Foster Symes of the U. S. district court denied Huffman a temporary injunction and also refused a restraining order pending appeal. Huffman then went before Judges Lewis and Phillips of the U. S. circuit court of appeals, who gave him the restraining order effective until the case can be heard on its merits. Hearing will probably be within two or three weeks at Oklahoma City.

Huffman must have his case ready within two weeks, and then to present it wherever the court orders it.

The bond was set by Symes at \$2,500, and doubled by the circuit court judges.

Had Symes granted the temporary restraining order it would have been effective until the appeal could be heard by the circuit court. The regular routine, probably six months to a year, but issued in the manner in which it was, it is effective only until the hearing is held, which usually is as soon as the court is in session.

U. S. Prosecution
Huffman is fighting a grievance board edict ordering exchanges to stop service to his eight Denver theatres unless he stopped his "giveaway" giveaways. The board is being prosecuted by the U. S. district attorney's office.

In his ruling Judge Symes side-stepped the opportunity to rule on the constitutionality of the code or the NRA, and refused the injunction because he felt Huffman was asking him to approve a chance drawing. Symes said that while

a law, yet it was a chance affair, and that in the start of the law, because everyone who received a ticket was required to attend one of the Huffman theatres. A few months ago the plan was changed and thousands of tickets were given away in front of the Huffman theatres and in drug stores and other public places. The judge pointed out, however, that still the greater number obtained their chances by attendance at the theatres. He said that the present scheme lay in the doubtful zone as to whether it constituted state or national laws.

Figures presented in court shows that out of 534,000 chances given out in July, 354,000 were given out while a person bought a ticket, while only 180,000 were given out at other places.

Symes said it was his opinion that the change was only in form and not in substance, but remarked that in essence it was gambling and played on the cupidity of the public, and would not be supported by his court on grounds that it appeared to him to be contrary to public policy.

In refusing to grant a restraining order Symes said that it was not necessary for Huffman to continue the Ford drawings to remain in business, and that the giveaways could be dispensed with without prejudice to the case, and that the distributors would be bound by the court to supply films until Huffman violated the order.

Huffman has contended that the distributors and grievance board were in an unlawful combination and had threatened to refuse to have business dealings with him unless he obeyed the ruling of the grievance board. Symes held that the distributors felt bound by the code to obey the orders of the board, and that Huffman failed to establish a conspiracy pact, and that no concerted action was shown. The distributor defendants introduced a letter indicating that they would obey by the decision of the board until otherwise ordered by the court. Symes pointed out that the

distributors were complying with what they thought was the law of the land.

The U. S. district attorney tried to have the case thrown out, claiming Huffman did not come into court with clean hands, but Symes ruled he was not concerned with that at this time. The district attorney questioned Huffman about the names of the distributors, or other information regarding the drawing. Huffman said if anything had been broadcast about the drawings it was without his order. The attorney asked about passes said to be given radio station KOA in exchange for broadcasts, but Huffman replied that KOA paid for the passes by check. After a time the judge ordered the district attorney to stop questioning about the radio broadcasts.

Symes ruled that the case was being heard on the equity side of the court and the plaintiffs had a right to be heard, irrespective of what their rights might be.

Symes held that the decision of the board represented the views of the industry as a whole and entitled to great weight with the court. Symes pointed out that some of the film contracts contained provisions specifying the code was a part of the contract. The judge also claimed that the law of the land is embodied in any contract.

The court also refused to pass on the question whether Huffman was engaged in inter- or intrastate commerce. Huffman claimed he does all his business within the state, and is not subject to the code or the NRA. Symes ruled, however, that the order of the court was law and must be obeyed.

Huffman has two franchisees, and previous to the adoption of the code with Warner Bros and Fox, and these contracts are not involved in the dispute.

Huffman is preparing to fight to the court of last resort.

Free Relief Shows Hit by L. A. Exhibs As Heavy Competish

Los Angeles, Jan. 14. Free theatrical performances and concerts given in local school auditoriums under the sponsorship of the Los Angeles County Relief Association are starting to draw the fire of independent picture exhibitors in the neighborhood. Claim is made these performances cut heavily into their grosses.

Two performances of "As You Like It" staged last week in the Horace Mann School, were bitterly denounced. "Shakespeare comedy" was presented by a cast of 40, with an orchestra of 15, the performers and musicians being paid nominal sums for rehearsals, as part of the county's relief rehabilitation project.

Execs of Musicians' Local No. 47, A. F. of M., are not in accord with the relief association's school performances, contending the shows should be confined to CCC camps, parks or public playgrounds, and not given in halls or auditoriums, where they take on the guise of competitive engagements.

Membership 'Price War' In Minn. Exhib Orgs.

Minneapolis, Jan. 14. Northwest Allied States is going to meet the competition of another newly formed exhibitors' body, the Independent Theatre Association, which lowers membership dues by a radical reduction in its own dues. Dues at the rate of 10 per cent will be considerably cut.

Possibility looms of a "price war" on memberships between the two organizations; probably would be the first "price war" of its kind anywhere.

INDIES OVERRULE CIRCUITS ON VOTE

Non-Premium Campaign Loses by 40 Votes Despite Allied Association Electioneering—B&K Major Circuit Slated to Conduct Own Giveaway Battle

DISTRIBS BURN

Chicago, Jan. 14.

Despite the efforts of the circuits, led by Balaban & Katz and Allied chiefs, the general vote to do away with giveaways in Chicago lost by a wide margin. By the time of the closing gong on Jan. 9 the non-premium party lacked 40 votes of the necessary 211 to do away with premiums. At the beginning of the campaign it was considered a cinch that the giveaways would be killed especially with the support of the Allied heads, but the premium companies waged such a terrific campaign on their own side that the non-premiumists didn't even get close.

However, the non-premiumists turned one last trick to save something from the fire. Just before the final gong the non-premium mob withdrew its petition to do away with gratis kitchenware. In this way there is no legal or recorded vote on the giveaway question so that it will be possible to bring the question up for a vote at some future time and there is no final decision yet made on the Chicago giveaway question.

However, for all practical purposes Chicago is now solidly on the giveaway trying plan and the town and territory is wide open for free giveaways. Expected now that there will be a new commission to demand definite action.

B. & K. Retaliation

It is expected that Balaban & Katz will drop its non-premium policy and will go into a wide program of free dishes in its ace nabe spots, which will immediately bring all houses in town down to the same level so that the

Coast Indie Exhibs Threaten to Bolt NRA Unless Fox-WC Bridled

present kitchenware houses will lose the advantage they now have.

B. & K. at first threatened to retaliate against the giveaway houses through the medium of double features in their competing houses. But it now appears that B. & K. will go into giveaways instead in such houses as the Senate, Belmont, Harding and Congress.

Exchanges Want Coin

Exchange managers have been buzzing around trying to scare up a double feature campaign instead of giveaways. Distributors are burning over the thought of all of that coin going into mercantile channels and out of the picture biz. Figure that the town with B. & K. giveaways will spend more than \$500,000 annually on dishes and kitchenware and these distribts feel that that kind of coin should be poured into the picture business where it might result in stronger flicker product rather than be expended on merchandise which will not mean any betterment of the picture biz generally.

Exchanges such as Paramount and Warner Bros., which have theatre affiliations in Chicago are understood already working on this angle and are making such contentions to their home offices.

One thing is certain; that if Chicago goes to completely premium as all indications point at present, that it will be only a matter of a couple of months before the entire midwest is engulfed in a premium war. And then when every house is on the same premium level and no one house has any giveaway advantage over the other there may be some possibility of killing the premiums.

Toronto, Jan. 14.

Plan is under way whereby merchants who have been protesting the practice of nabe houses in giving away china, silverware, etc., will appear before the newly-appointed commission to demand definite action.

Understood that operators of theatres where the premium system obtains will also be represented. Claim of merchants is that offering of inducements to patrons is a violation of the law governing the licensing of theatres.

CAVANAUGH'S 4TH OPTION

Hollywood, Jan. 14. Hobart Cavanaugh, Warner Bros. comic, was re-sealed via the option route for a fourth time Saturday.

F.P.-Canadian Threatens to Go into The Crockery Biz to Curb Giveaways

Toronto, Jan. 14.

Unless independents cease the practice of giveaways, Famous Players Canadian proposes to go into the manufacture of crockery. Such was the threat of Norman Robertson, F.P.-Can. counsel, following the admission today of F.P. Commissioner Denton that police cannot begin prosecution of theatres until opponents of the premium practice lay complaints against specific independent houses.

Legal representatives of both factions were present at the hearing. Norman Robertson, appearing for the city's three largest department stores in addition to his F.P.-Can. duties, claimed that more china was distributed in one year than was imported for the retail trade throughout Canada.

Counsel Levintor for the gift-givers, retorted with the charge that some independents had been forced to stop premiums and had lined up with the big chains to oppose the practice because they were afraid they would be unable to obtain film of any value if they did not play ball.

Los Angeles, Jan. 14. Fox-West Coast Theatres is target for attack by the Independent Theatre Owners of Southern California in charges sent to the anti-trust division of the U. S. Department of Justice, in a telegram of protest against failure of NRA to bring them promised relief.

Charge is openly made that the 1930 consent decree entered in anti-trust proceedings here against P-WC and others is being flagrantly violated under the guise of code regulations. Justice department was told that the code is not functioning here "except in those parts promoting West Coast monopoly."

Preemptive action by the ITC has been brewing for several weeks, but decision reached by the board of directors at a special meeting on Wednesday to go ahead with its protests. Atty. Frank S. Hutton, retained a few days previously, was instructed to draft the telegram of protest and dispatch it to Washington.

Indie body took no action as to its course in the event relief is further denied them, but individual members of the association are on record as insisting they will resign from the Blue Eagle unless Government takes immediate steps to remedy conditions as they apply to exhibition and distribution in this field.

Telegram to Washington protests "the working of exhibitor's film code in Southern California as conducive to monopoly of exhibiting rights in Fox-West Coast theatres." It is further charged that "as matters now stand, Fox-West Coast Theatres has purchased output of major producers 100% and dictates to local film exchanges what runs various independent shows, as well as zoning and clearance."

Protest further charges that "many independent theatre owners have been obliged to sell to West Coast by reason of monopoly and that the situation is desperate for independents and conditions many times worse than when your investigators reported in 1932 and 1933, to which your attention is again called. It is apparent that code will never be enforced here against West Coast Theatres, even if it were West Coast would dominate situation. As member of group constituting majority of industry we ask justice and an equal share work, independent of the whim of the octopus of the industry. Wire our expense if action will be taken to enforce consent decrees or cause code to function as impartial law."

Independent Theatre Owners of Southern California is giving the Department of Justice until tomorrow (Tuesday) to reply to its telegram charging Fox-West Coast with violation of the consent decrees, etc., and if not hearing that an investigation is to be made, I.T.O.S.C. will send a new demand for action.

Local federal offices also exhibitors have no word yet on the coming of Russell Hardy and Harold Schlitz, Fed. prosecutors who handled the St. Louis indictments, and reportedly planning continuing the anti-trust drive via an L. A. grand jury.

Modiste Sues Sheriff For Pulling Plaster

Los Angeles, Jan. 14. Fox Film, together with Eugene W. Biscailuz as sheriff of Los Angeles county, is being sued for \$125 by Bessie Schult, Hollywood modiste, who complains that an attachment levied against the studio to cover a judgment for the plaintiff against Edith Dillon was unlawfully removed.

Original suit was for \$1,385 against John Francis Dillon, director, since deceased, and his wife. Subsequently \$206 was paid, with the present action seeking to compel removal of the attachment, which plaster was pulled too soon.

~~BY PLANE~~

THEY BRAVED THE JUNGLE'S FIERCEST PERILS TO BRING YOU BACK ITS GREATEST THRILLS!*

Beyond barriers never before penetrated by man... above impassable forests and peril-fraught rivers that had baffled the bravest... deep into the forbidden kingdom of claw and fang... **THEY FLEW**... to witness sights that astounded even them... and unearth the innermost secrets of the world's most mysterious continent!

MR. & MRS. MARTIN JOHNSON'S BABOONA

**AN AERIAL EPIC
OVER AFRICA**

Supervised by Truman Talley



FOX

*Says PHIL M. DALY (Film Daily): "YOU AIN'T SEEN AN AFRICAN PIX TILL YOU LAMP THIS ONE!"

U. S. After Films' Scalp?

(Continued from page 1)

wishes to put a prominent Democrat into the post of president of the Motion Picture Producers & Distributors of America, Inc.

The national Capital was abuzz with these reports Saturday (12) following the initial Government victory at St. Louis. A crusade to convict film industry leaders of conspiracy to evade and violate the nation's anti-trust laws.

While Attorney General Cummings viewed the indictment of 10 companies and six first-nature executives as all in the day's work, other well-informed sources said that the St. Louis action was merely the first step in an audacious campaign to pester and goad the industry into launching a new and far more drastic housecleaning that will affect companies and individuals from top to bottom.

This outlook was strengthened by reports that a Justice Department investigation in Los Angeles is the next move in the clean-up program. This probe, aimed at Fox-West Coast, may result in supplanting of the consent decree under which the F.W. chain has been operating for the past few years.

The lid was on tight in Government quarters, but industry representatives heard from numerous sources that a whole series of anti-trust actions is to be expected. Government sleuths have been studying complaints of unfair competition from more than a dozen cities and the Justice Department is supposedly contesting action in several additional exchange centers. The seriousness of the St. Louis action was emphasized when it was learned that the Justice Department was given order to go ahead by President Roosevelt.

According to persons claiming to know, there are several motives behind the anti-trust crusade. They explain that the whole series of action is based upon showing other industries, like steel, oil, aluminum, etc., that a vigorous enforcement campaign on a broad front will be forthcoming unless industry generally becomes more cooperative with Government's desire and co-operates better with the NRA. These individuals see in the film drive a move to divert attention from the disappointing results of the steel, oil, aluminum and other codes and to silence critics who have been charging that the Roosevelt administration has permitted big industries to monopolize competition.

Block Booking Again

Neither block booking nor the Hays organization is directly implicated in the St. Louis action, but it is understood that both are among the ultimate objectives of the Government. It is suggested that the Government desires to force the industry to loosen up in sales practices and to dump Hays overboard by indirect methods. This will compress into principal companies and influential industry figures.

The Hays angle involves renewed reports that the Administration would like to see Joseph P. Kennedy, chairman of the Securities Commission; Frank C. Walker, former Democratic national committee treasurer; or Herbert Bayard Swaps, old N. Y. World editor, in the driver's seat. All have a film background.

In connection with the speculation on Hays, however, his friends maintain stubbornly that all is peace and quiet, both within the film family and between Hays and the White House. They cite the fact that the Hays group obtained virtually everything it wanted in the recent hiring of Joseph P. Kennedy to the film code and has survived a barrage of criticism during the past two years. Persons close to the MPPDA prexy insist that the cordial relations exist with the White House and the Democratic high command.

Such a complacent view of the situation is challenged, however, by individuals who point out that the recent hiring of Joseph P. Kennedy to the film code and has survived a barrage of criticism during the past two years. Persons close to the MPPDA prexy insist that the cordial relations exist with the White House and the Democratic high command.

Similarly, sources close to the White House relate that Hays recently paid a quarter of a million to the President and was reassured that everything is jake.

Just what the Government's plan is in connection with additional investigations is still a secret, but it

Discounted

Repeated reports from Washington of proposed candidates to supplant Will Hays are heavily discounted within the trade. Implications of the stories that Nick Schenck (Loew) and Harry Warner are heading concerted agitation against Hays is also known to be without foundation.

Hays' 10-year contract, as head of the MPPDA, holds until March, 1936. He is currently on the Coast.

has been established authoritatively that evidence in Justice Department hands from a number of cities. Much of the information is said to have been obtained from Allied States Association, which has been fighting doggedly for the past 18 months for the right to buy and for wider composition of the code authority.

Abraham F. Myers, Allied head, and Russell Hardy, D. J. special assistant, worked together last year in complaining to the Darrow board. Myers' wife and another relative have worked, or at present are employed, in the anti-trust division of the Justice Department.

St. Louis

The selection of St. Louis as a strike place for the crusade has not been explained, however. Fanchon & Marco is known to have appealed for aid from the NRA, but when informed that there is nothing which can be done under the code went to the Justice Department with its squawk.

That the St. Louis probe is not a isolated incident is indicated in the attitude of Senators Borah and Nye, outposts of NRA and film critics, toward the whole situation. Both Nye and Borah have been expected to open up with their oratorical batteries as soon as Congress convened, but so far neither has made a peep about the film situation. On the contrary, both have explained that they are deliberately waiting to see how 'certain things' shape up before making any move. The 'certain things' are believed to be the anti-trust investigations under way and contemplated.

The Administration's interest in the crusade was clearly demonstrated Friday night (11) when the Justice Department, following an announcement by Attorney General Cummings, issued the text of the indictments through its usual channels. Rarely does the department take such a step in a routine investigation.

The only official comment came from Attorney General Cummings, who said that the charges were "just one of those things that come along in the day's work." The cabinet member was evidently trying to minimize the importance of the case and to indicate that the action was more or less normal.

Rosenblatt

Declining to be drawn into the situation, Divisional Administrator Sol A. Rosenblatt had no comment for publication beyond saying that no code violation were involved to the best of his knowledge.

Possibility that the code may be drastically revised was seen, nevertheless, in the past hostility between Rosenblatt and Hardy. When the Darrow investigation was going on, Rosenblatt refused to take the witness stand and because he had not been consulted about the hearings and in turn was sharply criticized by Hardy for refusal to co-operate in writing into the code a clause prohibiting block booking. Rosenblatt then offered to turn over any of his records or to work in any way with either the Darrow board or the NRA. His offer was not taken up by either outfit.

In various quarters within the Government desire to outlaw block booking despite that previous court decisions uphold the practice. They feel that the NRA passed up a golden opportunity to trade with the industry when the code was being drafted and want to make use of every possible means to force the industry to drop the system of its own accord rather than risk reverses in the courts. Fear that a law expressly banning the practice would be declared unconstitutional in the long run is one of the reasons, reports say, a roundabout means is being used to achieve this end.

Vigorous continuation of the Government's film monopoly drive was

demanding today by Senator Nye, leading industry opponent in Congress. Expressing pleasure at last week's indictments, North Dakotan said the campaign should be pushed and hoped it would bring eventual relief to small exhibitors from major domination.

"I am watching this situation very closely and wondering whether it is the first step toward breaking the so-called movie trust and giving the small exhibitor a better chance," solon said. "I don't think there will be general freedom from the control of major producers and satisfaction for the independents until block booking has been abandoned and the exhibitor given a wider choice in buying pictures."

Referring to pay respects to the film industry in a speech some time in the near future, Nye said he was still undecided whether to push legislation banning block selling. Action may depend upon Government attitude and consequences of the St. Louis accusations. Nye voiced hope that although block booking was not directly involved in the indictments, he will induce disbelievers to open up and possibly abandon practice.

Reliably reported that the Government is aiming at block booking by indirect action, since it is unable to challenge legally the system in view of previous court decisions upholding the practice. Nye seemed skeptical, however, that even a determined anti-trust campaign would bring the desired results but indicated he would like to see the industry a chance to show its reaction.

Mayer Will Again

Have the Rebuilt

Rialto on B'way

The Rialto, N. Y., will be removed as first run exhibition for probably six months or longer this coming Nov. 1, when the building goes under the hammer for the construction of a new building which is also to have a theatre. While it has been agreed between the owners of the proposed new structure and Arthur Mayer that latter will again have the lease on the theatre portion, it has not been negotiated for signatures because terms will be predicated on the number of seats. Although the theatre will probably be of about the same size as the present Rialto, the number of seats has not yet been figured. Rialto will be figured in line with the American group, which is connected with John Goring in the operation of the Criterion, from which he recently planned pulling out so that Goring would have the house entirely on his own.

WB TO SHOOT VALLEE

PICTURE AT ANNAPOLIS

Bill Guthrie, location manager for Warners, is en route to Washington to confer with Navy officials for a permit to shoot a picture on the Annapolis grounds.

Picture will be a Rudy Vallee starrer and patterned after "Piration Walk." Due to go some time in the spring.

Chesterfield Resumes

After Holiday Layoff

Hollywood, Jan. 14. Chesterfield-Invincible shutdown, which has been on since the holidays, ended today with production of 'A Shot in the Dark' ordered by George Bacheller, who returned from the east yesterday.

Story, from the College Humor serial, 'A Dartmouth Murder,' was scripted by Charles Elden. Direction is in hands of Charles Lamont, who began his career (Monday) at Chesterfield, affiliate of Chesterfield, starts production next week on 'Public Opinion,' from screen play by Karen Delany, to be directed by Frank Strayer.

FADMAN JOINS GOLDWYN

William J. Fadman resigns as head of the screen material department of Leonid Kinskey, goes Jan. 21 to become chief of the New York story department for Samuel Goldwyn.

He was formerly story editor for Columbia Pictures before joining the Hayward agency.

Inside Stuff—Pictures

(Continued from page 8)

that net each day hits around \$10,000. It is freely estimated that the profit for the meet will pass \$1,000,000 mark. Everything beyond \$800,000 will be velvet. Track ran into many rainy days but daily attendance stayed above 5,000 with Saturday mob around 15,000. No Sunday racing.

The tinted newswreel of the recent Tournament of Roses parade at Pasadena, rushed to Grauman's Chinese, L. A., only eight hours after shooting, is not the first newswreel clip in color. Pathe challenged Hearst on this distinction, claiming that in 1929 Pathe covered the Mardi Gras (New Orleans) in natural hues and also did something at Miami Beach in color. Importance of the Hearst Tournament of Roses experiment in color, however, was that long strides have been made by laboratories in getting out tinted prints as fast as accomplished for Hearst in this case.

Coast sees indications of future friendly relations between IATSE and the unions now in the basic studio agreement, in the request from local 40 IBEW for electricians from the IATSE for studio jobs. Men were given temporary IBEW cards without charge. This is the first time since the IATSE strike in the summer of 1933 that IBEW has made such concessions to members of a rival union, not recognized by the producers.

Picture's fight for the honor of entertaining titles continues. Lord and Lady Byng were the center of a two-way fight on the Coast between Metro and Paramount. Former wanted to entertain them last Wednesday, later show them 'David Copperfield' and get their comments. Paramount had a similar idea for 'Bengal Lancer.' Meanwhile, Warners which wanted to photograph the titled pair with Warner stars, stepped in and got the shots without much ado.

Anonymous letter writers are again annoying one of the major companies and suspicion is that the mail is being inspired from inside quarters.

Anonymous attack, this time, is against one of the subordinate theatre chieftains in the home office.

Fanchon & Marco celebrates second anniversary in the exhibition field on Jan. 27, rounding out two years of operation of the Roxy, New York. On March 2, F&M wind up two years of operation of the Paramount, L. A.

Metro owns the film rights of Franz Werfel's novel, 'Forty Days of Musa Dagh,' released by Viking Press in the U. S. six weeks ago. M-G bought it about a year ago, basing the purchase on reading of the original in German.

Estelle Taylor claims report of her heading the first American Federation of Actors straight vaude show is just one of those things. For one thing, her stage salary is \$1,500 and not \$1,000, and another thing, she has not been approached by the AFA.

The story of P. T. Barnum came close to being made by Paramount. For some years Pat considered doing this showman's life on the screen. Pat bought the rights to M. L. Werner's biography of Barnum.

The big birthday cake Alfred E. Smith cuts on his 51st birthday, while newswreel cameras are grinding was bought and paid for by Paramount News.

Agent Sics Law on

Withers for \$2,000

Los Angeles, Jan. 14.

Grant Withers is being lawed by Jerry G. Mayer for commissions alleged to be due the agent for the actor's picture engagements with Universal, under a promissory note arrangement.

Note pledged weekly installments on 5% on salary below \$500 per week, and 10% for all over that figure. Under the complaint, Withers, with the whole amount, \$3,000, immediately payable in case of weekly default. Additional \$300 attorney fee is asked.

STROMBERG STARTING

11TH YEAR AT METRO

Hollywood, Jan. 14.

Hunt Stromberg, veteran producer on the Metro lot, signed a new contract to continue with that studio for another stretch. He joined Louis B. Mayer, Irving Thalberg and Harry Rapf, original trio at Metro, a few months after the merger in 1924.

Stromberg has several productions readying for early shooting, including 'After the Thin Man,' 'Ah, Wilderness,' 'Wife vs. Secretary' and an original for Joan Crawford.

Prime 'Frisco' Musical

Hollywood, Jan. 14.

First of the four Bertie Hyman productions for Metro, 'San Francisco,' a musical, is being readied for the cameras.

Herman J. and Joe Mankiewicz are preparing the script.

16 Wks. for 'Diggers'

Hollywood, Jan. 14.

'Goldiggers of 1935' finished Saturday night (12) at Warners after 16 week production.

This is the longest shooting schedule at that studio in several years.

SEE OHIO GOV

FOR TAX CUTS

Columbus, Jan. 14.

As gesture of appreciation for slashing amusement tax as in Ohio, and other official favors, Columbus Variety club Tuesday (8) gave Gov. George White of Ohio a banquet in the Deshler Wallack hotel. Eighty local and out-of-town members turned out for the spread.

Chief speaker of evening was Martin G. Smith, Toledo, president of Independent Theatre Owners of Ohio. Honor guests were Allen Morris, president Cincinnati Variety club; Nat Holt, Columbus Variety club; Harry Goldstein, former president Pittsburgh organization; State Education Director and Chief Clerk D. O. St. Linner, and Carleton S. Dargach, head of Ohio tax commission.

FIRST ROACH FEATURE

MINUS LAUREL-HARDY

Hollywood, Jan. 14.

Hal Roach first non-Laurel and Hardy feature, 'Girl of My Dreams,' goes into production Wednesday (16) with Sam Taylor directing. Story is an original by Frank Butler. Complete cast includes Robert Young, Jean Arthur, Joe Cawthorn, Berton Churchill, Reginald Denry, Ferdinand Gottschalk and Forester Harvey. Metro will release.

Bieberman at Columbia

Hollywood, Jan. 14.

Herbert J. Bieberman, New York Theatre Guild director, is at Columbia, with probability he'll direct a picture.

Bieberman, however, will be kept an observer for several weeks before being given an assignment.

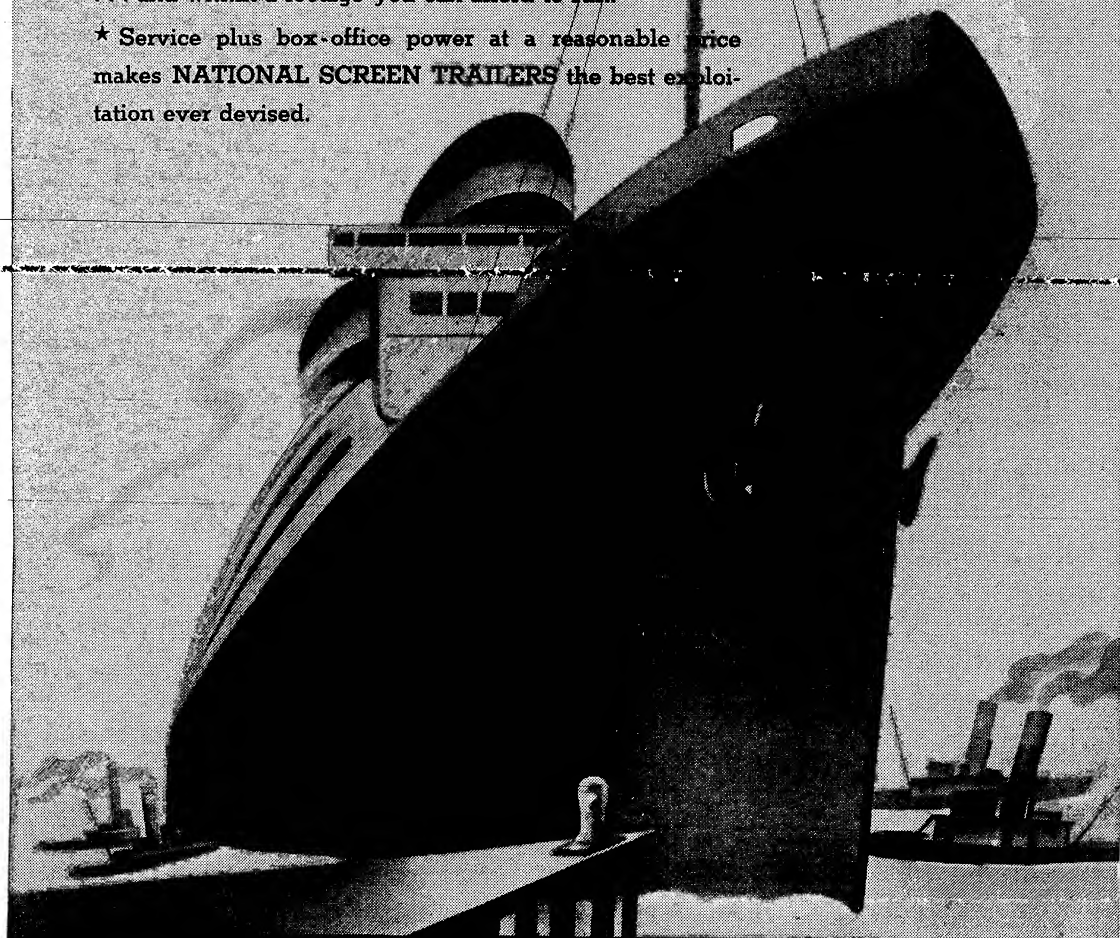
The Pride of the Seas—

★ The Captain and his crew take her safely o'er the seas.

★ But when she gets to port four little tugs, all pulling the same way ..fit her safely and snugly into her berth...

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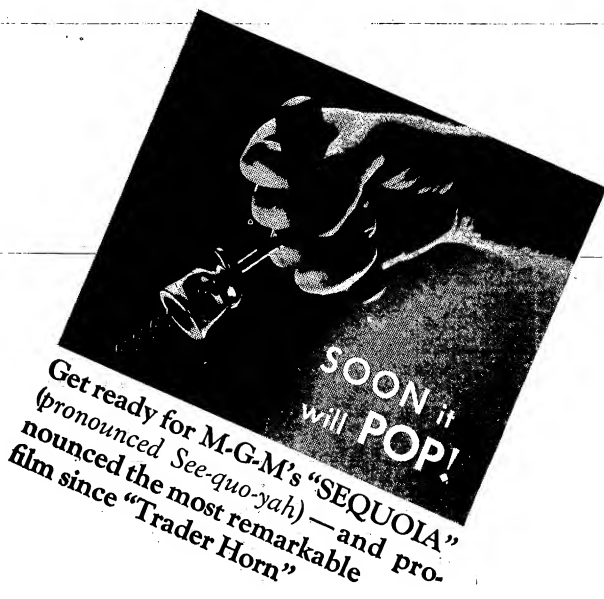
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CLEAR OF CURRENT RELEASES

Harold Auten Office: 1540 S.W. 4th, N. Y. C.
Autumn Crocus (British). Charming film from Anthony play with femme appeal. Dir. Basil Dean. 70 mins. Rel. Oct. 15. Rev. Nov. 6.
Blau von Himmel, Des (Ger.). Musical romance. Martha Eggert. Dir. Victor Janssen. 70 mins. Rel. Oct. 15. Rev. Nov. 6.
End of the World ("Sin du Monde"). Scientific dream based on Flammarion novel. Dir. Abel Gance. 65 mins. Rel. April 15.
Es war einmal ein Walder (German). Musical romance with Lehar music. Dir. Victor Janssen. 70 mins. Rel. Oct. 15. Rev. Nov. 6.
Loyalties (British). Drama from the Galsworthy play. Dir. Basil Dean. 70 mins. Rel. Oct. 15. Rev. Nov. 6.
Melo (German). Sentimental story of psychological difficulties. Elisabeth Bergner. Dir. Paul Czinner. 83 mins. Rel. Feb. 1. Rev. Feb. 6.

Chesterfield Office: 1940 Broadway, New York, N. Y.
Curtain Falls, The. Old actress impersonates aunt of a wealthy family on male old actor. Proves a good genius. Henrietta Crosman. Dir. Chas. Lamont. 67 mins. Rel. Oct. 1.
Fugitive Road. An Austrian-Italian border story. Eric von Stroheim. Wera Engels, Leslie Fenton. Dir. Frank Strayer. 69 mins. Rel. July 1. Rev. Nov. 20.
Ghost Walks, The. A mystery comedy. Cast. John Miljan, June Collier. Dir. Frank Strayer. 67 mins. Rel. Dec. 1.
One in a Million. Department store background for a love story. Chas. Starrett, Dorothy Wilson. Dir. Frank Strayer. 63 mins. Rel. Sept. 15.
Port of Lost Dreams. Tragedy along the waterfront and on the tuna fisheries. Win. Boyd, Lola Lane, Arthur Hohl. Dir. Lambert Hillyer. 69 mins. Rel. Dec. 1.
Sons of Steel. A new deal drama of fathers and sons. Charles Starrett, Wm. Bakewell, Polly Ann Young. Dir. Charles Lamont. 64 mins. Rel. Dec. 1.
Woman Accusers, The. A woman's fight against the world alone. Vivian Tobin, Russell Hopton, Charles Moore. Dir. Charles Lamont. 60 mins. Rel. Nov. 3.
Studio: Gower at Sunset, Hollywood, Cal.

Columbia Office: 729 Seventh Ave., New York, N. Y.
Against the Law. Gangster mixup with an ambulance crew. Jimmy Mack, Brown, Sally Eilers, Arthur Hohl. Dir. Lambert Hillyer. 61 mins. Rel. Oct. 25. Rev. Dec. 18.
Among the Missing. Wealthy old lady does a Haroun al Raschid and enjoys herself hugely in the underworld before she returns to her family. Rita and Cromwell, Henrietta Crosman, Bill Seward. Dir. Al. Rogell. 71 mins. Rel. Aug. 15. Rev. Nov. 6.
Behind the Evidence. Newspaper man smokes out a master mind. Norman Foster, Donald Cook, Sheila Mannors. Dir. Lambert Hillyer.
Broadway Bill. Race track story based on one of Mark Hellinger's yarns. Myrna Loy, Warner Baxter. Dir. Frank Capra. 90 mins. Rel. Dec. 8. Rev. Dec. 4.
Best Man Wins, The. Edmund Lowe, Jack Holt in a familiar outline. Florence Rice as the girl. Dir. Earle Kenton. Rel. Jan. 5.
Captain Hates the Sea, The. A nautical comedy of a mixed passenger. Dir. Victor Janssen. 70 mins. Rel. Oct. 22. Rev. Dec. 4.
Dir. Lewis Milestone. 80 mins. Rel. Oct. 22. Rev. Dec. 4.
Call to Arms. Willard Mack, Sheila Mannors, Esther Ralston. Dir. Willard Mack. Rel. Jan. 15.
Carnival. Les Tracy, Sally Eilers, Jimmy Durante. Dir. Walter Lang.
Defense Rest. Story of a lawyer who defended gangsters. Jack Holt, Joan Arthur. Dir. Lambert Hillyer. 70 mins. Rel. July 15. Rev. Aug. 21.
Fugitive Lady. Innocent girl sentenced to prison, finds a haven and love. Nell Hamilton, Florence Rice. Dir. Al. Rogell. 65 mins. Rel. Oct. 25. Rev. Dec. 11.
Girl in Danger. Inspector Trent's story of a lost emerald. Ralph Bellamy, Shirley Grey. Dir. D. Ross Lederman. 61 mins. Rel. Oct. 25. Rev. Nov. 6.
I'll Fix It. Political fixer discovers he can't fix love. Jack Holt, Mona Barrie, Minnie Lightning. Dir. Roy W. Neill. 69 mins. Rel. Oct. 13. Rev. Nov. 20.
Jealousy. Jealous prize fighter has a vivid dream while taking the count. Nov. 15. Rev. Nov. 27.
Lady by Choice. Fan dancer adopts a mother, who brings her happiness. Carole Lombard, Ray Robinson, Roger Fryer. Dir. David Burton. 71 mins. Rel. Oct. 15. Rev. Nov. 20.
Lady is Willing. Investment victim kidnap banker's wife. She falls in love with her kidnaper. Dir. Howard Hawks. 67 mins. Rel. Oct. 15. Rev. Nov. 20.
Mills of the Gods. Industrial story of the depression. May Robson, Fay Wray, Victor Janssen. Dir. Roy W. Neill. 67 mins. Rel. Dec. 15.
Name the Woman. Politics and a girl reporter. Arline Judge, Richard Cromwell. Dir. Victor Janssen. 70 mins. Rel. Oct. 15. Rev. Nov. 6.
Once a Gentleman. Tullio Carmichael, Lillian Hayler, Tala Birel. Dir. Victor Schiltzinger.
One Night of Love. Romance of an opera star. Grace Moore, Tullio Carmichael, Loy. Dir. Victor Schiltzinger. 64 mins. Rel. Sept. 15. Rev. Sept. 11.
Passport to Fame. Edw. G. Robinson, Joan Arthur. Dir. John Ford. Rel. Jan. 12.
Prescott Kid, The. McCoy western. Sheila Mannors. Dir. David Selman. 56 mins. Rel. Nov. 8.
Squares Shooter. Tim McCoy, Jacqueline Wells in a Western. Dir. David Selman. 57 mins. Rel. Nov. 8.
That's Gratitude. Theatrical man gets no thanks in farcical romp. Frank Grady, Mary Carlisle. Dir. Frank Craven. 67 mins. Rel. Oct. 13. Rev. Nov. 6.
Westerner, The. Tim McCoy, Marion Shilling. Dir. David Selman. 57 mins. Rel. Dec. 10.
White Lies. Rich society girl falls for the big, brave cop. Walter Connolly, Fay Wray, Victor Janssen. Dir. Leo Bulgakov. 63 mins. Rel. Nov. 27. Rev. Jan. 11.

DuWorld Office: 729 Seventh Ave., New York, N. Y.
Beast of Borneo. Melodrama and animals. John Preston, Mary Stuart. 75 mins. Rel. July 15.
Big Light (Austrian and Italian). Mountain romance among Italian Dolomites. Directed and starring Fritz Lang. Rel. Sept. 15.
Bride of Samos. South Sea features. Dir. Phil Brown. 30 mins. Rel. March 1.
Crainquebelle (Fr.). Drama from Anatole France yarn. Dir. Jacques de Baron. 60 mins. Rel. Dec. 1.
Dawn to Dawn. Artistic rural story. Julie Hayden. Dir. Cameron, McPherson. 35 mins. Rel. Jan. 1. Rev. Jan. 9.
Girl in the Case. Comedy in the Continental manner. Jimmy Savo, Eddie Lambert. Dir. Victor Janssen. 60 mins. Rel. Oct. 15. Rev. Nov. 6.
Hollywood, City of Dreams (Sp.). Joe Bohr, Spaniard's Impression of cinematoman. 68 mins. Rel. March 30.
Kochu Lubi, Szanuj (Pol.). Young love in Poland, with music. Dir. Michael Wyzanski. 70 mins. Rel. Nov. 1.
L'Agonie des Algies (Fr.). Pre-Napoleonic drama. Dir. Roger Ribiche. 70 mins. Rel. Dec. 1.
Man Who Changed His Name (British). An old Edgar Wallace yarn revived. Dir. Henry Edwards. 75 mins. Rel. Oct. 1. Rev. Oct. 23.
Norah O'Neale (British). Irish yarn. Dir. Desmond Hurst. 70 mins. Rel. Oct. 15. Rev. Oct. 20.
Romance in Budapest (Hung). Francisca Gaet. Musical. 70 mins. Rel. April 15. Rev. May 15.
Tell Tale Heart (British). Edgar Allan Poe thriller. Dir. Desmond Hurst. 60 mins. Rel. June 15. Rev. June 15.

First Division Office: R.W.O. Bldg., New York, N. Y.
Release Also Allied, Chesterfield and Monogram
Curtain Falls. One-time famous actress uses her talents in an entirely novel role; and in a new role. Dir. Victor Janssen. 70 mins. Rel. Oct. 15. Rev. Nov. 6.
Fugitive Road. Eric von Stroheim, Wera Engels, Leslie Fenton. 69 mins. Rel. Aug. 8. Rev. Nov. 20.
Girl of the Limberlost. The famous Gene Stratton Porter classic. Marian Marsh, Ralph Morgan, Louise Dresser, Eddie Nugent. Dir. Christy Cabanne. 63 mins. Rel. Nov. 8.
Green Eyes. Murder of a manerated party. Wm. Bakewell, Shirley Grey, Charles Starrett, Claude Gillingwater. Dir. Richard Thorpe. Rel. July 30.
Girl of My Dreams. College life and college romance. Mary Carlisle, Eddie

These tabulations are compiled from information supplied by the various production companies and checked up on the possible after release, listing in general, the release dates are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in those states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' 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, or thorough enough. To obtain the fullest degree of accuracy, 'Variety' will appreciate the co-operation of all managers who may not disagree.

Studio Placements

Hollywood, Jan. 14.
Wallace Beery, "Death Valley Scotty," 20th Century.
Robert Young, Jean Arthur, "The Girl in the Mirror," Fox.
Sam Taylor, directing "The Girl in the Mirror," Fox.
Tom Brown, "Wanderlust," WB.
Florence Fair, Soledad Jimenez, "Callisto," WB.
Elizabeth Mochan, writing comedy "Magnificent Obsession," WB.
Helms Roehndel, writing musical score "The Good Fairy," U.
Tom Brown, "Wanderlust," WB.
William Desmond, "Mercer," Metro.
Naughta Marlette, Metro.
Goedee Montgomery, "Stolen Harmony," Par.
Stanley Price, Andre de Segurita, "Now I'm a Lady," Par.
Edward Everett Horton, "Ten Dollar Raise," Fox.
Helen Holm, "Ten Dollar Raise," Fox.
Helen Holm, "Ten Dollar Raise," Fox.
Jack Nantor, "Stolen Harmony," Par.
Pat Harvey, Bert Roehndel, Morgan Wallace, Tom Ricketts, Sheldon Jeff, "Now I'm a Lady," Par.
Marion Manfield, Harry Bradley, Douglas Wood, "Stolen Harmony," Par.
Pat Flaherty, "Shadow of Doubt," Metro.
Lilka, Keith Kenneth, Diana Smithova, "All the King's Horses," Par.
Director Sarno, Sam Flint, "Car 99," Par.
Victor Potel, "Misses' Pal," Par.
Ralph Forbes, "Goose and the Gander," WB.
Paul Schofield, writing original for Hoot Gibson, 1st Division.
Robert McWade, "Wanderlust," WB.
Claude Gillingwater, William Burres, "Public Enemy No. 2," Metro.
Ruthless Stevens, "Florentine Dagger," WB.
Charles Coleman, "Goose and the Gander," WB.
Big Boy Williams, "Private Worlds," Wanger.
Sterling Holloway, Virginia Hammond, Franklyn Pangborn, Richard Tucker, "Mother Knows Best," U.
Virginia Hammond, "T'm No Lady," Par.
Fred Howes, Mary Korman, "Queen of the Jungle," serial, Chadwick.
Adolphe Menjou, "The Milky Way," Par.
Helen Mack, "Small Miracles," Par.
Ralph Spence, scripting "Woman's World," WB.
Kathryn Scola, Vincent Lawrence, adapting "This Dream," Par.
Rex Aldrich, Harry Lord Wilson, Jr., scripting "Pioneer Woman," Par.
Virginia Van Upp, Lawrence Riley, screen play, "Brazen," Par.
Connelius Keefe, "Hong Kong Nights," Walter Futter.
Anna Demetrio, "The Crusades," Metro.
Hermas Pan, directing dances, "Dog of Flanders," directing Harry Hill, "The Informer," Radio.
John Duna, Samuel Hinds, Esther Dale, Maurice Murphy, Eleanor King, "Private Worlds," Wanger.
Frances Dee, "Becky Sharp," Pioneer.
Frances Hyland, Sam Hellman, (Continued on page 34)

Nugent, Creighton Chaney, Arthur Lake, Sterling Holloway, Gigi Parrish. Dir. Ray McCarey. Rel. Nov. 17.
Happy Days. Story of the U. S. border patrol. Ray Walker, Jacqueline Wells. 63 mins. Rel. Sept. 1.
Jane Eyre. Screen adaptation of the Charlotte Bronte classic. Colin Clive, Victor Janssen, Alvin Karpis, Dir. Christy Cabanne.
King Kelly. Dance director and his girl dancing troupe accept contracts on way to Paris, and bring prosperity to a mythical Belgravian kingdom. Dir. Victor Janssen. 70 mins. Rel. Oct. 15. Rev. Nov. 6.
Man from Utah. John Wayne western. 62 mins. Rel. July 1.
Manhattan Love Song. Two orphaned Park Avenue society club sisters, forced to go to work, change places with their friends who go 'society'. Dixie Lee, Robert Armstrong. Dir. Leonard Fields. Rel. May 30. Rev. Sept. 1.
Meenstone. The Willie Collins novel of the disappearance of a famous gem. David Manners, Phyllis Barry. Dir. Reginald Barker. 60 mins. Rel. Sept. 15.
One in a Million. Romance of a department store employee and the boss' son. Dorothy Wilson, Charles Starrett. Dir. Frank Strayer. Rel. Nov. 15.
Port of Lost Dreams. A gun moll's past catches up with her after she has reformed and is happily married to a sea-faring man. Lola Lane, Bill (Green) Boyd, George Marion, Edward Gargan.
Redhead. Romance of a discarded playboy son and an artist's model with a past. Grace Cabot, Grace Bradley, Randolph Churchill, Regis Toomey. Dir. Melville Brown. Rel. Nov. 30.
Shock. Shell shock wound war victim, unknowingly falls in love all over again with the wife he married before going to the front. Ralph Forbes, Gwladys Gil, Munroe Owsley. Dir. Roy Poweroy. 66 mins. Rel. Aug. 15.
Women Men. Hollywood inside story. John Halliday, Marguerite de la Motte, Wallace Ford, Edward Luddy. 68 mins. Rel. Sept. 15.
Young Eagles. Boy Scout adventures in wilds of Central America. Twelve episode serial. Dir. Harry Host. Rel. July 1.

First National Office: 821 W. 42nd St., New York, N. Y.
Babbitt. Under Sinclair's "Main Street." Guy Kibbee, Alice McMahon. Dir. Wm. Keighley. 75 mins. Rel. Dec. 8. Rev. Dec. 18.
British Agent. Adapted from the novel about international spies. Leslie Howard, Ray Francis. Dir. Michael Curtiz. 75 mins. Rel. Sept. 15. Rev. Sept. 25.
Dragon Murder Case. Philo Vance detective yarn. Warren William, Marjorie Lindsay. Dir. Bruce Mitchell. 1.65 m. Rel. Aug. 25.
Flirtation Walk. West Point story. Ruby Keeler, Dick Powell, Pat O'Brien. Rel. Aug. 25.
Gentlemen Are Born. Four college boys battle the world. Franchot Tone, Jean Muir, Ann Dvorak, Margaret Lindsay. Dir. Alfred E. Green. 74 mins. Rel. Dec. 17. Rev. Jan. 1.
Happiness Ahead. Window washer wins success. Dick Powell, Josephine Hutchinson. Dir. Mervyn LeRoy. 80 mins. Rel. Oct. 22. Rev. Oct. 18.
I Sell Anything. Comedy in a fake auction room. Pat O'Brien, Ann Dvorak, George E. Stone, Robert Harris. Dir. Roy Poweroy. 68 mins. Rel. Oct. 20. Rev. Jan. 1.
Lost Lady, A. Willa Cather's story. Barbara Stanwyck, Frank Morgan, Richard Dix. Dir. Al. S. Rogell. 71 mins. Rel. Dec. 15.
Man with Two Faces, The. From the stage play, "Dark Tower." Edw. G. Robinson, Mary Astor. Dir. Archie Mayo. 73 mins. Rel. Aug. 4. Rev. Jan. 15.
Maybe It's Love. Gloria Stuart, Ross Alexander. Dir. Wm. McGlin. 62 mins. Rel. Jan. 12.
Midnight Alibi. A return melodrama from Damon Runyon's "Old Doll's Hand." Richard Barthelmess, Ann Dvorak, Helen Lowell, Helen Chandler. Dir. Alan Crosland. 65 mins. Rel. July 21. Rev. July 10.
Murder in the Closets. Lytle Talbot. Ann Dvorak. Dir. D. Ross Lederman. 61 mins. Rel. Feb. 16.
North Shore. Barbara Stanwyck, Gene Raymond. Dir. Robert Florey. Rel. Feb. 16.
Return of the Terror. The Mystery drama with plenty of heart interest. Mary Astor, Lytle Talbot, John Halliday, Frank McHugh. Dir. Howard Brethornt. 70 mins. Rel. July 15. Rev. Oct. 5.
Six Day Bike Rider. Thrills and spills in a bike race. Joe E. Brown. Dir. Lloyd Bacon. 69 mins. Rel. Oct. 20. Rev. Nov. 6.

Fox Office: 444 West 56th St., New York, N. Y.
Bachelor of Arts. From John Erskine's recent novel. Tom Brown, Henry Walthall, Anita Louise. Dir. Louis King. 74 mins. Rel. Nov. 23.
Bright Eyes. The story of two little girls. Shirley Temple, Jane Darwell, Wanda Lewis, Judith Allen. Dir. David Butler. 85 mins. Rel. Dec. 28. Rev. Dec. 25.
Caravan. Romantic story based on "Gypsy Melody." Chas. Royer, Loretta Young, Jean Parker, Louise Fazenda. Dir. Erik Charell. 102 mins. Rel. Sept. 28. Rev. Oct. 1.
Cat's Paw, The. Comedy done from a story by Clarence Budington Kelland. Hattie McDaniel, Anna Merkel. Dir. Sam Taylor. 101 mins. Rel. Aug. 17. Rev. Aug. 21.
Charlie Chan in London. Another detective yarn. Warner Oland, Drue Leyton, Anna Barrie. Dir. Eugene Forde. 79 mins. Rel. Sept. 14. Rev. Sept. 18.
Charlie Chan in Paris. The Oriental detective moves into new territory. Warner Oland, Mary Brian. Dir. Lewis Seiler. Rel. Feb. 16.
County Jail. The story of Will Rogers' "Erdyn Venable." Colin Taylor. Dir. John Bystrome. 75 mins. Rel. Jan. 11.
Dude Rango, The. Geo. O'Brien, Irene Hervey. Dir. Eddie Cline. 64 mins. Rel. Nov. 2.
East River. Story revolving around an underwater tunnel. Edmund Lowe, Victor McLaglen, Marjorie Rameau. Dir. Raoul Walsh. Rel. Jan. 25.
Elmer Norton. Claire Trevor, Hugh Williams. Dir. Hamilton MacFadden. Rel. Nov. 2.
First World War, The. Hitherto unreleased film from the archives of several governments. Lawrence Stallings, editor. 77 mins. Rel. Nov. 23. Rev. Nov. 13.
Gambling. From the George M. Cohan play. Geo. M. Cohan, Wynne Gibson. Dir. Rowland V. Lee. 82 mins. Rel. Nov. 2. Rev. Dec. 11.
Grand Canyon. Warner Bros. story. Mary Evans. Dir. Irving Cummings. 73 mins. Rel. July 13. Rev. July 24.
Handy Andy. Will Rogers, Peggy Wood. Dir. David Butler. 81 mins. Rel. July 27. Rev. Aug. 7.
Hell in the Heavens. A comedy story. Warner Baxter, Conchita Montenegro. 80 mins. Rel. Nov. 9.
Hedgehog. The untamed west. Richard Ardis, Midge Evans, Ralph Bellamy, John Barrymore. Dir. Jan. Cruse. 74 mins. Rel. Dec. 11.
Jude Priest. Based on the Irvn-Cobb stories of old south. H. B. Walthall, Tom Brown, Anita Louise. Dir. John Ford. Rel. Oct. 5. Rev. Oct. 16.
Little Colonel. Shirley Temple. Lionel Barrymore, Evelyn Venable. Dir. David Butler. Rel. Feb. 15.
Loverly Lover. Pat Peterson, Law Ayres. Dir. Wm. Thiele. 82 mins. Rel. Jan. 4.
Love's Musical romantic story. Pat Peterson, Nils Asher, Herbert Munday, Harry Green. Dir. Jas. Tilling. 72 mins. Rel. Sept. 21. Rev. Nov. 6.
Marked. A detective. Done from the novel of the same name. Spencer Tracy, Ketti Gallian, Helen Morgan. Dir. Henry King. 90 mins. Rel. Oct. 26. Rev. Nov. 27.
Mystery of Al. Gloria Swanson, John Boles. Dir. Joe May. 81 mins. Rel. Dec. 7.
Mystical Woman. Mona Barrie, Gilbert Roland. Dir. Eugene Forde. 69 mins. Rel. Jan. 15.
One Way Spring. Janet Gaynor, Warner Baxter. Dir. Henry King. Rel. Feb. 8.
Peck's Bad Boy. Story of an adopted son and an understanding man. Jackie Cooper, Thomas Meligan, Jackie Searle. Dir. Eddie Cline. 69 mins. Rel. Oct. 19. Rev. Oct. 9.
Pursued. Romantic drama. Original. Rosemary Ames, Victor Jory. Pert Corney. 70 mins. Rel. Aug. 24. Rev. Nov. 27.
Receipt for Murder. Edmund Lowe, Victor McLaglen. Rel. Feb. 22.
Servants' Entrance. Janet Gaynor and Law Ayres decide to spend their honeymoon earning their own money. Dir. Frank Lloyd. 90 mins. Rel. Sept. 7. Rev. Oct. 2.
She Learned About Sailors. Navy romance in Shanghai and Los Angeles. (Continued on page 31)

RADIO CITY MUSIC HALL

THIS WEEK
WELCOMES THE
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AMAZING
SWEETHEARTS...

*in one of the gayest, breeziest
love stories that ever brought
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Romance IN MANHATTAN

with **ARTHUR HOHL**

Directed by Stephen Roberts
A Pandro S. Berman Production

RKO-RADIO PICTURE



CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Alice Faye, Lew Ayres, Mitchell and Durant. Dir. Geo. Marshall. 82 mins. Rel. July 6. Rev. July 20.
She Was a Lady. Helen Twelvetrees, Robert Young. Dir. John Blystone. 85 mins. Rel. July 6. Rev. July 20.
95 Nights in Hollywood. James E. Dunn, Alice Faye, Mitchell & Durant. Dir. Geo. Marshall. 77 mins. Rel. Oct. 12. Rev. Nov. 13.
Twenty-four Hours a Day. Claire Trevor, Gilbert Roland. Dir. Hamilton MacFadden. 80 mins. Rel. Nov. 15.
When a Man's a Man. George O'Brien. Dir. Edw. F. Cline. Rel. Feb. 15.
White Parade. The Loretta Young, John Boles. Dir. Irving Cummings. 80 mins. Rel. Nov. 15.
Wild John. John Barrymore, Claire Trevor, Harry Green. Dir. Geo. Marshall. 77 mins. Rel. June 8. Rev. July 31.
World Moves On. The. A love story which covers a century. Madeleine Carroll, Franchot Tone. Dir. John Ford. 104 mins. Rel. Aug. 31. Rev. July 2.

Gaumont-British

Office: 1600 Broadway, New York.

Chu Chin Chow. Arabian tales in musical form. Anna May Wong, Fritz Reiner. Dir. Fred S. Coe. 85 mins. Rel. Sept. 15. Rev. Sept. 22.
Evenings. Musical dramatization from the Beverly Nichols novel. Evelyn Laye, Fritz Korner, Carl Desmond, Alice Dalrymple, Conchita Supervia. Dir. Victor Saville. 81 mins. Rel. Nov. 20.
Jack Ahoj. Comedy with song and dance. Jack Hulbert, Nancy O'Neil, Alfred Drayton. Dir. Walter Forde. Rel. Dec. 3.
Evergreen. Musical adaptation from Cochran's stage production. Jessie Matthews, Bonnie Hiss, Betty Balfour, Barry Mackay. Dir. Victor Saville. Rel. Dec. 10.
Iron Duke. The drama based on Duke of Wellington at Battle of Waterloo. George Arliss, Ella Tarris, Gladys Cooper, A. E. Matthews, Allan Aynesworth. Dir. Victor Saville. Rel. Jan. 1, 1935.
Little Friend. Drama of a child's devotion and influence. Nora Pilsbæk. Dir. Berthold Viertel. Rel. Oct. 15. Rev. Oct. 23.
Man of Aran. Irish story with preponderantly beautiful photography. Dir. Victor Saville. Rel. Sept. 15. Rev. Oct. 23.
Power (Jew Sues). Dramatization of Stern Feuchtwanger novel. Conrad Veidt, Benita Hume. Dir. Lothar Mendes. 105 mins. Rel. Oct. 1. Rev. Oct. 8.
Princess Charming. Musical comedy in a mythical kingdom. Evelyn Laye, Yvonne Arnaud, George Grossmith, Max Miller. Dir. Maurice Elvey. Rel. Jan. 1, 1935.

Liberty

Office: 1775 Broadway, New York, N.Y.

No Ransom. From Damon Runyon's "The Big Time." Lella Hyams, Phillips Holmes. Dir. Fred S. Coe. 85 mins. Rel. Sept. 15. Rev. Sept. 22.
Once to Every Bachelor. Honeycomb with a hired bride. Marian Nixon, Neil Hamilton, Allen Pringle. Dir. Wm. Hinch. 72 mins. Rel. Dec. 14.
School for Girls. Reform school drama. Sidney Fox, Paul Kelly, Lois Wilton. Dir. Anne Sullivan. Rel. Oct. 15. Rev. Oct. 23.
Sweetest Annie. Society crooks from France. Marion Nixon, Marian Nixon, Wm. Hinch. 77 mins. Rel. Nov. 20. Date not set.
Take the Stand. Murder of a columnist. Jack La Rue, Thelma Todd, Gail Patrick. Dir. Phil Rosen. 81 mins. Rel. Sept. 7. Rev. Sept. 14.
Two Heads on a Pillow. Matrimonial warfare. Neil Hamilton, Miriam Jordan. Dir. Wm. Hinch. 78 mins. Rel. Oct. 2. Rev. Oct. 8.
When Strangers Meet. Mixup in a bungalow colony. Rpt. Cromwell, Arline Judge. Dir. Wm. C. Cady. 73 mins. Rel. July 20. Rev. Nov. 20.
Without Children. Modern drama of divorce. Marguerite Churchill, Bruce Cabot, Evelyn Brent, Reginald Denny. Dir. William Hinch. 81 mins. Rel. not set.

Majestic

Offices: RKO Bldg., Radio City New York City.

Night Alarm. The Newspaper story with a reporter winning the city boss' daughter. Richard Cabel, Judith Allen, B. Warner. Dir. Spencer Bennett. 63 mins. Rel. Sept. 15. Rev. Oct. 23.
Scarlet Letter. The Hawthorne's dramatic classic. First sound filming. Colleen Moore and Hardie Albright. Dir. Robert Vignola. 70 mins. Rel. Rev. Sept. 15.
She Had to Chase. Texas girl goes to Hollywood and back again. Not a studio story. Sally Bland, Larry Crabbe. Dir. Ralph Cedar. 62 mins. Rel. Oct. 1. Rev. Oct. 8.
The Perfect Circle. David Mannars, Skeets Gallagher, Dorothy Lilbake. Dir. Robert Vignola. 64 mins. Dynamic detective mystery thriller.
Masque. Offices: 1775 Broadway, New York, N.Y.
Crime and Romance. Two "Germans" and one "Frenchman" find "The Friendship can look even war. Ben Lyon, Sari Maritza, James Bush, Hardie Albright, William Bakewell, Erich von Stroheim. Dir. David Howard. 67 mins. Rel. Sept. 15. Rev. Sept. 22.
In Old Santa Fe. Story of a dude ranch knick-knack salesman who falls in love with the ranch owner's daughter. He is accused of murder but all the circumstantial evidence points to the man. Ken Maynard, Arline Judge, Lynn Knapp, B. Warner, Kenneth Thomson, George Hayes. Dir. David Howard. Rel. Nov. 20.
Marine Are Coming. As Lieut. "Wild Bill" Traylor, U.S.M.C., of the screen's irresistible bad boy finds himself torn between love for two women until, facing disgrace, he plunges into a war somewhere south of "Mexico" and from there the things really get going. A big, big, big climax. William Haines, Esther Ralston, Conrad Nagel, Armida. Dir. David Howard. Rel. Dec. 4.
Little Man. Jo of Little Women as a school mistress. From Louisa May Alcott's story. Phil Rosen, Brian Erin O'Brien-Moore, Trent Dinkins. Dir. Phil Rosen. Rel. Dec. 26.
Young and Beautiful. Story of a press agent who builds his sweetheart to stardom and from there the things really get going. A big, big, big climax. Wampas Baby Stars. Dir. Joseph Santini. 63 mins. Rel. Sept. 1.

Metro

Office: 1450 Broadway, New York, N.Y.

Babes in Toyland. Child story with the Victor Herbert music. Laurel and Hardy, Charlotte Henry. Dir. Gus Meins, Chas. Rogers. 77 mins. Rel. Nov. 20. Rev. Dec. 18.
Band Plays O' Thee. The Fishall story. Robt. Young, Betty Furness. Dir. Russell Mack. 87 mins. Rel. Dec. 21. Rev. Dec. 26.
Barretts of Wimpole Street. Based on the play by Rudolf Besier. Norma Shearer, Fred Astaire, Charles Laughton. Dir. Rudolf Frank. Rel. Sept. 21. Rev. Oct. 2.
Biography of a Bachelor Girl. Based on S. N. Behrman's successful play. Biographical. Ann Harding, Robert Montgomery. Dir. E. H. Griffith. Rel. Oct. 26.
Chained. Joan Crawford in love with two men. Clark Gable, Stuart Erwin. Dir. Charles Brabin. 73 mins. Rel. Aug. 31. Rev. Sept. 7.
Death on the Diamond. Murder in the big league. Based on the novel by Cortland Fitzsimmons. Robert Young, Ted Healy, Madge Evans. Dir. Edward Sedgwick. 69 mins. Rel. Sept. 14. Rev. Sept. 21.
Evelyn Prentiss. The story of a girl wrongfully accused of her own crime. Wm. Powell, Myrna Loy. Dir. Wm. K. Howard. 78 mins. Rel. Nov. 8. Rev. Nov. 15.
Forasaidh All O' the Gair. Joan Crawford, Clark Gable. Robt. Montgomery. Dir. W. S. Van Dyke. 82 mins. Rel. Dec. 28. Rev. Jan. 1.
Gay Blades. The. From Francis Coe's "Repeal." Carole Lombard, Chester Morris. Dir. Jack Conway. 82 mins. Rel. Dec. 28. Rev. Dec. 18.
Girl from Missouri. The small town girl lands her millionaire. Jean Harlow, Franchot Tone, Lionel Barrymore. Dir. Jack Conway. 69 mins. Rel. Aug. 3. Rev. Aug. 10.
A Heart Beat. Jean Parker as a crippled little doll-maker. Spencer Tracy Dir. David Butler. 77 mins. Rel. Oct. 23.
Hide Out. The gangster and reform. Robt. Montgomery, Maureen O'Sullivan. Dir. W. S. Van Dyke. 80 mins. Rel. Aug. 24. Rev. Aug. 28.
Merry Widow. Based on the world-famous operetta by Franz Lehar. Maurice Chevalier, Renette Macdonald. Dir. Ernst Lubitsch. Rel. not set. Rev. Oct. 16.
Outcast Lady. Based on a novel by Michael Arlen. Constance Bennett, Herbert Marshall. Dir. W. S. Van Dyke. Rel. Sept. 28. Rev. Sept. 28.
Painted Veil. Based on the novel by Somerset Maugham. Greta Garbo, Herbert Marshall. Dir. Michael Boleslavsky. 84 mins. Rel. Nov. 23. Rev. Dec. 11.
Paris Interlude. Based on the play "All Good Americans" by B. J. and Laura Perlmutter. Otto Kruger, Madge Evans, Robert Young. Dir. Edwin L. Marin. 73 mins. Rel. July 13. Rev. July 17.
Stamboul Quest. Spy story. Myrna Loy, Geo. Brent. Dir. Sam Wood. 85 mins. Rel. July 13. Rev. July 17.

Straight Is the Way. Released convict story. Franchot Tone, May Robson, Karen Morley. Dir. Paul Sloan. 60 mins. Rel. Aug. 10. Rev. Sept. 3.
Student Nurse. Musical comedy about collegians on a European tour. Charles Butterworth, Jimmy Durante, Maxine Doyle. Dir. Charles Riesner. Rel. Oct. 12. Rev. Oct. 15.
Treasure Island. Story of the pirate. Wallace Beery, Jackie Cooper, Lionel Barrymore, Dir. Victor Fleming. 105 mins. Rel. Aug. 17. Rev. Aug. 21.
What Every Woman Knows. Based on the play by Sir James M. Barrie. Helen Hayes, Brian Aherne. Dir. Gregory La Cava. Rel. Oct. 19. Rev. Oct. 26.
Wicked Women. A story of a faithful mother. Mary Christians, Jean Parker. Dir. Chas. Brabin. 71 mins. Rel. Dec. 1. Rev. Dec. 8.

Studio: 6048 Sunset Blvd., Hollywood, Cal. Monogram Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Girl of the Limberlost. A Gene Stratton-Porter story. Marian Marsh, Ralph Morgan, Louise Dresser. Dir. Christy Cabanne. 80 mins. Rel. Aug. 10. Rev. Nov. 13.
Girl o' My Dreams. Comedy romance with track team events. Mary Carlisle, Craig Smith, Sterling Holloway, Eddie Nugent, GIGI Parrish. 65 mins. Rel. Ray McCarey. Rel. Nov. 15.
Flirting with Danger. Three buddies play with dynamite and love. Robert Armstrong, William Cagney, Edgar Kennedy, Marion Burns, Maria Alba. Rel. Dec. 15.
Happy Landing. Story of the U. S. air border patrol. Ray Walker, Jacqueline Wella. 63 mins. Rel. Sept. 1. Rev. Aug. 23.
Healer. The. From novel by Robert Herrick. Dir. Reginald Barker.
Jane Eyre. Charles Brabin's classic. Colin Clive, Virginia Bruce. Dir. Christy. 65 mins. Rel. Aug. 15.
King Kelly of U. S. A. Guy Robertson, Irene Vay. 65 mins. Rel. Sept. 15.
Lawless Frontier (Lone Star). John Wayne, Shelia Terry. Dir. R. N. Bradbury. 64 mins. Rel. Nov. 22.
Lost in the Stratosphere. Romance of two members of air patrol amid action. Linda Stirling, June Collier, William Cagney, Eddie Nugent. 64 mins. Nov. 15.
Man from Utah. The. (Lone Star). John Wayne, Polly Ann Young. 65 mins. Rel. Nov. 22.
Million Dollar Baby. Fond parents try to palm over their little boy as another girl movie find to win fame and riches. Arline Judge, Ray Walker, Jimmy Ray, George E. Stone. Rel. Dec. 23.
Monte Carlo. Casino suspense trap. Trap man at famous casino and wins the girl. Mary Brian, John Darrow. 62 mins. Rel. May 20.
Moontones. The. Wilkie Collins story of disappearance of famous gem. David Manners, Phyllis Barry. Dir. Reginald Barker. 60 mins. Rel. Aug. 20. Rev. Sept. 7.
Money Means Nothing. Wallace Ford, Gloria Shea. 70 mins. Rel. June 15. Rev. July 2.
Mysterious Mr. Wong. Story of the twelve clones of Confucius. Arline Judge, Bela Lugosi, William Ford. Rel. Dec. 22.
'Neath Arrowhead. (Lone Star). John Wayne, Shelia Terry. 62 mins. Rel. Dec. 22.
Nut Farm. The. Movie-struck family takes husband's all to crash Hollywood, with hilarious results. Wallace Ford. Rel. not set yet.
Rainbow Valley. (Lone Star). John Wayne, Lucille Brown.
Rockies Romeo. Comedy adventures of two hard-boiled cops who are brought to heel by a third cop. Robert Armstrong, William Cagney.
Red Head. Boy and girl work out their social salvation in a lurch wagon. Bruce Cabot, Grace Bradeley. Dir. Melville Brown. 77 mins. Rel. Rev. Nov. 20.
Shock. Ralph Forbes, Gwethlyn Giff, Munroe Owsley. Shell-shock victim returns from World War, falls in love with the wife he has married just before being shot, and from there the things really get going. A big, big, big climax. Dir. Roy Komeroy. 65 mins. Rel. Aug. 1. Rev. Nov. 20.
Sing-Sing Nights. Three men accused of murdering the same man tell circumstances which are checked by his detector, proving two are innocent. Harold Lloyd, George E. Stone, James Thomas, Conway Tearle, Ferdinand Gottschalk. (Note: Tearle stars). 60 mins. Rel. Dec. 15.
Star Packer. The. (Lone Star). John Wayne, Verna Hillie. Dir. R. N. Bradbury. 64 mins. Rel. Nov. 22.
Trail Beyond. In the John Wayne, Verna Hillie. 65 mins. Rel. Oct. 22.
Women Must Dress. Intricate ways of fashion allow people almost causing young romance of daughter to end in disaster. Minna Gombell, Gavin Gordon, Katharine Kaaren, Robert Light and Monogram content winners. Rel. Jan. 2.

Studio: 5851 Marathon St., Hollywood, Calif. Paramount Office: 1501 Broadway, New York, N.Y.

Behold My Wife. Sylvia Sydney, Gene Raymond. Dir. Dave Lisen. Rel. Jan. 2.
Belle of the 90's. Backstage in burlesque. Mae West. Dir. Leo McCarey. 75 mins. Rel. Sept. 21. Rev. Sept. 28.
Cleopatra. Egyptian with musical dialog. Claudette Colbert, Warren William, Henry Wilcoxon. Dir. Cecil De Mille. 102 mins. Rel. Aug. 15. Rev. Aug. 22.
College Days. The. From the play "The College Days." Jack Oakie, Coleen Cavelti, Dir. Norman Taurog. 75 mins. Rel. Nov. 23. Rev. Nov. 27.
Crime Without Passion. Lawyer trapped by a needless false alibi. Claud Rains, Margo. Dir. Ben Hecht, Chas. MacArthur. 70 mins. Rel. Aug. 17. Rev. Sept. 14.
Father Brown, Detective. New type of mystery story. Paul Lukas, Gertrude Michael. Dir. Edw. Sedgwick. Rel. Dec. 14.
Hers is My Love. Fielding, Bing Crosby, Kitty Carlisle. Dir. Frank Tuttle. 75 mins. Rel. Dec. 28. Rev. Dec. 5.
Home on the Range. Western. Randolph Scott, Jackie Coogan, Evelyn Brent. Dir. Jacobson. Rel. Dec. 21.
It's a Good Life. Baby LeRoy, Jean Rouveraux. Dir. Norman McLeod. Rel. Nov. 30.
Ladies Should Listen. Parisian telephone girl helps a South American millionaire. From the French play by Jean Cocteau. Everett Horton. Dir. Frank Tuttle. 61 mins. Rel. Aug. 3. Rev. July 31.
Lemon Drop Kid. The. From the Damon Runyon story in Colliegs. Lee Remick, Chas. Mack. Dir. Marshall Neilan. 69 mins. Rel. Sept. 28. Rev. Oct. 30.
Limehouse Blues. Story of the London Chinatown. Geo. Raft, Jean Parker. Ann May. Long. Dir. Alex Hirsch. 62 mins. Rel. Mar. 9. Rev. Dec. 18.
Menace. Three people who live in fear of death. Gertrude Michael, Paul Cavanaugh, Henrietta Crossman. Dir. Ralph Murphy. 68 mins. Rel. Oct. 26. Rev. Nov. 27.
Mrs. Wiggs of the Cabbage Patch. Talk version of the old favorite. Pauline Lord, ZaSu Pitts, W. C. Fields. Dir. Norman Taurog. 78 mins. Rel. Oct. 13. Rev. Oct. 30.
Notorious. The. Story of International Jewel thieves. Gertrude Michael, Paul Cavanaugh. Dir. Ralph Murphy. 60 mins. Rel. July 20. Rev. July 24.
Now and Forever. "Little Miss Marker" type story. Shirley Temple, Gary Cooper, Carole Lombard. Dir. Henry Hathaway. 83 mins. Rel. Aug. 31. Rev. Oct. 16.
Old Fashioned Way. W. C. Fields, Joe Morrison, in a road show in the U. S. Baby LeRoy, Judith Allen. Dir. Wm. Beaudine. 69 mins. Rel. July 6. Rev. July 17.
One Hour Late. Joe Morrison, Helen Twelvetrees, Conrad Nagel. Dir. Ralph Murphy. 69 mins. Rel. July 17.
President Vanishes. The. From current sensational novel of same title. Arthur Byron, Janet Beecher, Paul Kelly. Dir. Wm. A. Wellman. 80 mins. Rel. Sept. 15.
Pursuit of Happiness. The. From the stage play about bundling. Joan Bennett, Francis Lederer. Dir. Alex Hall. 89 mins. Rel. Nov. 16. Rev. Nov. 20.
Ready for Love. Small town romance of an actress' daughter. Ida Lupino, Rich. Arlen. Dir. Marion Gering. 62 mins. Rel. Oct. 13. Rev. Dec. 18.
Scarlet Empress. The. Story of Catherine of Russia. Marlene Dietrich, John Barrymore. Dir. John von Sternberg. 104 mins. Rel. Sept. 7. Rev. Sept. 18.
She Loves Me Not. Stage play. Girl in college dormitory masquerades as a boy. Miriam Hopkins, Bing Crosby. Dir. Elliott Nugent. 65 mins. Rel. Rel. Sept. 15.
Wagon Wheels. Western for a Zane Gray story. Randolph Scott, Gail Patrick. Dir. Chas. Barton. 65 mins. Rel. Aug. 4. Rev. Aug. 11.
You Can't Cheat on Me. Stage play with Helen Mack, Lee Tracy. Dir. A. L. Walker. 67 mins. Rel. July 27. Rev. Sept. 13.

Principal

Office: 1270 Fifth Ave., New York, N.Y.

Chandu on the Magic Island. Mystery—sequel to Return of Chandu. Bela Lugosi, Clara Kimball Young, Dean Jagger, Phyllis Ludvig. Seven reels. Released of Chandu, The. Mystery story. Bela Lugosi, Clara Kimball Young, Dean Jagger, Phyllis Ludvig. Seven-reel feature, followed by eight two-reel episodes. Rel. Oct. 15.

R.K.O. Radio

Office: R.K.O. Bldg., Radio City, N.Y.C.

Adventure Girl. Joan Lowell goes down to Guatemala in her 48-foot schooner, (Continued on page 34)

Wall St.—Par

(Continued from page 7)

ranking financiers in the country. His influence is wide and varied. In Wall Street councils Davison occupies a position of accepted eminence. Davison departed for South America last week, and it is predicted he will be gone three weeks. His absence at this time may lend a new complexion to the situation.

However, over the week-end, the news of Alstede's disappearance from the Davison maneuvers in Hertz, however, may still figure but it's not certain.

"It had been confidently held by some observers that Hertz was instrumental in the Par reorganization on behalf of Chicago associates mostly, such as Lawrence Stern, Barney Balaban and Leo Spitz. The present Par management could also be within this circle. Therefore, the accented absence of Hertz with the Sloan nationality may have its signs.

At Paramount, the downward curiosity is still rampant to learn the real reason for Hertz's exit from Paramount just prior to reorganization. The impression which had been formed was that Hertz, with the help of his Chicago associates, would see Paramount through. His departure in 1933 left that situation unsundered.

It has been generally held in line for the post of chairman of the new finance committee. So is Charles E. Richardson. The latter resigned recently as one of the three Paramount executives, a curious situation, because Richardson is stated as also being sponsored by the Otherson-Davison hookup.

Perhaps the fact that Richardson is believed to have indicated a preference for the post of assistant to Adolph Zukor may solve this apparent deadlock for those who are interested.

Adolph Zukor, his place in the future setup of Paramount is secure and assured.

Of course, how all this sizes to the majority of Par's creditors may be of little interest. However, it would appear that the majority of creditors are for a spokesman to head the new firm, or that if a non-showman becomes president, then the new firm would be mostly in the hands of the company shall be put into the hands of experienced and acknowledged capable showmanly managers. Any non-showman president would be a financial over- or supervisor.

Among possible non-showmen entries at Par is Floyd Odom, who stands high in financial circles. Odom is head of Atlas, biggest independent outfit.

Until recently it had been figured that Odom was lined up with the Hertz and stockholder group in the Par reorganization picture. However, more intensive squawking in which this group is stated to have indulged is accounted as having alienated Odom's proposed support to them. Odom, for the present, cannot have a place on the board if he wants it, but he hasn't made known his acceptance. Atlas (Odom's firm) has investments not only in the Par, but in Otherson and Warner's besides. Atlas' holding in Par are stated to be comparatively small, however.


But while the downtown element in these questions is about possible management setups, Paramount company's operation is more or less at a doubtful point. That's despite the known fact to all that Odom is not a showman. The management can be ordered or made by any of the downtown group at the present. That lies within the scope of the Par trustees only.

Nevertheless, it does appear as if certain of the commercial banks aim to reach for a permanent hold on Par.

Two years ago Paramount looked ahead to the trucks, after reorganization. Now—a change has taken place. Par has jumped ahead; the banks seem to have changed their minds about getting out of Paramount at this time.

Erpl, in the meantime, holding a claim of around \$1,500,000, has made a gracious gesture on behalf of the management at Par by demanding and being named in the new board. This place will be filled by George J. Schaefer, Par general manager. With Schaefer and Zukor on the new board, the Par management will have two more of the old guard. S. A. Lynch had been invited to sit on the new board, but it is accounted, but he declined.

Over the week-end Erpl and the Otherson-Davison group are stated to have moved over with Davison in an effort to name J. E. O'terson, president of Erpl, to a high executive post in Par also.



A NEW RECORD BEGINS WITH

Marta Eggerth
IN
The UNFINISHED SYMPHONY

The Romance of Franz Schubert Whose Music Kindled Romance in the Hearts of All Women

THE NEW BLONDE ENCHANTRESS WHO RANG THE BELL
AT THE BOX OFFICE THE MINUTE THE DOORS OPENED
AT THE ROXY . . . AND HOW THEY'RE POURING IN!

ROXY
NOW!

JANUARY BE



THESE BOX OFFICE TWINS

Jessie Matthews
IN
EVERGREEN

The Girl Who Has Everything in the Musical Romance That Has Everything

**PRINCESS PERSONALITY HERSELF . . . WHO RANG THE BELL
AT THE BOX OFFICE THE MINUTE THE DOORS OPENED AT
THE MUSIC HALL . . . AND HOW THEY'RE POURING IN!**

LONGS TO



**RADIO CITY
MUSIC HALL
NOW!**

CALENDAR OF CURRENT RELEASES

(Continued from page 31)

Allen Jones, 'Reckless,' Metro.
Marion Shilling, Conchita Monte-

Airaune (Ger) (Capitol). Test tube babies. Brigitte Helm. Dir. Richard Os-

Mess: 729 Seventh Ave.,
 New York, N. Y.

Gene Raymond, Nancy Carroll, Sidney Blackmer. Dir. Benjamin Stoloff. 88 mins. Rel. Nov. 2, Rev. Nov. 6.

Private Life of Don Juan. Don Juan discovers that, deprived of his name and

Adieu Les Beaux Jours (Fr) (Ufa). Greek romance. Brigitte Helm. Dir. Andrs Beucier and Johannes Meyer. 90 mins. Rel. April 15. Rev. May 1.

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May 1.

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COLD WEATHER BLAMED IN SEATTLE

Seattle, Jan. 14. Pretty poor all things considered. Lots of disappointing grosses around. Cold snap has kept people home hugging their radiators.

Estimates for This Week

Blue Mouse (Hamrick) (2,500; 25-40)—Mighty Barnum (UA). Hot release from ten days at M. H. expected to cop \$3,000. Okay. Last week 'Kid Millions' (UA) ten days of third week \$3,000. fair.

Coleman (Evergreen) (2,800; 15-25)—Merry Widow (MG) and 'Marie Galante' (Fox) dual, 15th anniversary of theatre. Looks like \$3,500. Last week 'Count of Monte Cristo' (UA) and 'Wagon Wheels' (Par) dual, \$4,100. good.

Fifth Avenue (Evergreen) (2,400; 25-40)—White Parade (Fox) slow at \$5,500. Last week 'Forsaking All Others' (MG) got \$5,000.

Liberty (J-VH) (1,900; 10-15-25)—Jealousy (Col) and 'Against the Law' (Col) dual; \$3,200. is slow.

Musie Ham (Hamrick) (Radio)—Pinal week, making 17 days here, and one week at M. H. Around \$1,800. rapid. Last week, 10 days, same film, \$5,300. good.

Musie Ham (Hamrick) (2,300; 25-40)—Sweet Adeline (WB) like warm showing here only \$5,500. Last week, 'The Mighty Barnum' (UA) ten days, \$5,800. good.

Orpheum (Hamrick) (2,200; 25-35)—Bordertown (WB) and vaude. Indications point to \$5,500. okay. Last week, 'My Love' (Par) and 'Here's My Heart' (Par) and vaude went places for \$3,800. Good.

Paramount (Evergreen) (3,100; 25-35)—It's a Gift (Par) and stage. Maybe \$5,000. so-so. Last week, 'Here's My Heart' (Par) and vaude went places for \$3,800. Good.

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INDIE EXHIB Suing WARNER BROS. IN A. C.

Atlantic City, Jan. 14. Harry Waxman, of the new Hollywood theatre, has asked Chancery court for a restraining order to prevent the Earle (Warner Bros.) from showing certain pictures prior to their being exhibited at either the Hollywood or Astor theatres (independent).

When Waxman opened the Hollywood several months ago he introduced a vaudeville policy whereupon the Earle, which has been dark for several years, announced the reopening of a similar policy. The two theatres are but half a dozen blocks apart.

After a week or two of vaude, Waxman dropped his stage shows and it was reported that he had reached an agreement with other exhibitors here whereby he would be given about a dozen first run pix during the year. Evidently the pact failed to materialize for the Hollywood returned to vaude. Waxman charges that the reopening of the Earle is a move to hurt his business which is denied by the Warner office.

Vice-Chancellor Davis ordered both sides to file briefs.

Hearst Nix on Pres. Vanishes' Hurt B. O. Plenty in M'waukee

Milwaukee, Jan. 14. Effect of the Hearst order to give no publicity nor reviews to 'The President Vanishes' had a telling effect on the Fox Palace here. The picture was pulled at the end of six days and 'Broadway Bill' plugging in with plenty of Hearst's plugging.

While the Hearst papers here accepted the paid copy on 'President,' the picture got nary a line mention of it being deleted even from the syndicated columns.

Another Delay for U's 'Great Ziegfeld'

Hollywood, Jan. 14. Universal has postponed start of 'Great Ziegfeld' until the middle of February. Delay due to the difficulty of getting a director of the picture. The picture was to be shot in Chicago, but has been signed for Ziegfeld. William Anthony McGee's production for U. masters here. He will also do a bit of warbling with his screen bow.

'Savage' Next Serial In Work at Universal

Hollywood, Jan. 14. Next serial to go into production at Universal will be 'Call of the Savage.'

Script of the chapterplay has just been completed by group of writers including Nate Gatzert, George Plympton, Robert Rothfels and Frank Dolan.

Steffe Buys Shubert, Mpls. Minneapolis, Jan. 14.

The Shubert theatre has been purchased by the People's Theatre Co., headed by W. A. Steffe, local exhib and president of Northwest Allied States. Announced purchase price is \$250,000.

Steffe will spend \$50,000 on a new front and canopy, new air conditioning system and other improvements. House will be closed for six weeks. Policy when it reopens not yet decided upon.

Killarney Blarney

Toronto, Jan. 14.

With the Board of Censors unable to make up their minds whether the film cast reflections on the Irish race, and the BIP exchange here anxious to get a decision because of bookings. Hon. Peter Haenen, an Irishman if ever there was one, had to drop his Government unemployment relief problems and give 'The Lily of Killarney' the o.o. in answer to a general a.s. It got his O.K. and the censor board's release.

J-L-S Expects to Reacquire Par's McVickers, Chi

Chicago, Jan. 14. Plans are being made by Jones, Linick & Schaefer to acquire sufficient product for the loop McVicker's when it regains possession of the theatre on Aug. 1. It is expected that Paramount will relinquish the house after its current six-month tenure.

First step to be made by Jones is understood to be taken on May 1 when he will make formal application to all distributors for sufficient product for the house.

NEW HAVEN STEADY

'President' Evergreen' Dual Okay Around \$5,000

New Haven, Jan. 14. Business in general holding steady all around. 'Bright Eyes' (Fox) and 'President Vanishes' (Par) battling for this week's top gross.

Roger Sherman Star, openings not working out too well, so house will shift back to 'Stars' next week, cutting this week to five days. Management mulling stage fare as a pointer and may bring in fresh soon—bottle Paramount's now-and-theners.

Estimates for This Week
Paramount (Public) (2,345; 35-50)—President Vanishes' (Par) and Evergreen' (GB). Good opening in week 'Enter Madame' (Par) and 'Thursdays on Stage' (Big \$3,800, with stage a heavy factor.

Poli's (Loew) (3,040; 35-50)—'Bright Eyes' (Fox) and 'Lotters' (Loew). Well balanced Bill getting big results. Looks like well \$11,000. Last week 'Forsaking All Others' (MG). Finished up nice 11-day run with sugary \$14,500.

Roger Sherman (WB) (2,200; 35-50)—Romance in Manhattan (Radio) and 'Wine Cockade' (WB). Ginger Rogers always a draw with Yale boys. Not bad, around \$3,900 on five days. Last week 'Secret Bride' (WB) and 'Grand Old Girl' (Radio). Held its own against stiff competition, \$4,500.

Biggs (Loew) (1,500; 25-35)—'Band Plays On' (MG) and 'First World War' (Fox). Campaign on 'War' aimed at vets may help to take \$3,200. Last week 'West of Peccos' (Radio) and 'Woman in Dark' (Radio). At \$3,400, proved that fans will go for a western if it's a good one.

CINCINNATI

(Continued from page 11)

Important money here. Last week 'Bright Eyes' (Fox) finished 11-day tenancy with a well \$4,500 for the period, following a rolly bolly \$19,000 on pic's take in initial week at Albany.

Family (RKO) (1,000; 15-25)—'Red Morning' (Radio) and 'Men of the Night' (Col). Spent \$2,300. Last week 'Marie Galante' (Fox) and 'Jealousy' (Col). Divided, \$2,500, exceeding expectations.
Brand (Ind) (1,200; 20-30)—'One Exciting Adventure' (U). Binnie Barnes the name plug and fetching a so-so \$1,500. Last week 'Desirable' (WB). \$2,000, better than average.

BALTO STILL STALLING THEATRE BLDG. PERMIT

Baltimore, Jan. 14.

Bill which has lain in the Balto City Council (board of aldermen), seeking permish for erection of a make pic house out in burg's extreme northside, has been nether vetoed nor approved in almost a year and has given rise to what a City Councilman terms 'a nasty political situation.'

Wrangling involves the three largest chains of nabe house operators. Durkee Enterprises, Inc., burg's biggest, seeks to build a house upon a site opposite the Gwynn, spot opened about a year and a half ago and which has been doing banner biz since unveiling. The Gwynn is operated by an equal partnership alliance formed up by Lou Rome and Robert Kantner. It's the only spot jointly operated by the two exhibs, each having a string of nabes under solo management besides. Rome is second to Durkee in regards number of houses under single guildon; Kantner controls the third largest line-up of nabes in this sector.

Maynard Rides for Darmour in Eight, Kicking Over Mono

Hollywood, Jan. 14. Ken Maynard, signed by Larry Darmour for a series of westerns for the Majestic program, will be in addition to the new Majestic line-up of 12 straight features. Deal has Maynard with Darmour until April, 1936. Reported that the western star gets better than \$7,500 a picture as this was the figure set on an tentative deal with Monogram which was awaiting confirmation at current confab between Trem Carr, now in the east, and W. Ray Johnston.

Md. Nixes Picture On Sterilization

Baltimore, Jan. 14.

The Maryland state censor board has banned in its entirety the flick that deals with sterilization, 'Tomorrow's Children.' Terry Turner, the exploiter, brought a print into the board's office, a prompt rejection result.

Case is still pending in City Court here over 'Broken Lives' which was banned some weeks back, with the release of the print, Majestic Picture, appealing the decision handed down by the censors.

Extend Par-Hamm Deal

Paramount trustees yesterday (Monday) filed a petition with Referee Joyce asking for approval of their agreement with William Hamm on future Northwest theatre group of 70 houses operating out of Minneapolis. Under this agreement the \$500,000 mortgage which the Hamm interests in Minneapolis hold on the group is extended for five years.

Hamm and Paramount have entered into a management deal whereby Hamm continues in charge of the properties, with Hamm picking his own general manager, expected to be John J. Friedl, present incumbent.

N. Y. Player, Dropped by Fox, Goes Into Showcase

Hollywood, Jan. 14. Frances Carlon, Broadway legit ingenue, who has been on a Fox contract for the last six months, is off the payroll. She is slated around in the meantime going into the femme lead of 'Countess Julie,' opening at the 'Paupers' Playhouse, Jan. 25.

BIG SCHED. FOR MPTOA CONV. IN N.O.

Many exhibitor problems, including difficulties that have arisen from one theatre owner or another, depending on locality and restrictions since the adoption of the film code, are expected to get complete airing at the MPTOA convention in New Orleans, date of which has been changed to Feb. 26-28. Ed Kuykendall, president, who is regarded expert of real action in working on the business program, but has not as yet formulated it for discussion. Committees and chairmen will probably be set up within a week or so. This year's MPTOA convention is the first at which some mature exhibitor reaction to the code may be expected, since last year's conclave was held in the wake of the adoption of the NFA provisions for results to be clearly indicated.

Tax problems are other matters for the MPTOA body to contend with this year. The danger of free show competition is still another comparatively recent development menacing the exhibitor everywhere. Doubtless, it will also be seriously discussed.

Since last MPTOA convention in Los Angeles another new development has arisen—the church campaign.

That of for a social program that will extend beyond the four days of the convention to a full week are being engineered by committees with a view to holding out unusual inducements to exhibitors from all over the country. Idea is to make it so attractive this year for the first time that the average exhibitor will want to attend the annual meet. The New Orleans Mardi Gras will be in full swing during the convention, one of the reasons the Louisiana key was picked this year.

ANOTHER SUNDAY BLUE LAW MOVE FOR N. Y.

Albany, Jan. 14.

The State Council of Churches and Religious Education will endeavor to have the legislature enact a law making Sunday closing of all theatres in the state mandatory. Dr. Wilbur T. Clemens of New York city, newly appointed executive director of the Protestant organization, was designated to represent the council if and when a legislative hearing is called on the proposed bill.

The council, meeting in Albany, voted its support to the Actors Equity association in its opposition to Sunday legit shows. The members also decided to assist the movement for better-film councils throughout the state.

The Legislature is asked to prevent children under the age of 16 from attending certain motion pictures unless accompanied by parents or guardian.

Serkowich-Leaves G-B

After a week as exploitation chief of Gaumont-British under A. P. Waxman, the general pub and ad head, Ben Serkowich, has left G-B. Serk will probably align with Oscar Dook's exploiters at Loew's. Arnold Van Leer, who left Columbia to go with G-B, is also bowing out of the G-B exploitation dept. this week.



FRED ALLEN SAYS
"The Murals of Gus and Andy's SOMERSET RESTAURANT represent George Givort's life."
How you like that one Givort?

GOMEZ AND WINONA
OPENED GROSVENOR HOUSE LONDON

MADELEINE

GEORGES

NORTHWAY and DANILO

CAPITOL, NEW YORK, Week January 11

DANCING NIGHTLY AT PLACE PIGALLE

REORGANIZE STORER WEB

Abolition of Rate-Control Would Take Heart Out of Code—Baldwin

Washington, Jan. 14. Abolition of rate-control clauses of the broadcasting code would encourage monopolies rather than provide wider competition, James W. Baldwin, code authority executive officer, told the National Industrial Recovery Board Saturday (12) at hearing on abandonment of price-fixing policies.

Citing six specific benefits from the clause requiring stations to file rates with the code authority, Baldwin said that removal of the rate provisions would take "the heart out of that code" and warned that in such an event the industry will appeal for scrapping of existing labor clauses.

Baldwin told the board, which is strongly inclined toward dumping price-fixing overboard, that experience of more than one year has proved to us that the provision for open price filing with the 15-day waiting period is by far the most important provision in our code. He cited the following reasons:

1. It has destroyed the old practice of secret prices, secret commissions, secret rebates and the like.
2. It has served as a protection to at least certain members of the industry against the so-called "hard" or "powerful" buyer; it has stiffened

(Continued on page 40)

FCC BUDGET OKAYED 100%

Washington, Jan. 14. Efforts of Republican members of the House of Representatives to block the operations of Federal Communications Commission were blocked in the House today (11) when an allotment of \$1,600,000 was approved by a vote of 63 to 29.

Republican bloc, led by Rep. Taber of New York, tried to slash and to \$1,200,000, but Democratic leaders protested because reduction would have forced curtailment of inquiries planned for the coming year.

PERRIL CHI. HEAD OF R. & R. AIR DEPT.

Chicago, Jan. 14. Dale Perril now heads the radio department at the local Ruthrauff & Ryan agency, replacing Nate Caldwell. Perril has been with the agency for two years, moving over from Critchfield.

Arthur Robinson becomes assistant to Perril on production and time placement. Local department now working on three shows for current accounts.

WXYZ-Michigan Net Will Run to May, 1936

Detroit, Jan. 14. Contracts have been signed by WXYZ, the Trendle-Kunsky station here, and the various member stations of the Michigan network renewing the state hook-up for another year.

New contract runs from May, 1935, to May, 1936. As in previous deals, WXYZ will continue to serve the other stations of the Michigan web a daily sustaining program service in return for time.

Salvatore Santella is back heading the 16-piece orchestra at KMTR, Hollywood, after being away for a month. Dick Winfree conducted in the interim.

Office on Wheels

Offices of the American Broadcasting System were in a moving van during the past weekend. George B. Storer, ABS prez, ordered a van and had the web's files, furniture, etc., packed aboard, after Donald Flamm, who reassumed the operation of WMCA, New York, advised Storer, Friday (10), that he would require all available space for his (Flamm's) staff.

ABS' effects remained in the van while Storer busied himself looking for another New York station connection.

A. L. Alexander Among Emigres Back at WMCA

In resuming the operation of WMCA, New York, Donald Flamm, last week brought back some of his former associates and appointed an entirely new staff of department heads. He retained none of the executives in the ABS setup.

Flamm's new personnel list has himself as president and general manager of WMCA, William Welsh, v.p. and general counsel; Sidney Flamm, assistant to the president; Bert Lehbar, sales director; Stella Unger, temporary program manager; George F. Huston, production manager; Betty Glenn, publicity; Don Clarke, continuity; musical directors; A. L. Alexander, chief announcer; Angelo Polanco, in charge of night club pickups; Sam Taub, in charge of sports broadcasts, and Frank Marx, chief engineer.

Flamm also returned the station's operation to a 7 a. m. to 3 p. m. schedule. George B. Storer, whom Flamm relieved, had cut off an hour either way.

Carlisle Bows Out

Hollywood, Jan. 14. David Carlisle, program director for the last year at KMTR, leaves this spot tomorrow (15). No successor appointed.

STAFF OUT IN SUDDEN CRISIS

WMCA Back to Don Flamm as WNEW Becomes New York Station—Affiliates Hastily Seek to Keep Hook-Ups

FINANCES

American Broadcasting System, after nine months of existence, has suspended operations. What remains of the 24 outlets strung together by George B. Storer into the ABS has been organized into a new corporation, the American Broadcasting Co., with WNEW, New York-Newark, as the key station. Arrangements where WNEW replaced WMCA as the key outlet and main feeding source of sustaining programs of Storer's web went into effect last Sunday morning (13).

In a statement issued from WNEW yesterday afternoon (Monday) those named as "associated in new venture are John Hays Whitney, William Cherry, of WFRO, Providence; Benedict Gimbel, Jr., of WIP, Philadelphia; George Schott, of WFBE, Cincinnati; James K. Norris, an ABS v.p. and Storer. This list does not include the names of either Arthur Bulova or Milton Bolow, major stockholder and president, respectively, of WNEW, Inc. All the stations mentioned in the above group, with the exception of WNEW, were affiliated with the ABS. Understanding is that Bulova has gone into the project on a 90-day basis and that the stations referred to in the list have guaranteed to reimburse him for everything above talent costs when it comes to network-fed programs.

Storer was concerned followed the walkout last Tuesday (8) by the Federal Broadcasting Corp. from its stations operating contract with Donald Flamm, owner of WMCA. After the Federal directors had notified Flamm that they were washed up with the broadcasting business and were dissolving the corporation, Flamm offered to let WMCA continue as ABS' sustaining program source if Storer would guarantee to pay the difference between the network and local rate for musicians used on network programs. Storer turned down this proposition and the next day (Wednesday) the employees of the (Continued on page 58)

NBC Salesmen Lose Percentage, Earned More Than Top Execs; Annual Bonus as Substitute

ABS Staff Stunned

There was considerable resentment expressed against Storer and his close associates in the ABS when the letout personnel called to get the checks Monday morning. Sentiment prevailing was that Storer could have at least made it another week's salary for the employees in lieu of the second week's notice.

Burt McMurtre, v.p., in charge of programs, served notice on Storer that he would sue him for damages. McMurtre avers that he had been engaged with the understanding that the job was good for a year. Other ABS v.p.s affected by the ABS letout were Fred Weber, v.p., in charge of station relations and operations; and A. A. Cormier, sales. Edward Alephre, sales promotion, left for Chicago, whence he hails, Saturday (12).

NBC has rechecked its commission arrangement for time salesmen. Move was instigated by the discovery that the boys were making too much money, with the income of some of them exceeding salaries received by a few of the web's top execs. In place of a commission the salesmen will receive some sort of bonus at the end of the year.

Web put the commission system into effect as an inspirational measure when business was not so good. In addition to a salary the salesmen were given 14% on new night time business, 8% on new daytime business and 4% on renewals.

Bonus thing calls for a graduated percentage on all the business handled over the quota given each salesman for the year.

2 STOCKHOLDERS BUY OUT OTHERS AT WDAY

St. Paul, Jan. 14. Kenneth Hance, asst. to Stan Hubbard at KSTP, Friday (11), with these assets, sold his financial interest in WDAY (Fargo, N. D.) to the Fargo Forum, daily newspaper. Two remaining stockholders of the original five bought out the trio.

Hance had been interested in the station since its organization in 1922. In the new setup, Earl C. Reineke, founder of broadcasting in Fargo and gen. mgr. of WDAY, adds "Pres" to the old title. H. D. Paulson is vice-pres. and Norman Black is secretary-treasurer.

L. W. Hamm and E. G. Clapp of Fargo, Minn., with Hance, sold their stock interests to the Forum Publishing Co. Up to now a user of Trans-Radio news service, station will likely switch to Press-Radio, since the Forum holds an A. P. franchise.

Southern Wing of ABS Has W. U. Ace in Hole

Baltimore, Jan. 14. It is expected that if the ABS chain does not continue the stations in Baltimore, Washington, Philadelphia, Wilmington, and Trenton will resume their former status as a regional hook-up. This was called the General Broadcasting system prior to absorption within ABS.

These stations still have the Western Union equipment and it is stated can resume program exchanges as before within 48 hours.

Crosley's WLW Stock

Washington, Jan. 14. Three members of the Crosley family hold nearly \$4,000,000 worth of stock in Crosley Radio Corp., owner of "nation's station," WLW, it was revealed here Saturday (12). Filing statement on ownership with Federal Securities Commission, Powell Crosley, Jr., president, said he holds 152,659 shares worth \$2,061,000; Lewis M. Crosley, vice-president, holds 4,394 shares worth \$59,300; and Gwendolyn A. Crosley holds 130,910 shares worth \$1,770,000.

Norman Dicken at WINS

Norman Dicken has been appointed production manager at WINS, New York. For three years he was assistant program manager at WTAM, Cleveland, and was later with WFLA in Clearwater, Fla. Dicken also plays piano, having been with Guy Lombardo's orchestra for a few seasons.

NBC SPOKESMEN DEPART THURSDAY (17) TO EXPLAIN STATION COMPENSATION

NBC's new contract with stations will include a clause giving the web an option of at least 50% of each affiliate's daily schedule. Agreement also provides that it cannot be cancelled or altered by either side without a year's advance notice. Network is arranging to start its reps, armed with contracts and new coverage maps, on a signature tour of the associated outlets this Thursday (17).

Web kept closely guarded yesterday (Monday) the scale of compensation that affiliates will derive from network commercials. The payoff will be on a graduated scale, with the percentage of the gross depending on the amount of time blocked off by network business. NBC doesn't want these percentages known until the contracts have been submitted to the associated outlets by NBC reps. Stations that sought advance info on the deal, which is said to be of a uniform formula, were told by the web last week

there was no reason for being in a hurry about the details because the new contract would not, in any case, become effective before Feb. 4, when the web's new rate structure goes into effect.

By yesterday afternoon (Monday) NBC had not completed the drafting of the individual presentations that will be given the 72 affiliates along with their contracts and coverage or field strength maps. These maps will have attached to them data showing the number of radio families or potential circulation accredited by NBC to each station's area.

NBC's station contract stipulates what hours of the day and night that it may have call upon on 28 days' notice and also what hours of the day and night will be left strictly for local use. Reason that NBC will offer to affiliates for making the agreement non-cancellable or non-alterable within a year is that network advertisers have been guaranteed the current rate for 52

weeks if they provide themselves with 52-week contracts on or before Feb. 3.

NBC's Spokesmen

Network has made up the list of those who will do the contacting of stations with contracts and maps. Harry Woodman, mgr. of KDKA, Pittsburgh, will call on the New England affiliates, Don Gilman, v.p. of NBC's Pacific Coast office, will leave New York this week-end, will handle the NBC allies in the far west, William Hedges, mgr. of NBC-operated stations, will, with Niles Frammel, v.p. in charge of NBC's Chicago plant, make the rounds of the midwest outlets, G. E. Zimmerman, of NBC station relations, will tour the southwest, Keith Kiggins, the southeastern states; E. C. Woolley, the New York State affiliates, while Frank Mason, NBC v.p., and R. M. Brophy, mgr. station relations, will call on some of the bigger stations in the east. Kiggins and Woolley are in Brophy's department.

1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 2679, 26

MUTUAL'S FUTURE MAPPED

May Tax Use of Air

Washington, Jan. 14.—Proposition of imposing fee on stations for government radio license is being revived in Congress in wild scramble to devise ways of raising dough to pay for veterans' bonus. Anything may happen as President Roosevelt has served notice that if Congress pays off the soldier boys it must find a new method of supplying the cash. Although talk so far is general, members of vets bloc point out that Federal Radio Commission some years back estimated government might collect from \$500,000 to \$1,000,000 or even more through charging for franchises. Broadcasters would be soaked heaviest, with fees fixed on sliding scale, according to value of facilities. Clear channel stations would get worst sock with locals at bottom of scale.

U.P. and I.N.S. Would Sell Air News, but A.P. Asks Hold-Off

United Press and the International News Service have been prevailed upon to continue as members of the press' pact with broadcasting until the members of the Associated Press hold their convention in April. Decision to wait followed a meeting with publisher interests last week in which the UP and the INS took the view that they were giving away through the Press-Radio Bureau a service that could be sold to broadcasters. What these two news collecting agencies would like to do is jack up their income by charging an extra fee for a special radio bulletin, service to newspaper-owned stations. This latter service would be restricted to papers affiliated with the respective press associations.

At a meeting of the AP directors last week it was voted to take an appeal from the decision of Federal Judge John C. Bowen in which he held that the broadcasting of news after it had been printed could not be construed as piracy. Judge Bowen's ruling was in connection with the suit brought by the AP to "permanently" enjoin KYOS, Bellingham, Wash., from airing news culled from newspapers. In his decision, issued on Dec. 18, 1934, the judge declared that that "once published news reports from that moment belong to the public. He dismissed the claim of unfair competition by averring that the station was not a news collecting agency and therefore the suit did not involve the pirating of news by one news gathering agency from another.

AGENCY SEEKS FARMER INFO

Young & Rubicam have undertaken to find out what network programs the farmer and the small town listeners favor. The survey, which is being supervised by Dr. George Gallup, the agency's research head, is also seeking to learn something about the rural listening habits, such as what hours of the day and night he usually has his set turned on, and his preferences in types of air entertainment. Agency figures show the data on relative program popularity now available to the trade leaves the ruralite entirely out of the picture. The Crosseley Reports, the only regular source for popularity information, bases its ratings on telephone poll taken in what practically constitutes the 40 largest cities in the country. In no instance do these phone checks involve towns of less than 40,000 population.

& R looks on the farmer and the smalltownsman as an important consumer factor and it believes that its clients are entitled to know what programs these elements are listening to.

Betty Upton is doing Town Trotter program, half-hour daily on WOAX, Burlington, Vt.

BIND MEMBERS FOR TWO YEARS

Chicago Meeting Clears Away Confusion, Tunes Up Machinery—Would Like Outlet in Washington, D. C.—Want Rates Always Under NBC and CBS Basic Groups

PERMANENT LINES

Chicago, Jan. 14.—Mutual broadcasting system became more tangible last week with the establishment of a four-way agreement between the member stations which binds them into a network for the next two years. This contract was signed by WGN, the Chicago Times station, WXYZ, the Wendell-Kunkin station of Detroit, WLW, the Crosley station in Cincinnati and WOR, the Bamberger outfit in Newark. Meeting brought the heads of these stations into a general contact here in Chicago.

Meeting voted for the immediate establishment of permanent lines connecting these stations. Understood that the line costs will be \$210,000 annually, divided into four ways among the member stations. Will be two-way wires to permit pick-ups from any station on the hook-up and to permit the hooking up of any two or three of the stations for special broadcasts.

Mutual starts its permanent lines with six and a half hours weekly of commercial broadcasts. It having been decided several months ago that the network would acquire these lines when it reached six hours of commercial shows weekly. Sustaining places for the network involve the production by each station of one hour of top sustaining programs daily, which will mean an aggregate of four hours of cream sustaining for the network. According to tentative plans WGN will supply the evening hour of sustaining through its admittedly strong line-up of dance bands of Wayne King, Jan. Garber, Ted Weems, Kay Kyser and Ferdie Grover. On the afternoon show it is expected that WXYZ will be relied upon to send out matinee music and script shows with WOR and WLW concentrating on other types of shows.

Plans for additions to the net.

Yank Advertisers Hear Labor Party Favors Semi-Commercial Broadcasting for England

Strictly Amateur

Most of the participants in the amateur night contests on network commercials now carry their own gear for use by the program's m.c. In introducing them to the air audience. Here's a sample: "What do you do regularly for a living?" the m.c. is supposed to ask. "Why, I've got a sweet job," answers the amateur. "And what is that?" "I have a wage for a sugar refining company."

work are still indefinite with Mutual having decided at last week's meeting to keep down the number of stations on its "network" at a minimum number of stations. This plan is to keep the cost of the Mutual web at all times under the cost of Columbia and NBC basic hook-ups.

Mutual seems most anxious at this time to secure a Washington outlet in order to keep in touch with the government and to pick up political and governmental broadcasts from the point of origin. Understood that the station, will be WOR, the LeRoy Mark outlet. Other stations considered are WNAC in Boston and WCAE in Pittsburgh. These are the prime situations sought by MBS with less consideration given for such towns as Cleveland, Buffalo, Philadelphia and St. Louis. Figure that with increased power WXYZ will cover Cleveland. WOR will handle Philadelphia, while with its directional antenna WLW could take care of St. Louis in addition to the coverage offered by that territory.

Mutual is determined to keep its number of stations down to eight at the maximum with advertisers to take additional stations on their own through their own lines. This is the plan of Horlick's which is figuring on shipping its Lum and Abner show, now on MBS, to the west coast.

Problem now to be worked out by the MBS is the matter of a uniform discount rate. At present each station has a different discount setup which is plenty involved on a network deal. Straight discount structure is now being drawn up to take care of network accounts.

Great Britain may adopt the Australian system of broadcasting, if the British Labor Party captures the majority of seats in the coming election. Information indicating that this move is strongly favored by leading Laborites has been received on radio side by ad agencies interested in foreign broadcasting.

View taken by the Laborites, say these advisers, is that the masses have nothing to gain by continuing to protect the advertising revenue of the publishing interests or force home merchandisers to do their contacting of British set owners from stations across the channel. Laborites also figure that taxes contributed by the operators of privately owned British stations would serve to reduce appreciably the fee now paid the Government by radio set owners.

The Australian system entails two classes of stations, one the Class A outlet, which is government owned and non-commercial, and the other, the Class B station, which is privately owned and serves as an advertising medium.

Same agencies on this side have also been advised that the French government has barred the station's support from accepting any more commercial programs. This order does not affect the privately owned and operated outlets, such as Poste Parisienne and Radio Normande.

WLW COUNTER MOVE IN FCC TANGLE

Facing a showdown with Federal Communications Commission, Crosley Radio Corp., last week moved to precipitate the issue over superpower for its WLW by asking that the present license for the high-powered Cincinnati station be modified to authorize 500,000 watts instead of 50,000.

Cincinnati station, which has been target of on-air protests from Toronto station, which claims interference, at present has only a special tentative authorization for the use of 500,000 watts and is confronted by a commission order to be rendered next month, requiring either the installation of expensive directional antenna equipment or a return to 50 kw for night operation. By applying formally for the modification of its regular license, WLW will be in a stronger legal position for a court test of the commission ruling. It was believed, however, that the Federal Communications Commission, okayed the merger of the two former Philly stations WFI and WLIT into the one new entity.

Withycomb Gets Set

Philadelphia, Jan. 14.—Donald Withycomb, former boss of NBC station relations dept. has taken up his duties as general manager of Station WFIL. Last week as expected the Federal Communications Commission, okayed the merger of the two former Philly stations WFI and WLIT into the one new entity.

Endfield, Lewis, formerly with WFIL as a WLTX-TV, White-Jones Nassau, WLIT mgr, is now chief engineer of WFIL.

Withycomb is adding in two present NBC employees to his staff.

Don Daley will take over duties of chief announcer at WOAX, Burlington, Vt., on Feb. 1.

Postmaster-General Adds Radio to Job But Canadian Commission Continues

Toronto, Jan. 14.—Modelled on the United States and British systems, increased government control of radio across Canada will follow the immediate creation of a Department of Communications in the new legislation promised by Prime Minister Bennett. In addition to former duties, the Postmaster-General will now govern telephone, telegraph and radio facilities. Under him will be a Deputy Minister specifically in charge of all wireless communications across the Dominion. The rumor is current here that Col. Arthur Steel, now identified with the Canadian Radio Commission as technical man in charge of wavelength changes, will be made Deputy Minister of the new Department.

Obnoxious license fees levied on all owners of radios in Canada is also to be abolished. Latest trade figures reveal that there are approximately 625,000 radio-owners who are licensed in this country. Under the abolition of the tax, Government therefore loses \$1,250,000 annually in revenue which, in addition to a Federal grant, went to the maintenance of the Canadian Radio Commission programs and the leasing of new stations in areas not adequately served.

Administrative costs of the Commission will now come out of the general taxes and such license fees as are imposed on privately-owned broadcasting stations. Not known yet whether latter will be boosted.

There is no intention of abolishing the present Canadian Radio Commission. The Federal appointed body will continue to function in control of Government-owned radio stations now broadcasting entertainment. Technical supervision of radio transmissions, however, will be taken over by the hands of the Department of Marine and passed over to the new Department of Communications. Latter body will supervise not only radio broadcasting but all other transmissions, including police, aviation ship-to-shore, code, amateur and C. W.

Winner on Golf

Will Rogers will be replaced by Charles Winninger on the Gulf Refining series over CBS with the Feb. 12 broadcast. Cast with Winninger will be the Pickens Sisters, Frank Parker and Frank Tours, who replaces Oscar Bradley as maestro.

Winninger setup stays for seven weeks after which Rogers returns for a similar run. Account has an option on Winninger's service for another seven weeks.

HUSING AND CANTOR

Ted Husing goes on the Pebecho show (Lennon & Mitchell) as announcer and straight for Eddie Cantor. Program starts Feb. 3 on CBS. Also on the show will be Mogs of Cantor's Chase & Sanborn cast, including Rubinoff and Harry Einstein (Parkyakakae).

Radio Chatter

New York

Club Calloway now airing from Cotton Club.

WFAS, White Plains, broadcasting organ music from RKO house.

Ann Broughton going in for kid stuff over WINS.

Seaford's Woman's Club airing over WFAS, White Plains.

Marjory Logan, with Johnny Green's band on CBS.

Mrs. Herbert O. Yardley bringing his black chamber events to the air on Jan. 21.

Felix Ferdinand gets sole right to use of the last name, with his brother Angelo bowing out of the scene and searching for a new moniker.

Jolly Coburn using organ with his band now at the Rainbow Road.

Dex Paul now WHN announcer.

Laurence Hammond, formerly with WLW, joins continuity department.

Mack Miller down at Flemington mostly these days for WNBC.

Leon Novaro's orchestra set for Jan. 22 on RKO Palace.

Jane Alden guesting on WNEW.

Hayward Powers' orchestra from Normandie on the air soon.

Vanita Fair after candid camera shots of M.J. Bowes' amateur nights over WHN, New York. Staff photographer has been on hand.

Special shots during the Tuesday night free-for-all. Layout will be used in the next issue of the magazine.

Charles Seaborn, formerly chief announcer of WLTH, Brooklyn, now with W2XK, Long Island City.

Johnny Green with 12-piece band hits St. Regis Hotel.

Molasses 'n' January making a Paramount short.

Joe Reichmann signed for six weeks at the St. Regis Hotel.

Jane West who scripted "The O'Neill" doing a three-act play on the same character.

Warner union. Emil Coleman's band in two short subjects.

Larry Taylor still traveling between New York and Philly for his broadcasts.

Miss Gary off the sick list and back on the air.

Sid J. A. Warner, superintendent of New York State Police, who recently made his radio debut via classical piano selection.

NBC hookup from a Rochester station, is a brother of A. J. Warner, drama critic on the radio.

Staff of WBYR (NBC) today. They are William Harding, with six weeks of announcing at Cleveland and Chicago stations to his credit and P. J. O'Neil, who has been doing dramatic work for WBYR, NBC and CBS.

Harding fills a vacancy occasioned by the resignation of WBYR's No. 1 announcer, Charles Lewis, who reported today at WBYR, Buffalo.

WFBI has strung a wire to the Syracuse City Hall and has placed a mike on the Mayor's desk, and Roland B. Marvin will talk to the folks in a Roosevelt.

Pacific Northwest

J. F. Hiddleston joining commercial staff of KOMO-KJR, Seattle.

Bert Fisher, KOMO-KJR general manager, sending wire of congratulations to Dorothy and Arthur.

Local gal, who has featured role on Palmolive Music Box program.

Ruth Holton, attacked by malaria bug, leaving KOMO-KJR news staff. Place taken by Virginia Robinson.

New sound truck handling remote control jobs for KOMO-KJR.

Trail Blazers, hill-billies for years popular with Northwest farmers early morning on KJRH.

KIOD, Boise, Idaho, has been authorized to boost the day power of the station from 1,000 to 3,500 watts.

Jack Major appearing at Hamrick's Orpheum doing daily songs and gags over KJRH.

Back Seat Driver program over KGW is sponsored by a local auto repair service. The driver tells all about driving.

Jack Baln and his Club Victor orchestra have taken over three late evening spots on KO.

Portland Symphony led by Van Hoogenstraeten relayed to network for Standard Oil by KGW.

Orchestra collecting four-bits a head from spectators.

KUJ, Walla Walla, granted permission by FCC to increase their transmission day to midnight.

Van Fleming, KEX, presenting a new feature over that station. Program has to do with the jewelry.

Abe Bernovitz, musical director for KGW and KEX, fiddles in a program for school kids.

The Macy Moore of NBC sales staff, San Francisco, was home with family in Portland, Ore.

Portland hotel, long, many a dance orchestra, huddled New Year's

Eve with a 10-piece outfit led by Hymie Braverman and piano to make it a regular thing. Dance was broadcast over KGW.

Oregon Journal ballhooping its Sunday comic section over affiliate station KGW. Program is called Funnies Breakfast Club.

Harry Long, formerly staff writer on KFCB, Seattle, has joined KXII, Station, and has increased its power from 100 to 250 watts and has issued new rates based on the increased wattage.

Radio folks of KGW and KEX

Three big entertainment at banquet

for seat in Congress.

Buck Rogers, kid serial, will come west shortly.

Several northwest radio stations to have the program

Broadway theatre gave a show

for the Sunshine Division, charity

offshoot of the KGW-Hoot Owl,

now operated year round by police

of Portland.

KEX claims new record, having

over 100 five-minute programs a

week.

Star Furniture moves kids program

from KGW to KEX Saturdays

and has an additional half hour

every Wednesday night on KEX.

Only kid show on the air in Port-

land.

Archie Freaby has returned to his

old program of concentrated soul

and poetry, Friendly Chat. It's a

chat for years until six months

ago.

Cecil Lemon, sponsor of the

Cariboo Cowboys program on CJOR,

takes part in the show.

Myrtle Thompson, KXCD con-

trast, and a Glee club at the

Highland gatherings in Glas-

gow.

Chaiton is sports announcer

for KXW.

New England

Marshall T. Millmore, chief

announcer of WCAX, Burlington, Vt.,

and Marilyn Noble, musician, of K-

city, the musician, and the

home of the room in St. Johnsbury,

Vt., recently. Millmore will move

to New York City.

Secretary, Vt., has

installed a mike in the legislative

hall of the State Legislature and is

devoting two hours daily to the law-

makers.

Olaf F. Miller gave a Christmas

diamond to Alaine Brownson,

and another to WAAAB.

WAAAB (Boston) control room

last night, gave a similar

present to Frances Clover of Cam-

bridge.

Jack Onatow has resigned as

coach of the Boston Red Sox to

accept a position with WAAAB.

Charley Phelan, WNAO, Boston,

sales exec, negotiating for purchase

of another radio station.

Roy Harlow, Yankee Web vice-

pres, and Leland Bickford, Yankee

Web News Service, ed-in-chief,

of the Boston Herald, will

be in the city, the musician, and the

home of the room in St. Johnsbury,

Vt., recently. Millmore will move

to New York City.

Syracuse Dailies Ease Up; Okay Air Tie-Ups, Blurbs

Syracuse, Jan. 14.

Syracuse's evening dailies, who have blown hot and then cold on radio, seem to be definitely on the band wagon, not only as far as news treatment is concerned, but as regards utilization of radio for promotion also.

"The Herald," which relied upon radio largely for exploiting Wire-photo, will try a series of blackout sketches over WSYR to promote a new serial, "Silken Strings." Fred Ripley, program director of the station, is writing the playlets and will produce them.

Hearst's "Journal-American" is using radio similarly to exploit a crime picture feature tied in with Hearst's new crusade against gangsters. Both WSYR and WFBZ are sending the talk thrillers over the air waves.

"The Herald" has spotted a series of full pages of radio celebs, in its radio section. Paper's action of building a Sunday radio page in the news section has been copied by the opposition "Post Standard." Hearst's "American," however, leads the field with three pages of features and program Sunday.

Cincy Baseball Set-Up

Cincinnati, Jan. 14.

Broadcasting of Reds' games in National League this season will be conducted on much the same basis as last year, with three stations participating in play-by-play accounts of home games, except those on Saturdays, Sundays and holidays, and telegraphic descriptions of all out-of-town contests save those played in St. Louis, where the management is still sour on radio.

Cincy club's decision on the '35 radio schedule will be announced this week. According to those in the know, only possible change from last year will be WKYC replacing WKRC.

WKRC, original local major league blaster, and WSAI are to continue as last season.

Franklin D. Roosevelt, Croesley, Jr. head man of Crosley Radio Corp., operating WLW and WSAI.

He dipped into his radio fortune last week and took a big club out of the radio.

He was the leading of exclusive airings of the Reds' games by WFBZ, Cincy's smallest station, for cutting in by his little WSAI and the CBS waver, WKRC.

KYA's New Faces

San Francisco, Jan. 14.

SIAM shake-up at KYA, San Francisco, removed Thomas Ashwell from program department. No successor named.

James Cosgrove in as sales manager in place of David Sandberg.

Radio Rate-Control

(Continued from page 27)

their backs and helped them to say no to the union price.

It has afforded all buyers equal opportunities.

It has displaced hasty and ill-considered decisions with that sound judgment that can be exercised only when there is sufficient time for a careful analysis of all the facts.

It has stabilized prices.

It has brought increased stability to the market.

It has increased costs of operation resulting from the Wages-and-Hours provisions of the Code. We have shown in our report to you dated February 1934, for example, that the employment of broadcast technicians had increased 11.9%.

The weekly hours of labor for broadcast technicians had been reduced 3.8%.

Both of these provisions have brought increased stability, codist asserted that "we have, and do now experience, the keenest kind of price competition. This has resulted, we believe, from the increased availability of radio information. The lack of rigidity in price is evidenced by the number of changes received. During the first nine days of this

New York Radio Parade

By Nellie Revell

Some 60 musicians and the contractor at NBC have received notices. This blow-off is attributed to union politics. The recent elections at the union saw a new clique take over the ruling powers.

Stable of Singers

Copping a phrase from the fight racket, Gene Gaudette, Roy Campbell and Dick Ballou are managing and offering for bookings a stable of singers. All types of voices and kinds of singing from soloists to trios and quartets and large choir groupings. Not to mention an orchestra.

When Rules Ain't Rules

NBC prohibits smoking, etc., in observation booths of the studios in Radio City. However, clients can do no wrong. At the last Bee Little broadcast, the Borden's Sales Force appropriated the observation booth of Studio 3B and proceeded to lock the door and make themselves to hum including smoking, etc.

CBS Visitors

CBS visitors this week included: J. Truman Ward, president of N. A. B. and boss of WIAC, Nashville; James W. Clark, president of WOC, Davenport; Harry Butcher, WWSY, Washington; Bert Squires, commercial mgr of WHK, Cleveland; Edward J. Samuels, commercial mgr of WYMA, Springfield, and Gardner H. Cowan of Des Moines.

Short Shots

Harry Horlick is being sued for alienation of affections of his brother's fiancée. The brother is a violinist at NBC. CBS is spreading out again. This time taking more floor space in buildings. Ruth Etting returns to the air for her first show since she was at NBC on Thursday, Jan. 24. Jack Benny show will originate in Chicago on the 26th. The Benny's and Frank Parker are vaudeville in that town. Abe Lyman signed to make a feature pix in Hollywood for Warners. Leaves for Coast about March 15 after film at Paradise Cabaret. Sam Hearn goes into the new Joe Cook opus. Hearn's "My children" Hearn does Schlegelmann on the Benny show. Dave Albert is scripting Hal Kemp program on Wed eve at NBC in which Kemp interviews cartoonists and columnists. Chester Stratton and Mary Donnelly have been added to the cast of "The O'Neills." Ozile Nelson's contract in the Terrace Room of the Hotel New Yorker has been extended to March 17. 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RADIO SHOWMASSHIP

OUTSTANDING STUNTS

PARKED CAR PROGRAM
Studebaker Tie-Up
WSGN, Birmingham

Parked Car Pick-Ups

Birmingham. Factory branch of the Studebaker automobile was sold on a remote control inside three automobiles parked in one of the business downtown corners by WSGN. Studebaker is on a chain, but it does not reach Alabama and is one of the reasons why the branch became interested in the program.

Three times a week three new automobiles park at the corner of Second avenue and 19th street. In one car are the Bryant sisters, who furnish the music, and in another car are the station engineers. The third car contains a receiving set with a large loud speaker. The three cars are on a chain and give the dealer a nice display.

A line is run down from the second floor of the station to the cars, carrying the broadcast back to the station. The receiving set in the third car picks up the program for the benefit of street watchers. The other day the street was packed with lookers, and incidentally, the cars were out of everybody is out after the ham sandwich.

Auto Plug

Dubuque, Ia. Preceding appearance of the new Pontiac on dealer sales floors here, WKBB ran a series of spot announcements, featuring Capt. Eddie Rickenbacker, after the fashion used by local sheets in the form of teaser ads.

The station furnished the big smash, backed by the dealer. In a stunt that may be the best in the history of promotion of new models. Station had the dealer drive a new car in front of the studio. A mike was spotted there, one of the new velocity outfits that may be attached to a coat lapel. The listener was then taken "behind the scenes" and out of the including a crawl under the chassis and a look under the hood.

Stunt was given plenty of preliminary plugging and was staged at the noon hour in front of the studio. Result was a crowd that vied for a peep and to watch the announcer in action.

'News and the Bible'

Wilmington, Del. Interpreting current news items in the light of the scriptures is an unusual angle tackled to daily commentator stunt by Rev. C. C. Weir, local minister over WDEL.

Minister spends two hours each afternoon with early editions of the papers. Clips papers carefully, checks facts in his Bible and makes his notes. Proves earlier assertion that practically every news item of importance can be found to have a parallel or a point of comment in the Bible.

Most of his comments are ad lib and are handled in a fast, newsy style which is building him an important audience. Most of his mail coming from ministers.

Gen. Mills in Again

Schenectady, N. Y. General Mills, who counts that day lost whose low descending sun sees not another contest begun, is conducting a new big cash-prize in connection with the Betty and Bob's serial disk and its Gold Medal Kitchen-Tested Flour. Minneapolis contest is offering \$15,000 in awards, the first of which carries \$10,000, for a name for "radio's mystery baby," which the script writer has left on a doorstep.

Founding was clothed in a garment made from a bag containing

G-M flour, and contestants are asked to submit a suitable name, plain or fancy, for the child. In selecting a handle, entrants must also purchase a sack of the flour. A sales slip being required to make one eligible for the contest. This naturally means that the sale of G-M will be needed continually for six weeks, the contest closing on Feb. 17.

It more than one name is submitted, the number of entries from the individual entrant correspondingly is increased. A total of 1,177 prizes is hung before listeners as bait, those outside the first dozen being \$1 awards. Contest is limited to continental America, and no employees of General Mills or their families, or of firm's advertising agencies are eligible.

Judges are a Northwestern University professor, woman editor of 'Child's Life,' New York magazine, and a few of the Illinois baby publication.

Last one staged by General Mills was a \$10,000 linericker.

Oakley Steam-Up

Dubuque, Ia. WKBB has a new way to give its advertisers some personal publicity, both on the air and via a printed card route. Came about when it was found that the success of its Saturday night barn frolic was such as to crowd the room beyond capacity.

Put into practice issuance of dated cards to its various advertisers for distribution to individuals desiring to see the frolic put on the air. Then followed it up with announcements and distribution of its machine. Reaction to the first advertisers to use newspaper space to plug issuance of the radio passes. With the place hard to make, date and time of passes has doubled and is a click position at present.

Typewriters for Kids

Boston. Royal Typewriter company inaugurated a series through the New England Network Jan. 2 aimed solely at juve trade, featuring one of its machines. Reaction to first broadcast brought 75 letters to WDEL, Boston, alone. Considered good batch for opener and indication of a click with this novel feature.

Michael Lipman, child psychologist and author of 'The Children's Hour' is featured. R. A. Burien, WDEL production head, is collaborating. Program called 'Supper Time Stories' airs through WDEL, Boston; WCHS, Portland; WJAR, Providence; WTAE, Worcester; and WUTC, Hartford, at 7:30-8:45. Contract for 13 weeks.

Gag is to have kids write letters to the typewriter company of not more than 50 words explaining difference between two words given on each program. Letters are read and judged by a committee headed by Mrs. Clara Savage Littlefield, editor of 'Parents Magazine.'

WMAZ's Tower-Model Stunt

Macon, Ga. A tower-model contest with first prize of \$15 has been staged by WMAZ here for the boy or girl 16 years or under who builds the best six-foot model of the radio tower. Radiator now being erected for the station. Contest closes March 1 with tie in of boys' department of local furniture store where blueprints of construction may be obtained.

Contest has started much talk among young folks about new power of station, etc., and taken many people to new location of transmitter equipment two miles out from city.

Double Play

Dubuque, Ia. An effective tie-in between music, houses, talent and WKBB was effected in two weekly piano programs; the station effecting a commercial through announcing names of music houses whose certain numbers played could be secured, the pianist getting his cut through ability to get new music and numbers to be played on the program. Stunt enables station to get away from a heavy music and talent bill, talent originally sold the music houses on the idea and then angled a spot on the other time.

Nut Stuff

Boston. Unique program at WNAC, Boston, is the 'Pajama Club' (sustainer), airs the screwiest script heard from a Hub station. Goes out at 8:30 on three days, for 15 minutes.

'Pajama Club,' encourages listeners to send in the right sleeve of their pajamas, in exchange for no membership card, is authored by Jim Haddfield and Conrad Tom Sawyer, who also double at the mike. A quartet known as Jack Ted, Bud and Bill are featured, as well as zither and other gas instrumental solos.

Hazards of Enterprise

San Francisco, Jan. 14. KYA, San Francisco, used a trained seal, Buddy, who sang and talked. Buddy rode in a sled from station in taxi all by himself. Now, taxi driver wants station to pay for cleaning his cab.

SCHOLARSHIPS NOT DEEMED 'RELIEF'

New York musicians' union has put all the broadcast and concert sponsored by Dr. Walter Damosch in behalf of the Emergency Relief Fund for Needy Musicians on a pay as you go basis. Local has ordered all participants in these events who carry a union card to collect the regulation fee for their services. Instructions apply to all, make name broadcasts that Continental Baking and the Schaeffer Brewing Co. have underwritten \$10,000 each, as well as the Sunday night concert that Dr. Damosch has been teasing at the Centre theatre, Radio City.

NBC and Columbia are not only responsible for the sale of the \$10,000 fee to the commercials but they have helped out at the Centre theatre concerts by recruiting artists and bands from the web's ranks and staging the bills. Each of the two broadcasts who are due to bring the Emergency Relief Fund for Needy Musicians \$20,000, will be broadcast over WEAU, WJZ, WABC, WOR and WMAZ. Sunday night between 10:30 and 11:30, with all stations charging nothing for the time. Continental Baking gets the Jan. 20 show, while the lineup of radio celebs for Feb. 3 will carry the brewer's tag.

Local's view. Local 802 took a look into the Centre theatre's concert after it found that Dr. Damosch wasn't contributing any of the proceeds to the union's relief funds. When it learned that the money was being used for scholarship purposes, the union advised Dr. Damosch that it would be no more than fair for him to split the take with Local 802's relief fund. Dr. Damosch rejected this proposal and the order making mandatory the collection of a fee for services in behalf of the ERFNM followed. Union's stand not only concerns musicians and dance combo leaders but name symphony conductors who carry cards. All are obliged to take the minimum fee of \$18, which the union designates for such events.

Sunday night concert of a week ago (8) netted around \$9,000.

Aeroplane View WMAQ Mast as Chi Hazard

Chicago, Jan. 14.

NBC is busy straightening out physical difficulties regarding the spotting of the new WMAQ transmitter on the site of the former KTVW tower. Airplane lines have complained to the government, on the grounds that the new WMAQ mast would be a hazard to planes since it is directly on the air line. The KTVW mast was just a small affair while the new WMAQ transmitter is figured to be 550 ft. tall, a reduction from original plans to make it 800 ft. NBC now contacting air line companies and is managing to remove several objections.

Lester Malloy, pay for KTAB, San Francisco, is out. Ed. Murphy replaces him.

WBFR's Advertisement Tips News To Baltimore That WBAL Is Hearst's

Coast 'Mobile Mag' as 'March of Time' Takeoff

Los Angeles, Jan. 14. General Petroleum goes on the Columbia Don Lee chain of 12 stations with its 'Mobile Magazine,' starting Jan. 31. Program will be a half hour swing once a week. Time and length of broadcast not set.

Program will be a 'March of Time' type of show, with various features dramatized. Material will comprise news highlights of the week, human interest stories, all acted by live talent. One picture will be reviewed on each broadcast, with an acting out of highlight scenes.

BOOM UPS MEX. RADIO COMM'L'S

Mexico City, Jan. 14. L. Rey, radio p.a. and former publicist for New York night clubs, has been brought to Mexico City by the advertising firm, Santiago Ranch, to head its radio department.

The industrial state of prosperity in which Mexico finds itself suddenly resulted in a spurt of intense activity in the fields of radio and newspaper advertising, which threw radio into a confusion, filling the air with unorganized and badly directed programs.

After Dodge Showdown

Cincinnati, Jan. 14. Dodge Showdown revue, Sunday night half-hour program on WLW, has undergone talent overhaul and changed originating spot from studio to larger capacity Hall of Mirrors in Netherlands Plaza for sit-in among friends and prospective customers of auto firm's dealers in this territory.

Music changed from pop dance, with Phil Davis as director, to concert ensemble, headed by Fred Jacky. Ponce Sisters, vocal, replaced by Mary Elizabeth Wooda, soprano. Holdovers are John Barker, warblers; Bob Albright, belated baritone; and Norsemen male quartet.

With the Termination of Affiliation with the American Broadcasting System, Inc., I Am No Longer Connected with the Group It Represents. I Want to Take This Opportunity to Generously Thank the Radio Stations, the Press, the Trade, and the Many Friends for Their Greatly Appreciated Co-operation Extended to Me During the Past Six Months.

Fred Weber

HOTEL ROOSEVELT
NEW YORK

OPENING FRIDAY, JANUARY 18TH

JOHNNY GREEN

And His ORCHESTRA
With MARJORIE LOGAN
HOTEL ST REGIS ROOF

COLUMBIA BROADCASTING SYSTEM
WABC (Coast-to-Coast) Tues. and Sat., 11:00 P.M., E.S.T.
COLUMBIA RECORDS

LEO REISMAN ON PHILIP MORRIS

TUESDAY, WEAU, AT 8 P.M.

FRANK PARKER

Managed Exclusively by

HARRY BESTRY

KUZNETZOFF

WMCA-10 P. M. EVERY TUES.
'JOLLY RUBIANS'
Russian Revue Shows Nightly
Solo Direction
Herman Bernie, 1610 B'way, N. Y. C.

DIANE AND HER LIFE SAVER
Rhoda Arnold, Alfred Drake, Lucile Wall, John Griggs
Drama, Songs, Band
15 Mins.
COMMERCIAL
WABC, New York

Life Savers makes its bow on the network kilocytes with a potpourri of song and dialog that offers little of distinction in either department. What obviously fetched the sponsor was the title and the opening episode of the series. The first two samples of the plot and the patter failed to show anything that would induce them to tune in regularly Monday and Wednesday nights, on which occasions the program is aired over a CBS hookup.

Continuity introduced itself with an episode in which the girl (Diane), actress of wealth, is rescued in a speed boat by a mysterious stranger. Included among the characters for comedy relief is a regulation stage and screen Englishman, Lord Clarence Titterton. The mouthpiece assigned him suffices as a tipoff to the script writer's resourcefulness.

Rhoda Arnold and Alfred Drake fill the vocal roles of Diane and her lifesaver, while Lucile Wall and John Griggs are cast for the verbal exchanges between same two lead characters. Neither the plot nor the speaking parts call for exceptional talent.

Stressed by the plug copy is the fact that the ease with which the product can drive away the "biggest, baddest breath." Odeco.

Joe Duncan, in charge of Crosley Radio Corp. account with Procter & Collier ad agency, critically ill in Christ hospital, Cincinnati, from pneumonia following an operation.

fred allen's
"TOWN HALL TONIGHT"
HOUR OF SMILES
with
PORTLAND HOFFA
JOHN L. STANDER
JOHN L. STANDER
MINERVA FIORE
KILLEN DOUGLAS
Material by Fred Allen and
Harry Tugend
Management, Art Alchod
Wednesday
9-10 P.M. E.S.T.—WEAF

HOTEL BIRMINGHAM NIGHTLY
JACK DENNY
AND HIS ORCHESTRA
WJZ WEAF WOR
Mon. 11 P.M. Friday Sat-Sun.
Tues. 11:30 P.M.
CONOCO OIL
Wednesday, 10:30 P.M. WJZ

Jack and Loretta Clemens
WEAF
11:15 to 11:30 A.M.
Sundays
IVORY SOAP
Direction
NBC Artist Bureau
and
Ben Roche Productions

ARTHUR TRACY
"THE STREET SINGER"
DR. SCHOLL'S PRODUCTS
Evenings, 7:30-8:15 E.S.T.
WOR-WJZ-WGN-WXII
Ken's Guest Star, January 16
WED. EVE. 8-9 P.M. WJZ
Direction
ROCKE PRODUCTIONS
RKO Bldg., New York City

EMERSON GILL
AND ORCHESTRA
HIS
EN ROUTE
JAN. 15-FEB. 1
PHILADELPHIA
MCA DIRECTION

CLUB ROMANCE
Lols Bennett, Conrad Thibault, Ned Wever, Lee Patrick, Don Voorhees
Songs, Talk, Band
30 Mins.
COMMERCIAL
WABC, New York

If Edward H. Smith and Almond Cream has replaced its 'Hall of Fame' idea with a tuncful half hour stanza. Program could be made far more enjoyable if it eliminated the subplot and the flaccid, pointless dialog that wend their way through the scenes. The first two samples of the plot and the patter failed to show anything that would induce them to tune in regularly Monday and Wednesday nights, on which occasions the program is aired over a CBS hookup.

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CARL HOFF ORCH.
30 Mins.
Sustaining
WABC, New York

Success of the 'Folies Bergeres' revue at the French Casino, New York, prompted NBC to run a wire and pick one of its three bands. It's picking up the wrong band.

Carl Hoff, a strapping, handsome, and quite ordinary, especially in view of the characteristically French background of this niter. There's the Noble Sissie's orchestra, as the alternate combo and the third unit, an American band which participates in the show. That's the one to have been aired—would have translated well. What is the real character of the establishment, and not orthodox American jazz.

Especially as Hoff gives it out. While adequate, it's of familiar pattern, playing a too familiar assortment of tunes wherein the bass is over-predominant in the orchestration. Idea is for rhythm, seemingly, but the night until 12:30 a.m. is over-predominant in the orchestration. Idea is for rhythm, seemingly, but the night until 12:30 a.m. is over-predominant in the orchestration.

Hoff was brought on from Chl because he's a good show conductor. A local combo was built up around him because his banding of the revue is really distinguished, as is to be seen within the French Casino. In the abstract, however, the effect is different. It's correctable, of course, in that Hoff can break it up with some tangos, rumbas, an occasional French type of song and the like, and in that wise impart a better and more showmanly conception of the 'Folies Bergeres.' Abel.

BEAUTY FORUM
Paul Keast, V. E. Meadows, Dick Messner's Orchestra
30 Mins.
Sustaining
WJZ, New York

On first hearing this sounds like a cosmetic commercial, and only after a few stanzas have slipped by is it realized that actual mention of a company's label is missing. So deft is the manipulation of adjectives and beauty advice that one gets out that the script reads like a contract-binding pact. V. E. Meadows, former Hollywood make-up man does this amusing, conducting a sort of beauty forum with the females requested to write in personally giving their various facial troubles and they will be carefully analyzed and numbered. Thus the steady mention of Meadows' moniker creates the impression that he is behind some new cold cream or lotion.

'HARLEM RENT PARTY'
With Edward H. Smith, Ralph Cooper
Dramatist
15 Mins.
Sustaining
WMCA, New York

If Edward H. Smith maintains the pace set with this, the first of a series of radio series captioned 'Sidelwaks of New York,' the station, the creator and certainly some potential sponsor, is doing something that is going to colorful Harlem (no pun intended) for the starter-offer, the 'Harlem Rent Party.' The plot is probably insured by the fact that Ralph Cooper, Harlem m. c., currently at the 126th St. theatre, was enlisted to arrange and produce it.

Smith briefly tells what a 'Harlem Rent Party' is and then the action indicates that for 25c a head the paying guests usually get their money's worth while the actual owner of the flat raises enough to pay off his month's rent.

Smith mentions that a usually some singer, instrumentalist or other entertainer further helps to enliven the party and so, in the course of events, there's heard a constantly rhythmic piano, a sort of Mills Bros. group of harmonists, some vocalists, and a group of dramatic local orator further punctuates the proceedings. There's the usual small talk about the crap game, the local petty chiselers who horn in for two bucks' graft, and the like.

All in all it's an arresting 15-minute interlude as heard Saturday night at 9:15-9:30 p.m. E.S.T. Abel.

'LEONARDO DA VINCI'
Serial
30 Mins.
Sustaining
KHL, Los Angeles

This is the third in a series of serial dramatizations over this network, written by Edward Lynn. The author is presently 'Peter the Great' and 'Catherine the Great,' which at times were sent east as CBS sustainers.

Some one, although subject-matter not so well known to the average listener, should hold its popularity with the class action which Lynn has built up for this network. Despite listener worth of the dramatizations, chain has been unable to sell the programs with merchants in this section passing the quieter and quality stuff for notch programs.

Initiator holds promise of interest for future chapters, even for those who might in the past have given the historical material a go-by, due to the romantic phases. First chapter dealt with the love affair between da Vinci and his mistress.

Lynn does his usual good job of writing and casting in like, Malvino Stone, and the principals are Louis Merrill, Erin Coleville, Paula Winslow and Sherman Nichols. Stone.

MELODY LANE
With Larry Burke, Sam Kalana, Margaret Dennis, Erwin Yoe
One Hour
Sustaining
KNTR, Hollywood

For local listeners seeking the restful stuff, this is the best bet in town after 10 o'clock at night. With the majors removing the more popular stuff from hotel and cafes during the 10 to 11 hour and with the smaller stations in the area, KNTR offering during this period stands a favor for the class seekers.

Program has Larry Burke, tenor, singing three numbers and instrumental offerings from a trio comprising Sam Kalana, steel guitar; Margaret Dennis, harp, and Erwin Yoe, organist.

Burke has a strong clear voice, and it's a cliche that the former network warbler is on this sustainer, hoping to catch the ears of picture producers. Material, both vocal and instrumental, is all on the semi-classic order and built for listeners who at this time of the night desire quiet, restful music rather than the more blatant popular orchestra offerings of the other locals at this hour. Stone.

BOB HOPE
Canadian
15 Mins.
COMMERCIAL
WJZ, New York

Bob Hope has made guest appearances with some success. Current commercial series is on the radio. He is all on the semi-classic order and built for listeners who at this time of the night desire quiet, restful music rather than the more blatant popular orchestra offerings of the other locals at this hour. Stone.

Hope is easy to take, but hard to remember. His program is a fore is one of emphasis. A good central idea rather than reliance on kidding the audience and the patter of bright perennials would have more weight. Land.

IRENE RICH
'Retribution' (Playlet)
15 Mins.
COMMERCIAL
WJZ, New York

Welch Grape Juice has completed its second group of Irene Rich programs and is launching a third. The program is a relatively unimportant as entertainment and simply part of the general sales campaign to use Miss Rich's reputation and screen prestige to implant with American women the notion that a copious intake of grape juice will allow the ladies to retain that enviable figure so devoutly desired by matrons.

Advertising (printed) mentions that Miss Rich at 43 the beam exactly as at 18. On the air program the mention of 43 is dropped but the same weight as when she was 18 is mentioned. Entire emphasis is upon fat, how nasty it is, how unromantic, and how dangerous to the health of those who keep their spouses anchored. Opening commercial is a dramatization of a woman's wallflower assignment at a dance while her husband cuts terspichorean curlicues with gals whose corset size is smaller.

'Jewels of Enchantment,' which just washed up, was a serial. Present intention is to use a series of playlets without connecting through. Irene's goal called 'Retribution' was pretty terrible. It ran to aeroplane sound effects and staccato planes and patriotism. It was a direct invitation to a turn-off. Such sloppily written and hokey melodrama developed within a space of 10 minutes is likely to make a chump out of Welch's campaign. Number one, called 'Retribution,' last year, and Miss Rich. She sounded a trifle smug.

PAT AND PATTY
Songs and Patter
15 Mins.
Sustaining
WIP, Philadelphia

Ben Glumel, WIP proxy, has uncovered this team and is sending them for a strong sustaining and commercial value locally and via the ABS web, for several morning shots weekly.

Duo does a typical boy and girl team, not unlike the usual Buss and Ginter or NBC's Jack and Loretta Clemens. As a warbling combo, Pat and Patty are on the whole, a good team. Team uses neat vocal arrangements of smarter tunes and the piano fingerings called 'Triving Abraham's music.' However, you take a line that they'll take a line policy is carbon copyish and hardly needed since the duo has a good deal of material right and could be played up for more effectiveness.

Question of delivery and script is a large part of this act. Script can't really use a needle since it not only breaks down the 10:30-11:00 slot but also furnishes little to the program as a whole. Tendency here is too strong toward using meaningless gab between numbers as breather.

Individually, Pat and Patty have lots in their favor. Gai possesses a unique vocal huskiness that augurs well for the future. But the pair's nonchalance offers microphone ease which most alicasters seek but seldom find.

WJZ has an excellent commercial bet in this team, outstripping other outlets in building a morning combination that can pull and sell. Gosch.

PERRY MARTIN
'Romeo of Melody'
Songs with piano
15 Mins.
Sustaining
KSTP, St. Paul-Minneapolis

Perry Martin is the whole works on this new daily quarter-hour over KSTP.

Simon is trying to sell him to the housewives on the basis of a. in voice, and manner, but Perry hasn't, so far, quite measured up. Simon has been on since Dec. 11, maybe it's still a bit premature to offer guesses, but on the several occasions where he didn't seem to have more than average stuff on the ball. Or maybe a male reviewer can't tell sex appeal.

Simon's concert series and accompanies himself on the piano. Airs daily, 9:45-10:00 A. M. Raschick.

THE BLUEBIRDS
Vocal Trio
15 Mins.
Sustaining
WGCA, Philadelphia

WGCA has been searching for a trio after the studio's crop began dwindling into niteries or out of town. The trio, however, seems to be WGCA's choice for replacement, since the group is also airing over Columbia in addition to local radio.

'LIFE BEGINS AT 8:40'
Bert Lahr, Ray Bolger, Frances Williams, Earl Oxford, Josephine Huston, Adrienne Matzenauer, Rose Wildack and Al Goodman's Orchestra
30 Mins.
Sustaining
WABC, New York

By far the best of the condensed versions of current Broadway shows which CBS has aired. Not that it was a complete success, as some of the voices were just fair for radio, but the general running order of the presentation offered more entertainment than the others. Lots of mention of Lee and J. J. Shubert.

Everyone else also given credit including Murray Anderson, Harold Arlen, Ira Gerahwin and then the cast. Lurela Gear and Dixie Dunbar were missing from the headlines. They were the second time for this revue to air, the first being at the Boston tryout last summer.

'Shoehn' the Mare, the torrid rum production fash, opened with Adrienne Matzenauer singing in last tempo. Pleasant voice. Earl Oxford and Josephine Huston next for Let's Take a Walk Around the Block. First comic to come was Robert Wildhack, who spoke at length on sound phenomena, stressing various brands of sneezes.

A trumpet too loud and close to Frances Williams' married her singing of that odd torcher, 'Fun to Be Fooled.' Ray Bolger, whose best bet is dancing, stepped up for the stand-out number, 'Builder, Upper.' They could have been replaced with fuller voices for closer harmony. Bert Lahr's singing was a dentist's kit giving him the opportunity for his some fun, eh? and other choruses. Oxford, who has returned for the last bit, 'What Can You Say in a Love Song' with the lad's voice impressing for its even tone. New to radio, too.

TASTYEST STARRING
SAM EARL
Every Sunday at Noon for 30
Days, WJZ
Management: ROCK PRODUCTIONS

JOSEF CHERNIYSKY
Conductor
Chicago Theatre
Also Appearing at
CONGRESS HOTEL
With MARY ANN
Daily, WJZ, 11 P.M.
Sunday, WJZ, 10:30 P.M.
Tuesday, WJZ, 11 P.M., Chain
Program, NBC

LEON BELASCO
ARMOUR HOUR
FRIDAY-WED-9:30-10 P.M.
NIGHTLY, CASINO DE PAREE
Broadcasting, Coast-to-Coast—CBS
Direction, HERMAN BERNIE
1619 Broadway, New York

GRACIE BARRIE
HELD OVER
CASINO DE PAREE
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

JOHNNIE BLUE
AND HIS ORCHESTRA
TASTYEST
Every Sunday 12 Noon
WJZ
DIR.—ROCKE PRODUCTIONS
Tel. CL-1-7650

New Business

CHICAGO
American Gas Machine, Albert Lee, Minn.: one-minute announcements daily except Sunday. Grove Agency, St. Paul, WLS.
Bernard Perlmutter, St. Louis: two-minute announcements three times weekly. Hilmer Swenson Agency, St. Louis, WLS.
Corsetto Flour, two-minute announcements: three times weekly. Benton & Bowyer, N. Y. WLS.
Don't Hatcheries, Gibson City, Ill.: one-minute announcements three times weekly. Campbell-Sanford Agency, Cincinnati, WLS.
Earl Ferrie Nursery, Hampton, Ia.: 30-minute programs for 13 weeks on Sundays. Leasing Agency, Des Moines, WLS.
Foley's Honey and Tar Compound, Chicago: one-minute announcements daily except Sunday for 13 weeks. Frankel-Rose Agency, Chicago, WLS.
Jung Seed Company, Randolph,

Wis.: eight 15-minute programs on Thursdays, two-minute announcements three times weekly. Frizel Agency, Minneapolis, WLS.
General Mills, Minneapolis: 13 weeks of five-minute spots on Saturdays. Kern Agency, Philadelphia.
Grange & Crane Clothing, Inc., 310 100-word announcements: three times weekly from Dec. 13, 1934, through Dec. 13, 1935, placed direct. WBT.
Olson Rug Co., Chicago, Ill.: 30 quarter-hour live programs from Jan. 7, 1935, through Mar. 16, 1935, placed by Philip O. Palmer Co., Chicago, WBT.
Phillips Packing Co., Philadelphia, Pa.: 224 evening time signals, two each evening, from Dec. 16, 1934, through Jan. 15, 1935, placed by Altkin Kynett Co., Philadelphia, WBT.
Scott & Boone, Inc., Bloomfield, N. J.: 15-minute programs Mon. thru Fri., beginning Jan. 14, 1935, placed by Marshall & Pratt, Inc., New York City, WLS.
Southern Public Utilities Co., Charlotte, N. C. (continuation contract): 48 quarter-hour live talent programs, Mon. Wed. and Fri. mornings, Dec. 10, 1934, thru Apr. 1, 1935, placed direct. WBT.
Wheeling Corrugated Co., Chicago, 29 1-min. live announcements, Mon. Wed. and Fri. daytime, beginning Jan. 2, 1935, thru Apr. 1, 1935, placed by Critchfield & Co., Chicago, WBT.

Charlotte Hardware Company, announcements: WSOC.
Charlotte Fish and Oyster Company, announcements: WSOC.
Charlotte Paint Company, announcements: WSOC.
Johannes Furniture Company, 15 weeks: WSOC.
Veteria Service, 15 weeks: WSOC.
Pet Dairies, 15 weeks: WSOC.
Old Dutch Bakers, 15 weeks: WSOC.
Mecklenburg Laundry, 15 weeks: WSOC.
Dutch Maid Sandwich Company, 15 weeks: WSOC.

BOSTON
Reid Murdoch Co., N. 15-word announcements: four daily. Through Philip O. Palmer, Chicago, WNAC.
Pease & Curran, 28 30-word announcements: one daily. Through Harry M. Frost, Boston, WNAC.
N. Slinger, 13 30-minute programs, Sundays, renewal: Through Slinger & Publicator, Boston, WNAC.
George E. Warren Corp., 21 weekly reports, one daily: Through Harry M. Frost, WNAC.
Globe Newspaper Co., 58 15-word announcements: one daily, except Sunday. Direct: WNAC.
Globe Newspaper Co., 29 30-word announcements: one daily. Direct: WNAC.
Globe Newspaper Co., 20 30-word announcements: Mondays, Tuesdays, Wednesdays, Thursdays, Saturdays. Direct: WNAC.
E. L. Knowles, Inc., 52 participations in radio service broadcasts, one daily except Sunday, began January 7. Through DeForest Merchandising Bureau, Springfield, WNAE-WBAN-WORC. WLB-WNB-WLIH-WICC-WLEB-WFEA.
K. A. Hughes Co., 32 30-word announcements: one daily. Through H. B. Humphrey, Boston, WNAC.
Glendale Coal Co., 39 temperature reports, 15-minute programs, Thursdays, Fridays, through Ingalls Advertising, WNAC.
Ed Libby Estate, 39 weather forecasts, Mondays, Wednesdays, Fridays, through Leonard Etherington Boston, WAAB.
Stock & Loan Corp., 14 weather forecasts, Mondays, Wednesdays, Fridays, through Harry M. Frost, WAAB.
Hotel Continental, 13 time signals, Tuesdays, Thursdays, Saturdays, through Chambers & Wiswell, WAFB.
Cytex, 15 15-minute programs, Mondays, Through Dillon & Kirk, Kansas City, MO, WAAB.
Blanchard & Co., 39 15-minute programs, Mondays, Wednesdays, Fridays, through Harry M. Frost, Boston, WAAB.
Globe Newspaper Co., 26 announcements, Jan. 7, Feb. 2, 7, 1935, through H. M. Frost agency, WEEI.

ST. PAUL-MINNEAPOLIS
McDonnell Co., Winona, Minn., food products, 15-minute talks and music, twice weekly (Tuesday and Thursday) for 13 broadcasts, beginning Jan. 15. McCord Co. agent, WCCO.
Feld Naptha quartet, 15 minutes of song, twice weekly (Tuesday and Thursday), beginning Feb. 19, for 13 weeks. Young and Rubicam agent, WCCO.

COLUMBIA
 BROADCASTING
 SYSTEM
 Presents
LITTLE JACK LITTLE
 AND HIS ORCHESTRA
 APPEARING AT THE
 HOTEL LEXINGTON, NEW YORK CITY
 And on Columbia Records
 C.B.S. Coast-to-Coast Network
 Three 11 P.M. Sat. 11 P.M. Sun. 11 P.M.

ROY FOX
 AND HIS
 BAND
 ON TOUR
 B.B.C. NETWORK

LEITH STEVENS
 CONDUCTOR
 PINAUD PROGRAM
 Every Saturday Evening at 8
 WABC
 Exclusive Management Columbia
 Broadcasting System

GEORGE DEVLIN
 BARITONE
 FEATURED SOLOIST WITH
 TASTYSEAT
 EVERY SUN. 12-12:30 P.M., WJZ
 Representative
 ROCKE PRODUCTIONS

HERB
KINGSLEY
 and
 VICKI
CHASE
 WABC
 Saturday Night at Eight
 ROXY REVUE
 Special Arrangements and Material
 Exclusively by
 JEAN PAUREL
 Direction, WM. MORRIS

BALTIMORE
Piso Co. (Piso Dough Relief), one minute transcription announcements, daily except Sundays. Placed by the Watson Advertising Co., WBAI.
Drama, Inc. (face cream), five-minute transcriptions, 'Neil Vink', four times weekly. Placed by World Broadcasting, N. Y. WBAI.
American Oil Co. (gas and oil), spot announcements. Placed by Joseph Katz, WBAL.
Knoe Co. (Cytex), one-weekly, quarter-hour transcription period. Placed by Allen Smith Advertising Co., of Kansas City, Mo. WBAL.
Conti Products Corp. (cosmetics), one-minute transcription announcements, weekly. Placed by World Broadcasting, N. Y. WBAI.
Cray Crystals, Inc. (mineral water), 15-minute live program 'The Rice Bros.', daily except Sundays. Placed by Abernethy Advertising Co. of Washington, D. C. WBAL.
Sherwood Bros. (Betholine), twice-weekly spot announcements. Placed by Vanhook & Co., Inc., Baltimore, Md. WBAL.
Hecht Bros. (Steinwald radios), half-hour program on Sundays. Placed by Joseph Katz, WBAL.
J. R. Hunt & Co. (Spartan radios), tie-in announcements on Sundays. Placed direct, WBAL.
Monarch Record Co. Inc. (King Syrup), once weekly, 15-minute serial, 'The Dinklerdorkers.' Placed by Emery Advertising Co., WBAL.
4 N. Katz (jewelry), 15-minute transcription, 'Diamond Dramas,' once weekly. Placed by Joseph Katz, WBAL.

LANCASTER, PA.
Round the World Cooking School, 15-minute disc program, 'Best Foods signed by WGAL, Lancaster, beginning Monday (7), set for three days—weekly, Mondays, Wednesdays and Fridays.
Peggy Page Shoe Store, two 15-minute programs, weekly for 13 weeks. Jack Byrly 'Wayside Singer' will do one, with other still to be set. WGAL.
Gospel Broadcaster, renewal for 52 weeks.—Daily 15 mins. of religion. WGAL.

LOS ANGELES
Federal Radio Advertising Committee, weekly for 52 weeks, 3:30 to 4 p.m. Mon. to Fri., incl. Placed direct. KNX.
California Fruit Growers' Exchange, Bill Shaw, Sunday breakfast club, 7 to 9 a.m., seven days a week. Placed by Lord & Thomas, KNX.
Chicago School of Music, Sat. 8-10:30 p.m. (bapt. dance), Placed by Heath-Seehoff, KNX.
Chevrolet Motor Co., three spot announcements nightly. Placed by Campbell-Ewald, Detroit, KNX.

NEWARK, N. J.
Philadelphia Dairy Products Co. (Dolly Madison Ice Cream), children's amateur, half-hour, with Harry Mack as MC, Sunday matinee starting Jan. 13. Schenck Advertising Agency, WOR.
Ziano, (in Nubel), 15-minute recordings, 'Nufol Clinic of the Air,' Tuesday and Thursday afternoons, starting Jan. 22. McCann-Erickson Agency, WOR.
Borden's Farm Products Co., renewal, 'Uncle Don' program, Friday evenings.

CHARLOTTE, N. C.
A. & O. Co., New Bern, N. C., 26 106-word live announcements Monday, Wednesday and Friday mornings, beginning Jan. 2, 1935, placed by J. C. Brantley Adv. Agency, Salisbury, N. C. WBT.
Charlotte Hudson Essex Co., Charlotte, N. C., 52 15-word evening tie-in announcements, Wednesdays, began Dec. 24, 1934, thru Dec. 16, 1935, placed direct. WBT.
Chatham Mfg. Co., Winston-Salem, N. C., 12 quarter-hour morning programs Tuesday, Thursday and Saturday, beginning Jan. 17, 1935, placed direct. WBT.
Clark Bros. Cheating Gum Co., Pittsburgh, Pa., 78 1-minute evening transcriptions daily, beginning Feb. 4, 1935, placed by Edward M. Power Co., Inc., Pittsburgh, Pa. WBT.
M. L. Klein & Co., Atlanta, Ga., 184 announcements, two daily, placed

ATLANTA
Curran Candy Company, six day-light time announcements seven days a week for fifty-two weeks. WSB.
Willard Tablets, twenty-six five-minute transcriptions, three a week. WSB.
Franklin Motor Car Company, of Atlanta, three one-minute spots. WSB.
Netall Pontiac Motor Car Company, three one-minute spots. WSB.

LINCOLN
Latich Brothers (stationers), 13 spot announcements. KFOR.
Leader Grocery, three announcements weekly for a month. KFOR.
Hovland-Swanson, eight spot announcements. KFOR.
Helen Wesser Hough, one announcement per day for a year. KFOR.
Grand Grocery, Dittie KFOR, Studebaker, 13 25-word breaks. KFOR.
Brands, eight one-minute announcements. KFOR.
Targity Theatre, five nightly re-


SAN FRANCISCO
Wong Yick Tea Co., health talk, quarter-hour, daily for 52 weeks. Placed direct. KROW, Oakland, Cal.
San Francisco Examiner, Front Page Dramas, quarter-hour, for 52 weeks. Placed direct. KROW, Oakland, Cal.

M. J. Breitenbach, Woman's Magazine, renewal for 52 weeks, Comedy Stars of Hollywood transcriptions, San Francisco, KGO.
Associated Oil Co., basketball from Stanford Gym, San Jose. Placed direct. KQW.
ATLANTA
Curran Candy Company, six day-light time announcements seven days a week for fifty-two weeks. WSB.
Willard Tablets, twenty-six five-minute transcriptions, three a week. WSB.
Franklin Motor Car Company, of Atlanta, three one-minute spots. WSB.
Netall Pontiac Motor Car Company, three one-minute spots. WSB.

SEATTLE
Elbridge Motor Co. two evening announcements, Jan. 4. KCL.
Pioneer Maple Press, 52 five-minute discs, daily except Sunday. McCord Co. KOL.
Baxter's (shoe store), five evening announcements, Jan. 6-13. Pearce-Krueger and Co., KOL.
Metropolitan Laundry, four spots, Jan. 7-14. Izzard Agency, KOL.
Western Agency, two announcements, Jan. 1, 2. Weller Agency, KOL.
H. P. H. Diesel Engineering School, five 15-minute discs, one each week, Dec. 30-Jan. 27. R. H. Albar Agency, KOMO.
Dodge Motor Co., five-minute disc, Jan. 1. Ruthrauff & Ryan Agency, KOMO.
Seattle Gas Co., nine announce-

NEW YORK CITY
Sack's Furniture Company, seven times weekly, comedy sketches and vocal solo, 13 weeks. WOV.
Italian House Coffee, three times weekly, 13 weeks. WOV.
Belle Deloitte, Inc., once weekly, half-hour periods 28 weeks. WBN.
Zinn's Fur Shop, twice weekly, 28 weeks, music and spots. WFAA.
Consolidated Tea Company, twice weekly, music, 13 weeks. WFAA.
Dr. Reikin, six times weekly, half-hour, Dec. 13, 1934, thru Dec. 13, 1935. WFAA.
Italy Laboratories, four times weekly, 26 weeks. WFAA.
W. J. Brown, 75-minute programs daily except Sunday, 52 weeks. WNEW.
Empire Gold Buying Service, Inc., spot announcements, daily, 28 weeks. Through Friend Agency, WNEW.
MacFadden Publications, five spot announcements, daily, except Sunday, six weeks. Through Ruthrauff & Ryan, WNEW.
American Laboratories, Inc., spot announcements, indef. period. Through Brown Co., WNEW.
Edwin Cigar Company, spot announcements, daily, except Sunday, indef. period. Through Bess & Schilkin, WNEW.

CINCINNATI
Scholl Mfg. Co., hits WLW via the Mutual web beginning Jan. 15 for Tuesday, Thursday and Saturday. P.M. show originating at WOR, Newark, and featuring Arthur Tracy, the street singer. Linking includes WGN, Chicago, and WXYZ, Detroit.
Bart-Terris-Nurseries-Hampton, 13 15-minute programs, WLVW Jan. 19 for fourth annual winter and early spring programs featuring, among others, a combo directed by Virginia Marouel, with Earl Wilke as baritone.



UNCLE EZRA
 (Pat Barrett)
 Featured Comedian
 Sponsored by
 ALKA SELTZER
 Saturday Night 8:30-9:30
 Coast-to-Coast
 Covering the Key Cities of America
 Week-End, 7:45 P.M. EST
 WEAF-New York WMAQ-Chicago
 KTVW-Philadelphia WJAB-Washington
 WTAM-Cleveland and Other NBC Stations

GEORGE GIVOT
 THE GREEK AMBASSADOR
 OF GOOD WILL
 TOURING
 DELUXE THEATRES
 Personal Direction
 HERMAN BERNIE
 1610 Broadway, New York

CHARLES PERVIN
 CONDUCTOR
 REALSILK'S SILKEN
 STRING CONCERT
 N.B.C.—SUNDAYS
 8:30 P.M., CST
 9:30 P.M., PCT
 10:30 P.M., MT
 Personal Representative
 W. BIGGIE LEVIN
 1300 North State Parkway
 CHICAGO

ABE LYMAN
 AND HIS
 CALIFORNIA ORCHESTRA
 COAST-TO-COAST
 WABC—Tuesday, 8:30 to 9 P.M. DST
 (Phillips Dental)
 WFAF—Friday, 9 to 9:30 P.M. DST
 (Phillips Film)

BOB HOPE
 BROMO-SELTZER
 Every Friday—8:30 P. M.
 WJZ-NBC
 Direction
 LOUIS BURR
 AT MELNICK

Rolling Up Sidewalks Later Now As Philly Nite Life Brightens

By Martin Gosch

(This is another of a series on nite life in the principal cities of the U. S.)

Philadelphia, Jan. 14.

There was a time when Philly's curfew was strictly 9 p.m. Those were the days, and not so far distant when the city fathers rolled up the sidewalks to handicap night owls and the general population sat at home.

But things are different now. Spiritus frumentis has poured in, lamposts are being used to support the inebriate, and Father Quaker, by the dint of hard work, may even begin to snatch a bit of transient trade to ward off the ole deblili big bad was. It's one of those transitions that happen once in a generation; for today in Philly, clerk Joe Zilich is wearing his Sunday best on Monday and rubbing nite club elbows with the local Cabotian and Lovells. Even bus boys are becoming playboys.

Take the Cafe Marguery in the Adelphi hostelry. A year ago you could have taken it for a nip-nip. Now two nips and a buck in the cash register, and who stops at two?

Much of the credit for the up-lift deservedly goes to Jack Lynch, who, with ballyhoo and headline personality, taught the local yokels how to bend a casual elbow at the ringdine in the best manner of the debutante. It was Lynch who first adopted the idea of long floor shows, low minimums, intimate atmosphere and blatant blare. Even today, after a year, Lynch's nite life spots' over competition which followed as a natural course of events.

A block up the street lies the newest Cabotian, the Arcadia International. Spot was promoted by 24-year-old Arthur Padulli, who made his River Drive nite life, The Anchorage, Philly's most popular night rendezvous. Arcadia is a show spot, but has slid back and forth because of its musical bookings. Although featuring the only name talent here, the room didn't attract much until Don Bestor and large floor show arrived two weeks ago and the cock covert was sliced to a minimum. If finances hold out, the place will, too.

What is most unusual in the local sector is the fact that one hotel after another has opened a late spot. Today, the Ben Franklin, with Leo Zeal's band, the Eagle-Stratford with Earl Denny and the floor show under Meyer Davis' handling; the Ritz-Carlton, with Arthur Warren's music; the Pennsylvania, with Vincent Travers' band; and the show, the Walton, with an unknown band, and the Barclay, with Val Ernle's ork—have all succumbed to liquor and dancing. With the exception of the Adelphi, the best hotel business is being snared by Buddy Crawford's Pennsylvania, Crawford, one of the youngest hostelry chiefs in the east, was smart enough to grant Travers' band and a hokum show to feed to the patrons in this section off the mid-city district.

Getting It Back

Of course, not all the hotel nite spots are paying for themselves by selling S.B.O. by any means, but they are getting it back in other ways. It's a question here of how many managers will continue to lose on the nite club phase in order to get some life in their respective places.

At this writing, the newest nite spot on the local horizon is Howard Lannin's Town Casino, situated in the swanky but defunct Tux Club. With a \$350 opening in a walk-up spot, even with class, its success is problematical.

A walk around town, whether it's in an alley or a main street, will reveal one spot or another. Some times with a piano thumper, more often with any music from a trio to a miniature (but flat) symphony. These are the usual bare joints, calling them by any name they smell just the same. There's the Stable, Streets of Paris, Circus Gardens, Mullens Tavern, the Ratters and a million more. Of the bunch, a few are outstanding for local play. One is Frankie Palumbo's Via Italia in the southern-city section, where celebs and homespun alike go for good ravioli and handshakes. Several other spots enjoy a steady

stream of patronage, but they are scattered around the town.

The other phase of nite life in Philly is the black and tan, which formerly flared and died with monotony. Now even the local best example being Blanche Calloway's band and show at the Stephen Girard hostelry. More private, but more popular, is Sam Silver's Memphis Club on a side street. Latest room of this ilk is the Chest Samakan, opened last week-end, after a failure in center-city as a high-priced club.

The suburbs, the river drives and the ballrooms leave still another order of nite life, with 50% of the spots breaking even. Ballrooms are showing net profits, with the best doing a good week up to a mark not reached for years back.

Last nite life is the private club genre, some operating legit and others running to protection as the local speakeasy. There's Atlantic City's local edition, the Stenton Club going wild and handsome, while the law's arm caught up with Bettle the Bum's and spoiled a Philly 4 a.m. institution.

There is no question as to what's responsible for Philly's upswing—it comes in blazes and ranges in price from 25c. a slug to 12 bucks a bottle.

But that doesn't mean the previously mentioned curfew has been given the boot entirely. It is still there in the form of a Saturday midnight law to plague the nite city with bar shut-downs.

Don't the Democratic landlards in town and state will remedy that situation, and certainly liberalism will go with the next mayoralty election.

Six Cleffers Turn Out Tunes for 'Dizzy Dames'

Hollywood, Jan. 14.

Four tunes have been turned for the Liberty hit, "Dizzy Dames," in production at the Pathé studios in Culver City. They are "The Martini-que," by Lou Alter and George Waggoner; "I Was Taken by Storm," by Alter and Edward Heyman; "Let's Be Frivolous," by Edward Jackson and Waggoner; "Love Is the Thing," by Nell Moret and Harry Tobias.

Waggoner is also credited with the screen play.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the number of combined plugs on WEA, WJZ, WABO and WMCA.

Blue Moon
Dancing with My Shadow
Object of My Affection
Hands
Winter Wonderland
It's June in January
Believe It, Beloved
Invitations to a Dance
Love Is Just Around Corner
Stay as Sweet as You Are
The Continental
Because of Once Upon a Time
I'll Follow My Secret Heart
On the Good Ship Lollipop
With Every Breath I Take
Where's Sweetie, Friend
Thru the Storm
What Difference a Day Made
I Woke Up Too Soon
If It's Love
You're Made for Me
Am I to Blame
Good Ship Lollipop
One Night of Love

MG Marks Time On Selection of New Music Head

Hollywood, Jan. 14.

Reorganization of Metro's music department under Rufus Le Maire is at a standstill until further conferences are held with Eddie Mannix some time this week.

Only one name as far as the replacing of Dr. William Axt by Victor Baravalle, one-time conductor for Dillingham, Ziegfeld and White. Le Maire will look after the musical side of personnel here is appointed as a negotiation with Bobby Crawford fell through. Little likelihood of Crawford negotiations being resumed.

Improvement, though not directly connected with the studio, will be called in from time to time for consultation on musical problems. Metro is 50% partner in the Robbins Music Corp.

NIGHT CLUB REVIEWS

PARADISE

(NEW YORK)

Sally Rand is seemingly plenty potent to offset the advent of the French Casino, whose 'Folies Berles' has proved sure to be a flop to the other Broadway nite spots. The Paradise is obviously not suffering from the same fate.

Along with the fan (now a bubble) dancer, Abe Lyman as the name dance band is also new on the scene and stars with the Rels and Artie Dunn, with a mild mick rep, who miss out somehow. One of the reasons may be that prop troupe which Rels suddenly took unto himself. Otherwise a rather 'cute' personality, in that his youthfulness obviously better equipped for the role of a young man, the prob changes his front completely and the result is a disaster.

Mise Rand is a wow for a cafe floor. Cannily presented through a boxed scrim framework, that does nothing to lower the sky. It only emphasizes the general dangle of the strip bubble dance. Under the heavy white calico, which the audience wants to believe is lace. The huge bubble for the tease dance is a nifty idea for the show.

The showgirls in the general ensemble are no wallflowers either for the main act or for the eye-popping epidermis, which seemed to excite the auto mechanics no end at this session. (Incidentally, the show is one of those things for the cafe trade, say the cabaret men; some nights it seems to help, none you never suspect any influx of Detroiters.)

The show is substantially the same, shifted around a bit in that the main act is a cabaret man, a cabaret predecessor, Will Osborne. Lillian Crawford is out, and there's a new girl, a blonde, who is a big thing, but essentially it's the blingness of the flash, nudity and general appeal that socks across at this new edition.

The Ching Ling Foo, Jr., troupe is one of the new individual high-

lights of the revue. The veil dancers, the "Praying In Rhythm" and "Bells of Montmartre" are among the spec outsiders. Maurice Kusell staged, and Stept and Washington did the special songs.

The show is a disaster. Neither handicapped by long-bearded band directors or a dyed-in-the-wool Philly perspective, Crawford is showing local nite club owners what it is to draw trade from the center-city sector to a place off the beaten path.

By bringing Mickey Albert back to Philly, as m.c., tying up with Vince Travers as ork unit and improvement in talent calibre, business is booming.

The short space of a week was all that was needed to make Albert a popular following here. Latter had a six months' run at the Adelphi last year and the same mob is jamming the Penn's Mirror Room. Travers band helps, too, since this dansapace crew is really the only name bunch back town.

The room entrance is off the lobby, leading into a high-ceilinged affair with a 325 capacity. Spot is a good one, but not really a show and provides a raised band platform with an ample dance floor. There is no dancing vocal here to make it warmer and lose the banquet hall appearance, from which it was evidently converted.

Prices offer no kick, with a \$1.50 minimum on weekends at the usual. Spirits tariff ranges from the usual

Inside Stuff—Music

Radio-music dealers around New York, Chicago and other keys aver that prosperity must be here, judging by the way they're being kept busy. Realizing that a phonograph or a new radio is strictly a luxury proposition and, to the music dealers, the most vital indicator of the economic trend of the country, this is being used as a norm to indicate that that corner must have been rounded.

Among the pleasant surprises is the way the disc biz is booming. For one thing, it's laid in some small measure to the increasing sales of automatically changing phonographs—machines which can take a magazine of from 15 to 20 disks and change their performances by themselves. But this is only a small minority in the general market. The college kids and others seem to be buying more records than ever.

Brunswick's special press relationer, Maxson F. Judell, sees increasing public interest by the manner in which he has been able to influence more daily newspapers to publish record reviews, a department first started in Vancuer. Decca's 35c disk sales are also credited for pepping up public interest in the record biz.

Rodgers and Hart's "Blue Moon" (Robbins) is another of those surprise hits from a film (also Rodgers and Hart) just as "Lover" sneaked up out of a Chevalier-MacDonald filmical after being just an incidental tune.

"Blue Moon" was first written for "Hollywood Party" (M-G) but left out of the film at the last minute. With a rewritten lyric it became an air in "Manhattan Melodrama" (M-G) which Shirley Ross warbled as an incidental ditty under title of "The Bad in Every Man." That hyper-sophisticated title was tabu for radio so Jack Robbins insisted it be rewritten. It was then called "Manhattan Melodrama" and plugged instrumentally by Ted Fio Rito on the Coast, the first to announce about the tune. Metro was satisfied in that every time that title was announced it was a plug for the film, but Robbins insisted upon a fourth change and it then became "Blue Moon" with still a new set of lyrics.

Shapiro-Bernstein has been advised by two different writing sources that one of its recent releases, "Let's Call It All a Dream," infringes on previously published numbers and that suit will be brought if the "Dream" tune isn't withdrawn from the market. Lew Pollack wrote the "Dream" composition. Tunesmiths alleging infringement are George McConnell and Anton LaPa.

There is a "let it be" letter to Shapiro-Bernstein that the opening bars of the "Dream" refrain were similar to the melody of "Swanee Dream," which Leo Felt, Inc. published 19 years ago. McConnell bases his claim upon a song he placed with Witmark in 1925. Its title was "More Than Words Can Tell."

Peggy (ex-Mrs. Freddie) Rich is now conducting a band in a New York nite spot and Phil Spitalny has the first all-gal commercial band on the air, but back in 1928 there were two femme jazz combos equally as prominent.

Elga and her Music Box Girls were in vogue, and on WEAH that year one of the pioneer radio combos for "Tenderloin" products was Anna C. Byrne heading a male combo, Miss Byrne was a society music caterer and her conducting an all-male combo was the reverse of Spitalny's current mastering of 100% femme combo. Since then Bobbie Grice, Parlan Redheads, Ina Ray Hutton, Alex Hyde's Melo-Deers, Count Verni-Vici's femme jazzists and others have been around.

Despite the fact he submitted to a blood transfusion operation for his newly-born baby only a few minutes before he was scheduled to conduct his orchestra at Minneapolis' leading night spot, the Hotel Nicolet Minnesota room, New Year's eve, Jack MacArthur took charge of the festivities and wielded the baton in customary fashion.

Although the guests didn't know it, Malerich was in constant communication with the hospital throughout the evening and morning, the condition of the baby and Mrs. Malerich being serious. Both are now on the road to recovery.

Bob (Bing's brother) Crosby's tin pan alley joke these days is making the rounds of the music pubs and commanding attention of the execs with a rave builder-upper for a new tune he's discovered and in which he has an allegedly collaborative hand. Being a good plug and potential timber, young Crosby usually commands pronto attention from the music men who drop everything to lend an ear to his.

Then follows an addition of the song which commences with a beautiful, legitimate verse, and then into the chorus, which starts off: "She's a dead pigeon," and similar nonsense.

Harry Cooper (Empire City Quartet alumnus) who just opened a Broadway restaurant told Dick Humber that almost everybody except the music pubs had been in to see him. Humber, unknown to Cooper, called up all the music men and told them he wanted to consult them on some new tunes and would they meet him for lunch at Cooper's that day? All came individually, only to see that the music pubs also present, and Humber told them that it was his little ruse to introduce them to the place.

Although American Airlines settled for \$30,000 with Mrs. William Baker, widow of one of the victims in that Catekill Mid. air crash which took seven victims, the estate of Harry (MCA) Pinsky wants more. The airline has made overtures, but J. T. Abeles, counsel for Pinsky's folks, told them that he believes a jury will award him at least \$75,000, and he won't settle for anything less, preferring to chance the trial, as he's suing for \$150,000.

35c cocktail to the half-dollar dinner ball. Room does a large dinner trade from the hotel residents and can't afford squawks on liquor. Same applies to food, with a \$1.25 minimum and a 10c tip. The room is a nite spot, while a la carte doesn't die to make up.

Floor show opens with the Crane Sisters, song and dance duo of comely, lovely, better than average scoring, cueing the dance team of Diane and Del Campo. Crane is a good dancer, but not a graceful technique and they miss. They spot goes to warbler, Edgar. Latter is a good dancer, but not a good singer. Crane is a show, whose soprano, torching is handled well, followed by the single acrobatics of Una Cooper.

Three Speeds, rather skate flash act, never worry for a show stop and hand, next turn to the titan, Anne Boland for more fem blues singing. Latter is a good dancer, but not a good singer. Crane is a show, whose soprano, torching is handled well, followed by the single acrobatics of Una Cooper.

Mickey Albert's former partner,

BILL'S GAY 90'S

(NEW YORK)

Situated around the street from the swank Elvise and Weylin hotel bars, this spot came to prominent attention because of its novel front with the O.P. Bowers' gangster out front and the general aura of the mauve decade. Title itself further emphasizes the theme, as it is carried out nicely throughout excepting that the likker will never be accused of going back much beyond 1924.

If you're not particular about what you drink it's a good drop-in. But if you want a certain fairy tale, the O.P. Bowers' gangster, you better bring the bottle.

Joseph E. Howard, vet composer, is the musical director, toppling with Kathryn Parsons, the "Girl of Yesterday," who's quite a

(Continued on page 48)

Petrillo Bans Chi Musicians from Gratis Appearances in Niteries

Chicago, Jan. 14. First gun in a growing campaign among performers against the increasing spread of "celebrity nights" in this territory was fired last week by James C. Petrillo, chief of the local Musicians Union, with an order that no free appearances can be made at these "celebrity nights" by members of the union.

Petrillo order bluntly rules that members of the local (not regularly employed in these places) may not take part in these performances, as musicians, unless they are paid for their services, in accordance with the price list of the local.

Order also states that the local will not attempt to hold the members individually responsible, but that the contractors and leaders of the bands will be held personally responsible for the enforcement of this ruling.

Performers and theatres have been trying to combat these "guest nights" on the part of the hotels and cafes in which the performers are asked to donate their professional services without charge for the box office aid of the hotels and cafes.

OKAY DRAWING OF MUSIC CODE

P. A. Murland, deputy NRA administrator for the publishing industries, last week informed John G. Paine, chairman of the Music Publishers' Protective Association, that the Department of Justice has formally withdrawn its objections to the issuance of a code to the music publishing trade. Government's prosecution division had, six weeks before, taken the attitude that the music industry should not be given a code until the American Society of Composers, Authors and Publishers and the MPAA had cleared themselves of the monopoly charges brought by U. D. of J.

U. S. Attorney General's office some last week to induce Judge Knox in the New York Federal Court to strike out the answers made by the MPAA and ASCAP to the allegations of the government's suit for dissolution. Government's attorneys attacked the answer as ambiguous and not pertinent. Before announcing that he would reserve decision on the motion, Judge Knox declared that he believed that the composers had every right to organize to protect the rights to their property and that he doubted whether the copyright owners and the user could agree on a price to be charged for license privileges. Nathan Burkan, ASCAP counsel, described as groundless the government's contention that the license fees charged by broadcasters were excessive. Special Assistant Attorney General Bennett argued the government's case.

DIXON-WRUBEL TUNE JOE E. BROWN 'MOLLY'

Hollywood, Jan. 14. Mort Dixon and Allie Wrubel get the tune writing assignment for Warner's 'Mollie and Me', next Joe E. Brown pic. Three songs will be injected into the feature.

Nat'l Pluggers

Chicago, Jan. 14. Organization of a Chicago branch of the song pluggers' benefit association, which was formed recently in New York, is underway here.

Originally planned to have an individual organization here but likely that it will result in a direct affiliation with the New York association to make it a national group.

King-Karzas Worrying About Next October

Chicago, Jan. 14. Both the Wayne King orchestra and Andrew Karzas of the Aragon ballroom here are already making plans for next October, when the current King-Karzas contract expires. King is reading a set-up of theatre tours throughout the country and a possible dance engagement in New York.

King has been anxious to get east for the past three years and went to great lengths in his attempt to accept the date at the opening of the Waldorf-Astoria. Karzas now deciding on whether to use a string of music bands at the Aragon or to start a build-up campaign of his own, as he did with King, Jan. Garber and Ted Weems.

New French Tax Law Socks Alien Musicians 33%

Paris, Jan. 5. Concerts by foreign musicians in France are seen as pretty near killed by a new law socking foreign musicians with 33% tax on three quarters of the gross, in addition to all the other taxes they have to pay. Law was passed in July, but no one—not even tax collectors—noticed it until few weeks ago, when stampede started to have it repealed. It brings total paid to state by foreign musicians here up to about 33% of receipts, which in most cases wouldn't be big enough to pay expenses.

Pablo Casals and Fritz Kreisler, who could stand gaff if anyone could, have cancelled two concerts in Paris on account of the new tax.

Alfred Lyon, concert manager, commenting on the law, said how it will be applied to the trio of Corto-Casals-Thibaut, two Frenchmen and a Spaniard. Figures that will stump the tax men.

L. A. Musicians to Vote Ditching of 6-Day Week

Los Angeles, Jan. 14. Membership of Musicians Local 47, AF of M, will vote Jan. 28 on making permanent a temporary abandonment in this territory of the long-established six-day week. Ratification of the directors' action, in suspending the order, is expected.

For a number of years members drawing \$50 or more per week have been obligated to take one day's rest out of seven. Unstable conditions is attributed by musicians' execs for abandoning the practice.

Gordon, Revel Labor on Tunes for 3 Par Pix

Hollywood, Jan. 14. In addition to 'Stolen Harmony' and 'Two on a Tower,' their present assignments, Gordon and Revel have been obligated to whip up tunes for Par's 'Drum Beats'.

Later, yarn written around a dance band, will probably have Ben Bernie and his combo in the cast.

DIES IN SNOWSTORM Fin. Body of Durward Leach, Lost Since Nov. 27

Des Moines, Ia., Jan. 14. The body of Durward Leach, 64, orchestra leader at Ackley, Ia., was found Jan. 9 in the snow one mile east of Ackley.

Leach disappeared after playing at a dance Thanksgiving night. It is believed he became lost in a snowstorm. He is survived by three sons and one daughter.

WAITERS WALTZ IN 4 B'WAY NITERIES

The sudden waiter's walkout in the Times Sq. sector, affecting four of the biggest Broadway cabarets Saturday night (12) at the height of the supper hour, also cost the spots considerable actual money losses through patrons 'forgetting' to pay their checks in the excitement. Spots affected were the French Casino, Manhattan Music Hall, Casino de Paree and the Congress.

The first three are in the cabaret-theatre category, all situated on sites formerly held theatres. Congress is a straight cabaret with a floor show, housed in what was formerly the Empire ballroom.

The waiters walked out 10 p.m. Saturday night, but by an hour to two and a half hours after midnight truces had been declared by all but the Congress, so that service could continue without mishap. Waiters were their points for a \$12 minimum weekly wage; shorter hours; better locker conditions; better food; more sanitary conveniences and the like. The Congress impressed its chorines into service as waitresses and got considerable publicity out of the stunt. It settled later on.

Manhattan Music Hall and the Casino de Paree are under the same management of a syndicate, of which Yermie Stern is president and John Steinberg general manager. The Manhattan was to close down anyway Saturday night for a few weeks of general refurbishing and to reopen with a new policy.

UNIT DEAL MAY BRING ROSE-MUSIC H. TRUCE

Points scored in Billy Rose's favor in his bitter argument with the Casino de Paree, Inc., and Billy Rose's Music Hall, Inc., may ultimately lead to a truce. Yermie Stern, president of both corporations, has been asked to examine before trial by Justice Valente in New York supreme court on Jan. 18.

Meanwhile the first Casino de Paree Revue is being readied for a vaude route. Rose and the management, with whom he is legally tiffing for reasons of alleged breach of contract, salary arrears, damages, etc., will be jointly associated, if the unit goes out. Rose had previously notified all the circuits of an alleged priority claim on the vaudeville machine. The unit, threatening legal action if the unit was booked without his consent. This served as an estoppel on the C. de P. management routing the show itself as the circuits didn't want to be involved.

With the various suits coming to a head, a settlement may eventuate. Some reports have it that Rose may then come back to produce the shows for the Casino de Paree.

Change of Billing for Canadian Victor Co.

Toronto, Jan. 14. Affiliated for some years with the Radio Corporation of America, Victor Talking Machine Company of Canada, Ltd., will henceforth be known as the RCA Victor Company. No change in management, ownership or policy, according to B. Gardner, Canadian prez.

Phonograph records, electrical transcriptions, broadcasting equipment and theatre sound-reproducing systems still to be manufactured in Canada.

Paris Producers Set Up Own Music Firm; Publishers Consider Boycott

802 ADMITS NOBLE Britain Becoming Yankee Citizen— Now Eligible for Air

Ray Noble was admitted to membership in the New York musicians' union last week. He starts for Coty March 1 on an NBC-WJZ hookup, doing a Friday night half hour with 'Al Bowlly' as vocalist. In his application for a card in Local 802 Noble stated that he has taken steps to become a citizen of the United States.

Noble stated last fall to baton a dance combo for the Bromo Seltzer show on NBC but the American Federation of Musicians vetoed his taking the assignment on the ground that he was not a member of the union.

Music Hall Back With New Nitery Idea, If and When

When the Manhattan Music Hall, New York, closed Saturday (12), it did so with intentions of reopening. The management, headed by Yermie Stern, wants to install a new idea in the nitery show line, so as not to conflict with its Casino de Paree and the corner, so far has formulated no plans. Reopening date therefore is indef.

Meanwhile the Casino's new show is under way, with likelihood of opening sometime between Feb. 15 and March 1. Lew Brown will produce with assistance from Elsa Maxwell, socialite party-thriller, the thought being to emphasize the Broadway-Pa-k venue aspect.

Score is being written by Brown and his cutting, Al Stars co-writer, Harry Akst. Bob Alton will stage. Only turn set so far is the Saxon Sisters. Bob Hope is tentatively lined up, but may be jammed by "musical radio" program, which goes on at 8:30 p. m. and would conflict with the Casino's regular 8 o'clock show. Alex Hyde's orchestra may also go in.

Manhattan Music Hall floor show, with exception of Al Trahan, remains intact despite the cafe's closing in order to go into vaudeville as a unit. Show has been set by the Writers Guild to open for Loew Feb. 1 in Baltimore.

Being in close proximity of each other, it was feared that the Casino and Manhattan would conflict after the novelty of each were off. Original intention was to keep the Manhattan Music Hall on a pop scale basis (\$1 dinner with \$1.50 minimum check) as against the Casino's \$2 dinner (\$2.50 minimum check), but after J. M. Grossman, brother-in-law of Sam Rosoff, the subway builder, put some fresh coin into the Manhattan, the scales more nearly approximated each other. Besides the close proximity in location, the further emphasized the general sameness of policy and tariffs and so one or the other had to suffer. The Casino, besides being the old and better established of the two, rated the best.

STRAUSS OUT AFTER 4 WEEKS AT CHI. CASINO

Chicago, Jan. 14. Johann Strauss is out of the French Casino here as director of a valets-tune orchestra. Niterly failed to take up the conductor's option. Strauss came into the country on a four-week guarantee with additional four-week options. Maestro heads back for Europe.

Feeding Kern

Hollywood, Jan. 14. Songwriters' Protective Ass'n is having a dinner at the Victor Hugo Jan. 23 to honor Jerome Kern. L. Wolfe Gilbert, Oscar Hammerstein, 2d, and Irving Berlin are in charge. Affair will also serve as a SPA meeting.

Paris, Jan. 4. Battle royal—or rather, battle royalty—between French music publishers and legit producers who want to muscle in on the 'droits d'auteur' biz has broken out in full force.

Occasion is formation of Editions Royalty, music publishing house, by the producers, allied with a few composers and others, with definite purposes of saving the payment of royalties on stage and film music to the existing publishers. Under French system, the publisher gets a cut on the gross of the film or opera, and if the producer is his own publisher he keeps the cut. Old line publishers are getting together composers with a view of boycotting producers involved in the new company, and are also going to put financial pressure on those whom they consider to be musicians. Since some of the publishing firms are old and wealthy concerns, the pressure may amount to something.

Producers involved in the Editions Royalty venture are Morris Lehmann, Benoit-Leon Deutsch and Willemette of the Bouffes. With them are Christiane and Maurice Yvan, important composers, and M. Braunberger, film man. The new concern is all ready to shoot, and will shortly publish its first opera.

TWO ACADEMY TUNE AWARDS

Hollywood, Jan. 14. Academy will keep down its awards for music to two instead of four as recommended by its music committee. Tunesters were hoping to get recognition for the best song of the year used in a picture; best utilization of a song; best scoring of a musical, and best background scoring of a dramatic picture.

But the Academy, this year is recognizing music for the first time, decided to hold it to the giving of certificates of merit, on the best song of the year used in a film and the best score. Similarly, the committee decided not to single out special honors for the best musical comedy short and will include this type with other comedies in the voting. Two other groups of shorts will be recognized—cartoons and novelties.

Film editors are set to get in on the honor spreading this year with decision reached to recognize the job of putting on a picture during the year.

Whiteman's Tour

A route of one-night stands, debutante balls and college proms in the south at big money has been laid out for the Paul Whiteman band by the William Morris office. Trip starts Feb. 1.

On that date Whiteman plays a Junior League affair at Richmond, Va. On the following evening (2) the Whiteman company goes to Jacksonville, Fla., for a dance date. Then a midnight Sunday dance at Orlando (3), the annual Gasparilla Ball at Tampa (4) and a dance at St. Petersburg (4). On Feb. 6 Whiteman settles down for the day at Miami in order to phone in his regular Kraft-Phoenix broadcast.

Two additional weeks of similar one-nights follow immediately thereafter if the tour be arranged so as not to conflict with the Thursday night broadcasts.

Music Notes

Addy Britt has joined professional staff of Leo Felt, Inc. Formerly with Shapiro, Bernstein & Co.

Al Kavelin has replaced Pancho at the Hotel Pierre, N. Y.

Johnny Johnston is the N. Y. Commodore's newcomer. He succeeds Archie Bleyer.

Elmore White has left Robbins Music Corp. for T. B. Harma.

DEC. MUSIC BIZ GOOD COAST TO COAST

Sheet music business rounded out the year 1934 in fine fashion, with the pre-Christmas hum lapping over into January. Jobbers and syndicates estimated that last month's trade was easily 25% better than it had been for December, 1933. Dealers did their inventory-taking early, with the result that distributors were constantly on the go last week filling out orders for both standard and current merchandise. Holiday season also brought the phonograph record faction a sharp pickup.

First week of the year found 'June in January' (Famous) and 'Winter Wonderland' (Donaldson) in a hot bid for first place. Same period also indicated that 'Dancing with My Shadow' (Moore) and 'The Still My Heart' (Broadway) will have new edges when it came to a final rating of the January best sellers.

'Santa Claus Is Coming to Town' led off the December list by a wide margin, while 'Stay as Sweet as You Are' (Crawford) maintained a similar status in the device spot. Among the runners-up in the sheet domain for December were 'Flirtation Walk' (Witmark), 'Hands, Out in the Cold Again' (Santley) and 'Pop Goes Your Heart' (Witmark). Ethel Merman accounted for Brunswick's best seller, Paul Whitehead topped 'Victor's' blue ribbon lineup, Bing Crosby again proved Decca's white-haired boy, while Paul Pendarvis hopped into lead spot for Columbia.

Chi Biz Strong

Chicago, Jan. 14. Business for the midwest sheet music trade and the phonograph record field is good, setting down to a highly satisfactory standard as the music counters with a firm basis that is considered exceptionally hopeful.

Novelty tunes head the December list, but coming up strong are two songs which are sure to be included in the winning slate for January. Latter are 'June in January' and 'Hands'.

Upswing is particularly noticeable in the record field. Business is bright. While the popular side is selling well, the big noise in the platter business is the standard catalog.

Coast Spurts

Los Angeles, Jan. 14. Music field emerged from a prosperous December with business 50% to 60% better than it was a year ago during the pre-holiday season. Records and sheet music were in heavy demand throughout the month, with the impetus holding over for the new year.

Entrance into the field a couple of months ago of Decca did not cut into the Brunswick and Victor output, as was feared in certain of the so-called major circles. It has, however, hit Columbia pretty hard. 'Object of My Affection' continued to hold top spot in December, both on Brunswick discs and on the sheet music counters. A Jan Garber recording of the number for Victor also was in demand during the latter part of the month.

Runners-up in sheet music, aside from the first six sellers, included 'On the Good Ship Lollypop', 'Be Still My Heart', 'The Still My Heart' and 'Take a Number from One to Ten'.

Eddie Wittstein played the ball given last week in Winston-Salem by the Richard J. Reynolds (Cameo) family.

Welcome! Welcome!
Robbins salutes the newest of the hotel masters

JOHNNY GREEN
famous pianist, composer, director, opening Tuesday at New York's famed Hotel St. Regis and broadcasting via CBS

Hear him play:
"BLUE MOON"
"WHEN I BROOD OLD TO DREAM"
"THE NIGHT IS YOUNG"
"AN HOUR OF MERRY"
"LET'S BE THANKFUL"

ROBBINS MUSIC CORPORATION
199 SEVENTH AVENUE
NEW YORK, N.Y.

DECEMBER MUSIC SURVEY

THIS TABLE SHOWS THE LEADING SIX SELLERS IN SHEET MUSIC AND PHONOGRAPH RECORDS GATHERED FROM THE REPORTS OF SALES MADE DURING DECEMBER BY THE LEADING MUSIC JOBBERS AND DISC DISTRIBUTORS IN THE TERRITORIES

6 Best Sellers in Sheet Music Reported by Leading Jobbers

	NEW YORK	CHICAGO	LOS ANGELES
Song—No. 1	'Santa's Coming to Town'	'Santa's Coming to Town'	'Object of Affection'
Song—No. 2	'Stay as Sweet as You Are'	'Stay as Sweet as You Are'	'June in January'
Song—No. 3	'Alabama'	'Object of Affection'	'Stay Sweet as You Are'
Song—No. 4	'Rain'	'Rain'	'Flirtation Walk'
Song—No. 5	'Object of Affection'	'Winter Wonderland'	'Alabama'
Song—No. 6	'Winter Wonderland'	'Alabama'	'Santa's Coming to Town'

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	'You're the Top' (I Get Kick Out of You) (Patel Matusman)	'June in January' (Ted Fio Rito Orch.)	'Object of Affection' (Jimmy Grier Orch.)
BRUNSWICK—No. 2	'Will Love Find Way' (East of the Sun) (Hal Kemp Orch.)	'Object of Affection' (Jimmy Grier Orch.)	'Stay as Sweet as You Are' (Jimmy Grier Orch.)
BRUNSWICK—No. 3	'I'd Love to Dink You in Coffee' (If It's Love) (Freddie Martin)	'You're the Top' (Hal Kemp Orch.)	'One Night of Love' (Grace Moore)
BRUNSWICK—No. 4	'June in January' (Every Breath I Take) (Ted Fio Rito Orch.)	'Rock and Roll' (Boswell Sis.)	'Lost in Fog' (Connie Boswell)
BRUNSWICK—No. 5	'Anything Goes' (I Get Kick Out of You) (Lee Reisman Orch.)	'Breaking the Ice' (Louis Prima Orch.)	'Solitude' (Duke Ellington)
BRUNSWICK—No. 6	'All Thru the Night' (You're the Top) (Hal Kemp Orch.)	'Hands' (Hal Kemp Orch.)	'Hands' (Hal Kemp Orch.)
COLUMBIA—No. 1	'Object of Affection' (Mississippi Honey Moon) (Paul Pendarvis)	'June in January' (Little Jack Little Orch.)	'Speak to Me of Love' (Lucienne Boyer)
COLUMBIA—No. 2	'Winter Wonderland' (Keep Warm All Winter) (Ted Weems Orch.)	'Hands' (Lucienne Boyer)	'Continental' (Lud Gluskin Orch.)
COLUMBIA—No. 3	'June in January' (Every Breath I Take) (Little Jack Little Orch.)	'Love Is Just Around Corner' (Little Jack Little Orch.)	'Cucarachas' (Lud Gluskin Orch.)
COLUMBIA—No. 4	'Stay as Sweet as You Are' (Needle in Haystack) (Ruth Etting)	'Sweet Music' (Lud Gluskin Orch.)	'Happens to Best of Friends' (Benny Goodman Orch.)
COLUMBIA—No. 5	'Stay as Sweet as You Are' (Three Cheers for Love) (Jack Little Orch.)	'Like a Bolt from Blue' (Benny Goodman Orch.)	'Stay as Sweet as You Are' (Little Jack Little Orch.)
COLUMBIA—No. 6	'Hands' (Is It Singer or Song) (Lucienne Boyer)	'All Thru the Night' (Harry Rosenthal Orch.)	'Talking to Myself' (Ted Weems Orch.)
DECCA—No. 1	'June in January' (Love Is Just Around Corner) (Bing Crosby)	'June in January' (Bing Crosby)	'June in January' (Bing Crosby)
DECCA—No. 2	'Winter Wonderland' (Water Under Bridge) (Guy Lombardo Orch.)	'With Every Breath I Take' (Bing Crosby)	'Maybe I'm Wrong Again' (Bing Crosby)
DECCA—No. 3	'Two in a Dream' (Object of Affection) (Guy Lombardo Orch.)	'Winter Wonderland' (Guy Lombardo Orch.)	'Home, James, Don't Spare Horses' (Fred Hillbrand Orch.)
DECCA—No. 4	'You're the Top' (I Get Kick Out of You) (Dorsey Bros. Orch.)	'Object of Affection' (Casa Loma Orch.)	'Naturally' (Orville Knapp Orch.)
DECCA—No. 5	'Mr. and Mrs. Is Name' (Flirtation Walk) (Victor Young Orch.)	'Santa's Coming to Town' (Harry Roser Orch.)	'You're the Top' (Dorsey Bros. Orch.)
DECCA—No. 6	'Ha Cha Cha' (You're Not Only Oyster in Your Hands) (Bing Crosby)	'Stay as Sweet as You Are' (Guy Lombardo Orch.)	'Miss Otis Regrets' (Ethel Waters)
VICTOR—No. 1	'You're the Top' (I Get Kick Out of You) (Paul Whiteman Orch.)	'Object of Affection' (Jan Garber Orch.)	'Blue Danube' (Ray Noble Orch.)
VICTOR—No. 2	'Object of Affection' (Blame It on My Youth) (Jan Garber Orch.)	'You're the Top' (Paul Whiteman Orch.)	'You're the Top' (Paul Whiteman Orch.)
VICTOR—No. 3	'College Rhythm' (Stay as Sweet as You Are) (Jolly Coburn Orch.)	'June in January' (Dick Himber Orch.)	'Isle of Capri' (Ray Noble Orch.)
VICTOR—No. 4	'Continental' (Irresistible) (Jolly Coburn Orch.)	'Blue Danube Waltz' (Ray Noble Orch.)	'Object of Affection' (Jan Garber Orch.)
VICTOR—No. 5	'Flirtation Walk' (I See Two Loves) (Eddy Duchin Orch.)	'Believe It Believed' (Pats Waller Orch.)	'Mr. and Mrs. Is Name' (Jan Garber Orch.)
VICTOR—No. 6	'Alabama' (If I Had a Million Dollars) (Dick Himber Orch.)	'Mr. and Mrs. Is Name' (Jan Garber Orch.)	'Hands' (Eddy Duchin Orch.)

Night Club Reviews

(Continued from page 46)

picture in her late 19th century get-up. Always a good personality for 'gang song' stuff, she knows how to handle the crowd with the old-time tunes. Ditto Howard, who has an imposing medley of his own compositions, lyrics of which are printed on a throwaway sheet, as are the words of the other old-time gang songs which Miss Parsons m.c.s.

In between, Bigelow and Lee speaky alumnus, give out their topical titles, as does Jerry White with the of the former Radio Frank.

Atmosphere is very al fresco with the entertainment upstairs and lean against the bar indulging downstairs.

Some of the vet Broadway showmen have been coming around to clinch with Joe Howard on week nights, but don't attempt any intimacy on Saturday nights. It's strictly a factory turnover then, that.

BARREL OF FUN

(NEW YORK)

A nitery of the intermediate type, comfortable but not too large, which draws its name largely from a barrel-shaped bar show, and an entrance in the shape of a huge barrel. It will cater largely to the Broadway crowds and inclines through its floor show to material of the sort one wouldn't take grandma to see. The sting in the entertainment comes from Lewis and Dody, who head the floor show. The Hello, Hello pair has a couple song pipe, the one about 'out out' in Paris and one in which they use an

arrangement of titles and portions of pop songs with a nudist colony as the locale.

Lewis and Dody work to as good advantage on a floor as on a stage. Their numbers here ought to get them plenty attention.

Show includes a night club find in the person of Vicki Cummins, who does pop numbers with elegance, smartness and a sure-fire delivery. Miss Cummins, a looker, has been in the club, but this is her first attempt on a night club floor.

Arletta Lacey is a specialty dancer of fairly good merit. There is a make-up ceremony—Jack Shepp, who did one number with Miss Cummings opening night (25). Since then he has been replaced by Percy Stoner, with Percy Rich also added to show. Orchestra is Hal Schep's. Club has a line of eight girls, okay. Prices for both food and liquor are reasonable. There is neither a cover nor a minimum. Cher.

STEW'N HOTEL

San Antonio, Jan. 14.

Gay Nineties, nitery spot in renovated Beethoven Hall which featured a 'Drunkard' company, took it to the club, forcing the drama's transfer to Gunter hotel's ballroom.

More is calculated to add the hostelry's nitery biz. Gay Nineties' beaker is in on the hotel. Future policy for Gay Nineties in doubt.

Bernie Dolan, heading a Meyer Davis band unit, opens KAN 25 at the Roney Plaza, Miami Beach,

\$30,000 Spot Folds

Dubuque, Ia., Jan. 14.

Melody Mill, dance spot in northeastern Iowa, erected at a cost of near \$30,000 last summer, has folded.

Featured name bands and ace entertainment.

Sherman Buys In

Chicago, Jan. 14.

Frank Howard has sold the Paramount Club on the near northside to Eddie Sherman.

Al Borge continues as booker for the spot.

DRAGONETTE GOES BRUNS.

Jessica Dragonette has been signed exclusively to record for Brunswick. She will first de the numbers from Paramount's 'Big Broadcast of 1935,' which she introduces in the film.

Rosario Bourdon and his orchestra, also exclusive Brunswick recording artists, and musical accompanist Miss Dragonette on her 'Cliff's Service' hour, will furnish the orchestral background in all these waxings.

NEW YORKER'S B. E.ERS

Florence and Alvarez open at the Hotel New Yorker, N. Y., Jan. 16. In for four weeks with options. Danors have been playing the picture houses.

Louis De Francesco, musical director, stays at Fox another year on an option pick-up.

Soc. Meets Thurs.

Monthly meeting on the board of directors of the American Society of Composers, Authors & Publishers has been brought forward to Thursday (17) so that the required quorum will be available.

Regular get-together date is the last Thursday of the month, but it is figured that by Jan. 31 a goodly portion of the directorate will be sunning themselves on the Florida sands.

Congress Changes

New acts into the Congress restaurant, N. Y., include Ted Maza, Blanche and Elliott and New York-area trio.

Charles Davis orchestra continues. Phil Rogers also in on the music end. Rest of the floor show remains intact, excepting Polly Moran, Fin D'Orray and Ed Lowry, who dropped out.

Lombardo in L. A.

Chicago, Jan. 14. Guy Lombardo orchestra opens at the Coconut Grove, Los Angeles, Feb. 14.

In for a four-week minimum.

HIGHWAY B. E.

Tacoma, Jan. 14. Century ballroom, new \$40,000 nitery, has opened on the Seattle-Tacoma highway with a floor show.

It has a main highway location, where an estimated 1,000,000 autos pass yearly.

Picnic Turns to Panic for Acts When Lombardo-Esso Show Is Late in Balto

Baltimore, Jan. 14.—One-day visit here of the Lombardo-Esso caravan last Tuesday (8) at Loew's vaudeville Century caused considerable commotion around the theatre.

Band was advertised to appear first. First appearance was listed for 3:30 in the afternoon, and house was jammed, but no ork; hadn't come in.

Regular stage show had been told could have day off after the first performance, the noon-hour opener. When band didn't show, acts were held and some stalling set in. House played all the old one and two-reel shorts it had. The Lombardo scene had been set, so when management was forced to send out the vaude players to fill the gap, talent worked 1 one.

Duncan Sisters worked for 45 minutes, doing all the ro, times they had. The occasionally slipped over to the wings and inquired aloud if the band had come; when repeatedly told "no," they went right into something else.

Audience booed constantly, and kept shouting for Lombardo. Rex Weber went on three separate times and finally he was sitting in the house organ, duetting with Harvey Hammond, the Wurlitzer player. Stone and Vernon adagio set did an abbreviated version of their act, then they were sitting in the house organ. Finally, when there remained nothing else, Maximo's slack wire was erected over the Lombardo hand set and the curtains were finally drawn. At about this time, the hardy outfit came in to do act. Scheduled for 3:30, arrived at 5:30. Upon arrival, however, despite fact audience was roaring for "em, ork went to hotel first, changed clothes and dinner.

Century management had been informed in advance by its N. Y. booking office that the band worked three shows a day. But crew decided it does only two a day on its tour for Esso. After some wrangling, however, Lombardo agreed to give the three performances.

During the stalling the Duncan Sisters expressed their dislike for the act and tossed more vegetables at audience than usual. With the mob restless, it looked almost like the Duncan Sisters were tossing one vegetable at the audience before the audience began tossing fruit at the performers.

PARENTS GET COPS TO KEEP GIRL IN BALTO

Baltimore, Jan. 14.—Parents of Angela Raymond, warbler, who has been singing at the New Celestial, long show melnery, got the police into action last Saturday (12) to restrain the girl from hopping out to Akron, Ohio, to fill a date with the which had been playing a date with her at the Celestial here, was going out to the Ohio town and offered her \$18 a week to go along as a vocalist. Police plucked her off an Interstate bus just before it pulled out.

Gai was at first detained in the police station, charged with being an incorrigible minor. A magistrate then discovered that she couldn't be booked on such a charge since she had passed her 18th birthday. She was released to her parents after the magistrate told her she agreed with the parents' attitude on the subject.

One of the prime points in arguments brought up by her mother and father was that she had been offered no real contract to go out to Akron with the band and that it was possible she might become stranded there.

Joe Mandel's Toe-Ache

Gives William a Vacash

Joe Mandel (William and Joe Mandel) is walking around on crutch with a broken toe received in a stage accident at the Fox, Washington, last week. A curtain, which Joe is supposed to grab when bounding off the rampoline, wasn't where it was supposed to be.

While Joe crutches it till the toe heals, William is golfing in Florida.

Carmella Ponselle to

Yodel Again in Vaude

Carmella Ponselle is returning to the variety stage between Metropolitan Opera Co. engagements, opening Jan. 15 in Toronto, Montreal and Baltimore (Hipp) follow.

Dates will be Miss Ponselle's first in vaude in five years. Bill Miller made the deal.

RKO NOW-THEN VODE FOR NABES

As a means of bolstering weak pictures when they come, RKO is booking now "n" then shows into the Chester and Fordham, Bronx, and the Dyker, Tillyou and Madison in Brooklyn. Policy started Saturday (12) on a two to four-day basis. Same type of shows being played at the Coliseum, also a Saturday opening half-weeker, is being used in the new RKO vaude recruits. All are playing five acts.

Also conforming with the Coliseum policy, acts going into the new houses do so at a 50%-upwards salary cut.

Two American Acts

Booked for Russia, Says Alexander Basy

Mangean Troupe, acrobats, and W. E. Ritchie and Co., bike turn, are set for Russia. The Gometz Agency of the Soviet okaying their booking through Alexander Basy, according to the latter, who leaves for Moscow, Jan. 25, probably taking the acts with him if their contracts arrive from Russia by that date.

Another act okayed by Gometz, which is Russia's official talent buying agency for vaudeville, music halls and circuses, is the Phil Spitalny all-girl band. Latter, salaried at 30,000 rubles, is due to open to Moscow, May 20.

Basy is going to Russia to determine how he can get his commissions out of that country. Acts can spend all they make while in the Soviet, but can't take any rubles past the borders. Before going over, they must sign an agreement to abide by the Soviet's laws. Bookings constitute a sightseeing trip for the acts, with no chance to profit. They can spend all their salary over there, or buy goods. If buying goods, they'll have to pay duty on it upon returning to the U. S.

MANHATTAN M. H. SHOW GOES INTO LOEW SPOTS

Floor show from the Manhattan Music Hall Broadway nitery which closed Saturday (12), remains intact for vaudeville, except for Al Trahan. William Morris office has set the show to open for Loew Feb. 11 in Baltimore, with Washington and Boston to follow.

Troupe comprises Cardinal, Cagie's Midgits, Milton Watson, Evelyn Dall, Chilton and Thomas, 32 chorus girls and six fat girls.

Pat West Laws Agent

On Chiseling Charge

Los Angeles, Jan. 14.—Charging that after he had been given a contract to play a date at Bard's Colorado, Pasadena, the Jean Melklejohn agency tried to chisel \$6.50 off the agreed price, Pat West, vaude-comic, has filed suit in Small Claims court here against the agency.

West alleges that when he reported at the theatre he was told that unless he played the date for the reduced amount, regardless of his contract, he would be replaced. Comic stood pat and court action is a result.

Holding 'Em Down

Manager of an indie vaude house in the east insists that all m.c.'s work through a mike offstage. They can't show their kissers to the audience.

Manager explains that if he sees the acts might become too popular and demand a raise if holding over for a second week.

Four Weeks of Name Shows for Memorial, Bost.

In commemoration of B. F. Keith's Golden Anniversary, actually the 52nd, RKO is putting four weeks of big stage shows into the Memorial, Boston, now straight pictures, during the month of February. Bills will cost \$4,000 and up.

Joe Penner will head the first show, opening Feb. 1, comic going on a percentage with four other acts.

Phil Baker and four acts will follow Penner, while the Boswell Sisters will head the third show. Headliner for the fourth bill is indefinite. RKO's regular vaudeformer in Boston, the Orpheum, will continue its policy of medium-priced shows.

DAILIES RAP RKO FOR DROPPING-SYR. VAUDE

Syracuse, N. Y., Jan. 14.—RKO's action in withdrawing vaude from the Paramount, with the explanation that poor business demonstrated Syracuse did not want stage shows, was answered by the dailies that the test was unfair.

Countering charge was that bills sent up were, as a rule, weak slaters, and that the circuit bookers made no attempt to set a consistent entertainment pace.

Strouse Quits Frohes, May Line Up Film Job

Los Angeles, Jan. 14.—Irving Strouse has abandoned the stewardship of the Wilshire-Ebbell Frohes, turning over the Sunday night vaude shows to Johnny DeSilva, William Trinz, Ralph Goldberg and Edward Fuller.

Strouse may line up with one of the studios in a production capacity.

Mae Murray Back

In Vode with 3-Act

Mae Murray is returning to vaudeville in a dancing act. She opens Jan. 18 in Montreal, following into Toronto, both set by Lawrence Gold.

Dancing partner and singer, both men, in support.

Skouras to RKO to Beck Burnup

Flop Turn of Italian Magician, Touted by Beck, Causes Flare-Up

Roady, European magician recommended for American vaudeville by Martin Beck, made his debut Friday (11) at the Academy, New York, at the head of a unit, originally intended to replace the 14th street theatre's regular vaude bill. By the second performance Roady has been cut down from a 50-minute unit to a 15-minute opening act, and the reservation sent for.

Skouras Bros., operator of the Academy, is burning at RKO, which books the house, and RKO, in turn, is burning at Beck. Beck, who recommended foreign acts to RKO before, saw Roady while in Europe a short time ago. Beck described Roady to the RKO bookers as the Thurston of

Circuits File Briefs in Opposition to 'Responsibility' Clause in Vaude Code

J. H. Lubin Friars' Next Saturday Nite Ribbee

J. L. Lubin, head of Loew's vaude booking office, will be guest of honor at the next Friars' Saturday night ribbing fest. Date is Jan. 26 at the clubhouse in the Hollywood theatre building, N. Y.

J. C. Flippin is set as roast-master, with the rest of the dais indefinite, like the stage policy in Rochester.

3 FROM 'STARS' SET FOR VAUDE

Three members of the 'Calling All Stars' cast had already set themselves for vaude dates before the show folded at the Hollywood, New York, Saturday (12).

Phil Baker opens for Loew in Washington July 25. Mitzel Mayfair stars at the Capital City, New York, Feb. 1.

Patricia Bowman goes into the Fox, Brooklyn, Jan. 18. It's likely Everett Marshall, also, in 'Stars,' will be on the same Fox bill.

Ed Lowry Set to Succeed Perkins As Alvin, Pitt, M.C.

Pittsburgh, Jan. 14.—Harris Amus Co. has booked Ed Lowry to succeed Johnny Perkins as m.c. at Alvin. Perkins pulls out next week after 18 weeks for a swing around the Low time, with Lowry going in for two weeks starting Feb. 8.

Lowry is no stranger in Pittsburgh, having worked at Stanley as m.c. for seven months several seasons ago. He recently played Penn here in a unit with George Sidney.

When Perkins leaves here, with him will go Dorothy Bushey, local personality gal and in private life wife of Bernie Armstrong, Alvin's organist. For last month, Miss Bushey has been working in Alvin chorus and will replace Ruth Petty in Perkins' act.

JANS, SANS WHALEN, TEAMS WITH WHEELER

Harry Jans, who has split with Harold Whalen, forms a temporary partnership with Bert Wheeler at the Palace, Chicago, next week (18). They were booked jointly in New York for the Chi date.

After Chicago, Jans accompanies Wheeler to Hollywood, where the two plan to team up for radio. Meanwhile, Wheeler resumes in pictures with Bob Woolsey.

Washington, Jan. 14.—Opposition to proposals of the Government to make theatres responsible for the payment of code fines to all vaudeville actors appearing in their houses was registered Saturday (12) by Loew, Fox, Paramount, and RKO in a lengthy brief filed with Deputy Administrator William B. Farnsworth.

Unable to make any headway during the past two weeks on proposed revision of vaudeville labor provisions of the film code, Farnsworth hopes that this week industry leaders will be able to work out new phraseology in various clauses to which objections were registered at last month's hearings. The four circuits have supplemented their previous complaint that exhibs should not be liable for failure of vaudeville contractors to live up to the code.

Flagrant Violations
The vaudeville section of the Motion Picture Code, past or present and with or without alterations, is the code of vaudeville actors and indie bookers. If anything, the code's restrictions have given them some more ethics to smash, and they're going the limit.

Bookings of five and six people flash-acts for \$50 for three days as common now as before NRA was something more than just part of the alphabet. Teams are getting from \$25 up to \$75 for half-weeks, but in most instances \$75 is nothing more than a dream.

While many of the indie bookers are flagrantly defying the code and issuing contracts in black and white, are evidence of violations, one of the booking offices is covering up by not issuing contracts at all. In this way it becomes a matter of the actor's word against the booker's, but as the actors seem to have forgotten that there is such a thing as a code, those under-payments are just forgotten about.

Appointment of a special code committee to handle vaudeville complaints won't be made until the general revisions are settled.

PENNER PLAYING WB SPOTS ON 50-50 SPLIT

Pittsburgh, Jan. 14.—Joe Penner breaking in a new vaude act for WB in this territory, opening today (14) in Johnstown, Pa., going to McKeesport following day, and Erie on Wednesday and Thursday. He'll be assisted by his two radio straight men, Dick Ryan and Monk Purcell.

Duck salesman will do a 20-minute turn and will give them the out-tune in three towns, with just a picture and no stage support. He's playing on a 50-50 split from the first dollar.

Understood that Penner is anxious to play only one-day stands this winter, preferring to rest Fridays and Saturdays prior to his weekly broadcasts. Strain of constant stage appearances last season besides broadcasting work, have been a little too much for him.

Hammond Scramble as 'Chuckles' Stalls in Ky.

Chicago, Jan. 14.—Plenty of grief last week when the 'Chuckles' unit of Harry Faber and Joe Weston failed to get out of Louisville on Friday (11) and didn't keep its scheduled date for the Farmington in Hammond on Sunday (13). Unit lacked necessary railroad fare.

Hurried replacement was the 'Shuffle Along' unit. Wide publicity campaign had already been in hand in Hammond for the 'Chuckles' date.

Acts for Tower, Phil.

Tower, Philadelphia, indie spot, goes vaudeville for three days each week starting Jan. 18.

Arthur Philbrick, the former straight-pixer out of N. Y.,

Chi Morris Office Sets Up Own Production Dep't, Vaude and Unit Producers Claim Unfair Competish

Chicago, Jan. 14. Independent vaude and unit producers are up in arms over the plan of the local Wm. Morris office, a subsidiary of the William Morris agency of N. Y., to establish its own producing organization in direct competition with the indie producers. Latter held a meeting in a loop hotel last week to discuss the latest Morris office move.

New branch of the Morris office will be known as the Production Center of America and will be headed by Will J. Harris as director of production, but with Morris Silver as actual chief.

Indie producers are burning over this invasion, particularly since they have been allowing the local Morris Agency to handle their shows on which the agency has been collecting commission. Complaints are already being registered by the indie producers, and it is understood that they contemplate going to the NRA code authority on the grounds that the Production Center of America is contrary to the theory of free competition. With the new production organization of the local Morris office, the indie producers claim the agency is guilty of unfair competition.

This attempt to corral production, the independents claim, is part of a general attempt of the local Morris agency to stifle free trade in vaude. It follows closely upon the meeting of agents called last week by the Morris agency of Balaban & Katz, sitting in. Agents are burning over the attempt of the Morris office to secure all the top acts available by insisting that B. & K. and the Morris office be given the lists of acts first and that these

lists be withheld from the other local bookers for five days, or until Tuesdays.

With such authority, B. & K. and the Morris office here would completely control the local vaude field and could set up any rules, with the agents and acts forced to accept the conditions.

JIMMY O'NEAL QUITTING SEATTLE FOR NEW YORK

Jimmy O'Neal is on his way back to New York and the vaudeville business after an absence of two years. In returning it is understood he'll resume his vaude producing partnership with Irving Tishman.

O'Neal quit Broadway to reside in Seattle and join his wife in the millinery business there. Lately he has been dabbling in indie film distribution.

Tishman is presently on the Coast with Buster Shaver and the Brana midgets. O'Neal will accompany him upon his return to New York.

Mills Bros. Abroad

Mills Bros. will do a tour of England, and possibly the Continent, after they have finished up with their current run on the Woodbury show. Foursome is due to open at the Palladium, London, May 13 for a stay of two weeks. Ensuing four weeks will take the brothers into Finsbury, Manchester, Glasgow and Liverpool.

It will be the second swing through Britain for the quartet within a year. Harry Foster is handling the bookings for the Rockwell-O'Keefe office.

State-Lake's Sat. Start

Chicago, Jan. 14. State-Lake is shifting its opening day to Saturday, Jan. 19, for two days. Goes into effect Jan. 19. Reason is the recent slump in Saturday biz with the present Sunday opening. Rest of the vaude houses in this territory continue on the Friday opening schedule.

Colette Lyons' Schnoz

Colette Lyons, comedienne with the 'Live, Laugh and Love' unit, fractured her nose last Tuesday night (6), when she fell down a flight of stairs in her home after completing a date at the Coliseum, N. Y.

Her schnoz is wrapped in adhesive tape, but she's working anyhow.

Vaude Units, Bands Reinstated by Ill. Relief Commission

Chicago, Jan. 14. After a four-week layoff the government is again sending out relief vaude units and bands around to the various county institutions. Dr. Simeon Wall continues as general manager with Walter Hawley as active director of the vaude arrangements.

Sending out six units weekly now, plus regular concert orchestras and bands.

WOR Shipping Acts on Those Southern Cruises

WOR Artists' Bureau is supplying considerable talent for the four-spot circuit in the West Indies this winter. Tenthredin Nassau, Kingston and Caracas are mapped out, and date start moving Jan. 26, continuing through April 20. Nat Abramson handling the steamship end of the negotiations.

Unit of about 20 are being assembled. Will layover in the southern resorts and then catch the next boat and complete the tour. Average pay is \$50 per week, including room and board, though in some cases acts are getting slightly bigger coin.

Writer's Claim on Trio

Counsel for Eddie Forman, material writer, has served warning on Loew's booking office that Jackson, Irving and Reed are using a Forman number, 'Tom Personality' for, without permission. The trio recently played for Loew's at the Orpheum and State, N. Y.

According to Forman's complaint, song was originally written by him, and he and Rees and Rees act, which paid a weekly fee for its use, but, since Val Irving joined Billy Reed and Eddie Jackson, no payment has been made.

Matter is now in the process of settlement between Maxwell G. Cutler, counsel for Forman, and the trio.

Hope's Loew Weeks

Bob Hope has been set for repeats at the Capitol, N. Y., and Valencia, Jamaica, opening Jan. 25 at the latter. Hope is expected to play Broadway deluxer.

Comic, agent by Charles Yates, played these houses last August. New salary, \$2,750.

15 YEARS AGO

(From VARIETY and Clipper)
William Fox bought 40 theatres to add to his existing 30. Marcus Loew's purchase of Metro had him worried.

Adolph Zukor invited the trade press to call at his office for a denial of the growing rumor that Famous Players was being operated by Wall St. backers.

Newly opened Capitol dropped the idea of run revues staged by Ned Wayburn. To change fortnightly.

Influx of picture theatres visioned as changing the road drama setup. Figured that N. Y., Chi and Frisco, with possibly St. Louis and New Orleans would each become the production center for a limited territory. Not a good guess.

Col. Jake Rupert, Jr., planned a cut-rate ticket agency to be satisfied with a profit of a dime a ticket. Too radical. He bought a ball club instead.

Frank Gillmore and Harry Mountford went to try to corral the picture players. Mountford represented the AAAA. Extras and bit players had formed a union and both Four A and Equity wanted to control. Neither did.

Australia was shy of acts, but the steamer fares were too high.

Lee Shubert sore. Some producers were shelving players on the statement that the Shuberts would not give bookings if they were cast. Pointed out he had hired some of the same players later.

Supreme court ruled that \$10,478 of the White Rat funds had been (Continued on page 62)

NEW ACTS

ROODY (5) Magician

17 Mins.; Full (Special) Academy, N. Y.

This is Roody's first American date, and whether he goes anywhere from here is a question. Act originally went in here as the whole unit, but was cut from 45 minutes to 17 after the first show, with four acts added. And even then it was slow.

Roody, an Italian, cannot speak English, but he is a question. Act originally went in here as the whole unit, but was cut from 45 minutes to 17 after the first show, with four acts added. And even then it was slow.

Opening with a handkerchief-switch, Roody goes to the pulling of articles from an apparently bottomless box and then to a glass clock-dial which stops at any number the audience calls. He even reads one patron's mind. Latter is act's best stunt, but nobody would know it from the showmanship used in pulling it.

Setting in full is rather poor, and so is the costuming of the two females and two men who hand him the props. One of the girls takes part in the trunk bit, but she proved herself the better magician in coming out in five seconds, while it took Roody three minutes.

Audience watched this one silently. Soho.

JUNE BOYD

Xylophonist

7 Mins.; One

Orpheum, N. Y.

Instead of offering the usual familiar classics which are generally ripped off on the xylophone, June Boyd plays nothing but strictly popular tunes. "Wagon Wheels," a bit late at this date, given some extra twists; also the same for "Bye Bye Blues."

As expected, girl lays down her sticks to go into a dance before the finish and then brings her stepping up to the instrument for a fast send-off. "Continental" played for an encore. Standard stuff but girl handles her hammers easily.

Cincy Gets Show

Cincinnati, Jan. 14.

Without vaude since early last summer, this town is to get its first pop troupeing revue and screen show, "The Great Gilday," presented by the local legit house, presents Duke Ellington and band with Jimmy Walker's "Continental Revue" and a first-run, "She Had to Choose." Policy will be continuous, with a five price for all seats.

Show opens Sunday (20) for seven days. Theatre seats 2,200.

Soph to Fla.

Sophie Tucker is back in New York after a 10 weeks' engagement at the Chez Paree, Chicago, and is scheduled to open Feb. 1 at the Hollywood Country Club, Hollywood, Fla., for an indefinite stay. Sophie is planning to visit her sister in Auburn, N. Y.

ALEX HYDE AND HIS MELODY BOYS (20)

Band 20 Mins.; Full (Special) State, N. Y.

One of Alex Hyde's most ambitious presentations, with 14 men in the band, a trio of redheads for dancing and a Mexican hot tamale for good measure. Considerable flash given to the act with its routine and speed in very fast tempo, this goes for everyone on the stage. Then, too, the closing bit, while it is a strong flash. This is where Hyde assumes full charge of all musicians in the house and drags them in Tschalkowsky's "Fourth Symphony."

Curtains part at first after some introductory remarks over a microphone about this being the first showing of the new act, into a medley of popular songs, with Lee Sullivan of the personnel handling the vocal choros. "Blue Moon" is especially good with Hyde playing the violin accompaniment. Next is "The Continental," but not too much of this one, and last, "June in January."

Hyde brings on Rita Rio and band strikes up "La Cucaracha," which is spirited enough to bring any act out in rousing style. One straight version of this Armida-Lupe combo, and then the gal strips her polka-dotted frock for a satiric dance. She then repeats the ditty a la Cotton Club. Lots of hipangling and pointed fingers, which fulfilled some of Hyde's initial paves.

A dancing trio of gals next for some off-beat stepping which was presented well. Rita Rio hurries back again, this time in a shimmering sequin creation, which accentuated her version of "Dinah."

EDITH MURRAY

Singing

10 Mins.; One

Academy, N. Y.

From a CBS sustainer, Edith Murray comes to vaude with that radio build-up apparently not meaning a thing. She came on before a good audience to complete silence, even after an offstage announcer made known her radio work.

As a singer, Miss Murray is just fair for vaude purposes. She delivers in a Harlem manner, but not hot enough. Sings four pops and, at the end of her act, a tepid reception. An unbridled man is her piano accompaniment.

Whether a serious simulation of the nation's colors is not known, but here Miss Murray came on carrying a red handkerchief against a white jacket and blue gown. Soho.

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DIAMOND BROTHERS

Nov. 26, 1934. The Evening Star, Washington, D. C., said: "The Diamonds proved to be three healthy-looking young men, none of them for want keenly conscious of the demands of their profession and determined not to slip an inch below the level they have attained."

Direction, Arthur Fisher, 1580 B'way

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THIS WEEK (JAN. 11) - HIPPODROME, BALTIMORE

WEEK OF JAN. 25, BUFFALO THEATRE, BUFFALO, N. Y.

R K O THEATRES

1270 SIXTH AVENUE RADIO CITY NEW YORK

WANTED

Bakery Chain Organization interested in placing single or double acts for advertising tour of grocery stores, possibly some outdoor work.

Tour may extend from 10 to 20 weeks. Booking starts March 1st. Write, giving full particulars, photos, and brief description of act. BOX 100, VARIETY, NEW YORK

Wash. Says It Welcomes the Legal Action on Ducat Control Matter

Washington, Jan. 14. Government has no intention of attempting to block a legal test of ticket control provisions of the legit theatre code, or of the code authority's constitutional right to bar agencies failing to obtain a license, it was learned today (Monday).

Instead, the NRA desires a showdown of the legal position of the code authority, and will aid in every way in presenting a defense of the action taken in ordering theatres not to allot tickets to more than a dozen Broadway brokers who refused to post bond and obtain certificates of compliance.

Declining to take any action in the New York row until his special committee on ticket matters has reported later this month, Deputy Administrator William P. Farnsworth expressed confidence that suits against the code authority will result in a victory for the government. Farnsworth cited as ground for his optimistic view the fact that the ticket control provisions were written after thorough study of New York state court decisions on similar questions. The ticket plan, he said, follows rules laid down in a number of previous actions, and is believed to be thoroughly in conformity with the NRA and the Federal Constitution.

Reports that a group of warring brokers would petition NRA for a separate code for their own business brought the disclosure that no appeal from the code authority action has been taken to the government. Attorneys who in Washington several days ago looking over the situation returned to New York without propounding NRA execs on the possibility of obtaining a distinct code and of being taken out of the jurisdiction of the legit code.

Bogart's Beard

Humphrey (Hump) Bogart, who enacts killer Duke Mantee in "The Petrified Forest," Broadhurst, N. Y., sports a four-day growth of beard. It is in final part of the makeup and will be retained during the run of the play. Actor discovered he can maintain the beard at the required length by using a No. 3 barber's clipper.

Bogart doesn't mind putting on his tux at social affairs despite the whiskers, but admits he's a bit leery wife Mary Phillips may mistake him for a bum.

Say 'Dream' Tour \$40,000 in the Red; To N. Y. in March

Hollywood, Jan. 14. Reinhardt's "Midsommer Night's Dream," booked by Fanchon & Marco, terminated its tour at St. Louis after a two weeks' engagement, for a total of seven on the road, and returned here for revamping. Reported that tour ended \$40,000 in the red.

Reorganized company, with most of the principals intact, on from here, is tentatively set to open in Radio Center, New York, late in March. Chorus will be recruited in New York.

Max Reinhardt will stage, going east as soon as he completes his picture assignment at Warner.

"Dream" played to substantial grosses in most of the cities into which it was booked, but heavy overhead made it advisable to fold and take no chances playing the smaller towns.

Bentham Goes Producer With Lyons-Daniels Play

M. S. Bentham is entering the legit field as a producer, announcing he will tri-star Ben Lyon, Bebe Daniels and Skeets Gallagher in "No Man's Hero," a comedy by Rex Knapp. Play is to be staged by the New York Theatre Guild. Emerson and Douglas Gilmore are also in the cast.

Coast names are due from Hollywood today (Monday) when rehearsals are slated to start.

Bentham is the third agent to go managerially legit this season. Jack Curtis is interested in "Anything Goes" and, with Carlton Hoagland, will shortly produce "Saratoga Chips" by Damon Runyon.

GROUP'S NEW PLAY BY ONE OF ITS ACTORS

Group Theatre started rehearsal yesterday (Monday) of "Awake and Sing," by Clifford Odets, a member of the company.

Group is currently doing "Gold Diggers of 1933" at the Biltmore, N. Y., and will continue it while rehearsing the new play.

Frank Merin at one time owned production rights to "Awake" but dropped them.

Headin' South

Birmingham, Jan. 14. "Green Pastures" is turning toward the South again, although the show was down here only last year.

Heading this way hoping to get some of the gray show didn't get last year and angling for some of the colored patronage.

Booked for the Temple here Jan. 16.

San Antonio, Jan. 14. "Green Pastures" will do a repeat here Wednesday (16) and has a "late" advance sale. "Texas-Interstate" pic house, will play it.

Legit is looking up as against five-year inactivity. On top of additional play bookings, Fortune Gail's San Carlo opera troupe will do two shows Jan. 25 and 26. Civilian opera, also makes a return, for the first time since its reorganization. It's penciled for the Auditorium March 22 and 23.

Daily Bailys Ballet

Lincoln, Jan. 14. In spite of the trouble encountered by the Omaha World-Herald in sponsoring the San Carlo Opera in competition to their theatrical advertisers, the Lincoln newspapers, Star and Journal, are going to angle the local appearance of the Ballet Russe de Monte Carlo in the University Coliseum Feb. 14.

The Coliseum accommodates 15,000.

STEADY RUN OF LEGIT FARE AT L. A. BILTMORE

Los Angeles, Jan. 14. After being dark most of the early part of the season, the Biltmore started the new year well and is booked fairly solid up to the early part of April.

Fritz Lieber and Co., in Shakespearean rep, is in for another week. "The Folies" is set for the week of Jan. 24, with the original two weeks booked already to one.

Walker Whiteside, in a revival of "Master of Ballantyne," comes in week of Feb. 18. Abbey Irish Players, March 5-16; Ruth Draper in "Fortunio," week of March 24, and Walter Hampden is due early in April.

BALTO STATUS QUO

Still No Legits, but a Few Seen in the Offing

Baltimore, Jan. 14. This burg is still limping along legitless. Shroud will be removed next Monday (21) when a new mystery, an English importation, "Death Comes at Sunset," comes in for a pre-Broadway break-in week at the Indie Maryland at \$150 top. Edward Dolgin is producing the piece with an all-British cast.

On Jan. 28 "Dodsworth" comes into the UBO Ford's for a week at \$275 top, and following week sees "As Thousands Cheer" at the house. Nothing is definitely set for the future at the UBO site, and up at the Indie house, Maryland, there is but one attraction linked in, the Civic Grand Opera Co., for week of Feb. 28.

Understood the engagements which were announced for Ford's, but never definitely set, of "Within the Gates" and "The Great Company," are now off.

'Distaff' to Tour

"Distaff Side" moved yesterday (Monday) from Boston to the Longacre theatre, New York, where it will anchor until Feb. 2, when it goes on the road.

Opening at the Plymouth, Boston, for a two-week stop Feb. 4, and from there to Toronto for one week.

WOULDN'T CUT

Eka Chase left the cast of "Revenge With Music" Saturday night (12) rather than take a salary cut. Will be replaced by Ara Gerard.

A Break for Guild Members

'Escape,' Costly Import Show, So Scaled at \$4.40, Season's Drama Top

Theatre Guild subscribers will get a break on their tickets for Elisabeth Bernger in "Escape Me Never," opening Monday (21) at the Shubert theatre, N. Y., with the regular nightly scale set at \$4.40 (\$5.50 first night). Subscribers will pay from 50% to 70% less for tickets because of the terms of the subscription plan, which call for the best tickets at \$12.20 a reduction of one-third from the usual \$3.30 scale, which applies to most Guild shows.

"Escape" will be the only dramatic attraction on the scale this season. "Only attractions at that box office top are "Life Begins at 8:40" and "Anything Goes," both musical hits. Solo dramas at \$3.35 this season, "Merrily We Roll Along," Music Box, N. Y., which dropped to \$3.30 last week, and "Romeo and Juliet," Martin Beck. "Point Valaine," with the Lunts, opening this week at the Barry-

Indie Bookers File Suit Against C.A.: Now Believed Ticket Angle Should Be Dropped Out of Code

Fixing Will Up

Pittsburgh, Jan. 14. Few ask Alvy, Vic Faust, old-time Swiss bell ringer, left George Sharp's "Drunkard" for Philadelphia to join Billy Bryant's Show Boat production of "Hamlet." Last week Sharp received a letter from Faust, asking for his old job again.

Faust wrote, "They're taking 'Hamlet' back to New York to rewrite it."

Reaction to the injunctive proceedings filed by independent ticket brokers against the legit code and its executive committee which, if sustained, may be followed by civil suits for damages against individual members of the Code Authority, is speculation among the committee-men as to whether the ticket control angle has been included in the code. Bulk of the deliberations has pertained to tickets, and the situation has been over-emphasized, it is now felt.

HELEN HAYES BACK, 'MARY' TO TOUR

"Mary of Scotland" will open on the road in Philadelphia Feb. 4 with Helen Hayes and probably Philip Merivale, again, topping the cast. Show is expected to include most of its original players. Miss Hayes turns from Hollywood Sunday (20), and only two weeks of rehearsals are regarded necessary by the Theatre Guild. Merivale is currently appearing in "Valley Forge," Gail's theatre, N. Y., but unless there is a material increase in business it is not likely to go much beyond the subscription period, being costly to operate.

Guild has received the script of G. B. Shaw's newest play, "The Simpleton of the Unexpected Isles," which will be placed in rehearsal as soon as cast. Guild's "Rain from Heaven" is expected to move from the Golden to the Guild theatre, succeeding "Forge," with "Simpleton" following there or another house.

Helen Menken, co-starring with Judith Anderson in "The Old Maid," Empire theatre, N. Y., is also slated to tour.

"Mary" was the best dramatic success on Broadway last season, averaging around \$28,000 weekly for months. It was booked for a season's tour, but Miss Hayes demurred and her six months on-and-off tour of the country with Merivale hurt also. She went to Hollywood and completed a film, "Vanessa." At the time the Guild postponed the road bookings Miss Hayes said she was ready for the road at this time, also that she would complete the original bookings next season, if the Guild so desired.

Because the other problems and troubles of show business have not been solved, neither by the original nor the revised code, early proponents of the code are hazarding opinions that, maybe, the theatre should not have been included in the NRA at all. Show business has no standardized product which may be amenable to rules, although it has economic differences, it is pointed out.

Question of seeking withdrawal from the legit code has come up at CA sessions more than once. Vote in two instances was two-thirds in favor of retaining the code. That is explainable by the fact that when the vote was taken the managers and labor had that preponderance over the managers and labor is favored in the legit code, as in others.

One proposal is that the problem of ticket control be relegated to the Theatre League, since that is the body of Broadway managers and New York is the only spot where the ticket situation, there was a distinct improvement and the amount of money was held down. Seema "teeth" were desired in the revised code and the result is anything but satisfactory.

Biz Decline

Recent decline in legit attendance indicates the over-emphasis on opera, musicals, and the like, taken real relationship to sell tickets for the top shows, rather than having an overhauling demand for choice spots not more than a few of Broadway's hit shows. Tickets are sold at excess prices and the percentage has been less than that lately.

Charging that the code is unconstitutional in that it would "tend to monopolize the marketing or sale of service-in-common use and is an attempt to fix the price of tickets of admission," five independent ticket brokers filed a complaint in the Supreme Court Wednesday (10) as the first move in seeking an injunction restraining the CA from enforcing the code provisions, which require the posting of \$500 bonds.

It is contended further that the brokers are not fully represented on the Code Authority but sit only when ticket matters are involved, while other branches of show business are fully represented at all times. Complaints are made, too, that neither those agencies which applied for licenses nor those which did not, are obeying the provisions, that there is not a fair and equitable allotment of tickets and that some brokers must purchase tickets from other agencies at 75c or more above the box office price in order to remain in business.

Charles Abrams, attorney for the complaining agencies, said that they are anxious to test the government's right to license a business directly. Answer to the complaint is answerable within 20 days, and in the meantime, the ticket situation will probably remain status quo.

Elsa Ryan's Chance

When Cissie Loftus was forced to bed with a heavy cold, Elsa Ryan went into her part in "Merrily We Roll Along," Music Box, N. Y., last Thursday (10) afternoon. Although she was not on the stage, the audience sensed the replacement and accorded Miss Ryan unusual applause.

Miss Loftus is due back into the cast this week.

its present form, and

Boribee's Wholesale Break

State house on Capitol hill in St. Paul has been recently taken over by Twin Cities ex-newspaperman. Ranging from Governor Floyd B. Olson's personal advisors, all the way down the line to part-time publicity jobs, the ex-scribblers are in the process of converting the State house (Farmer-Labor) is C. D. Johnson's Johnston. After eight years as the northwest's ex-political writer, on the Pioneer Press-Dispatch, he's now in as managing editor of the weekly Minnesota Leader, official administration organ.

Abe I. Harris, former P.-P.-Dispatch editorial writer and presently on a three-months' leave of absence to serve as Gov. Olson's personal rep in the legislature, is otherwise director of the division of public relations in the state conservation department. L. D. Parlin, another quondam P.-P.-Dispatch, has been holding down the public relations chore for the state highway department for the past several years.

Elliott Tarbell, former St. Paul Daily News man and recently with the Chicago Tribune, became secretary to the newly-elected lieutenant governor on Jan. 1. Other former Daily Newsites: Joe Seeger, now public relations for the state banking dept.; J. O. Quillen, for the state liquor commission; Harry Bard, on the Minnesota Conservationist (state mag) advisory staff; Ed Stanley, general publicity for SBRRA-George H. Bradley, director of the state game bureau; Walt Raschick, assistant to Bradley; Jack Wagner, who doubles occasionally between the News and the Farmer-Labor publicity committee; Allen Wagner, former Daily News city ed., now executive secretary to the newly-created Metropolitan Drainage Commission; Gordon Wollan, game and fish dept. clerk; and J. O. Meyers, who doubled a few months ago on a Board of Control space in the public job. Minneapolis Tribune men now on the state payroll are: Ted Laws, Gov's office mgr.; Earl Arnold, highway department; Stanley McGovern, public relations, dept. of agriculture; and C. C. Hanson, Minn. Conservationist editor.

Bill Hallberg, for some 15 years head of the St. Paul U.P.-bureau, is now doing publicity chores for the East. Helen ex-Minneapolis Journal reporter, is in charge of sales for the Minn. dept. of rural credits. And Al Smalley, quondam Duluth News-Tribune scribbler, is now in charge of the St. Paul division.

Dressing Up Delineator

As part of its reorganization plans, the Butterick Publishing Co. will extensively revamp its chief property, the mag Delineator. In what is considered a daring move to achieve a new reading outlet, some 400,000 will be looted from the circulation within the next year. At the same time the mag's price will be raised from 10 to 15 cents a copy, the price rise going into effect with the April issue. Mag's present circulation guarantee is somewhat in excess of 2,000,000. This will be trimmed to 1,600,000 by the end of the year. Purpose is to reach only class readers, and to this extent the mag's content will be upped in sophistication. Publication's format will also be changed so that it will be an all new mag, except in name, in another 12 months.

Reason given for the proposed changes is that the leading women's mags are too closely grouped and it is hoped that Delineator will pull away from the pack because of the changes.

Writers' Union Meets

Mass meeting has been called by the Writers' Union for Friday night (Jan. 18) to procure relief for needy scribblers. Gathering will be held in the auditorium of the New School for Social Research rather than at the organization's regular meeting place in the Village. Since plans have made to extend the Writers' Union throughout the country, the New York group refers to itself as Local 1.

New N. Y. Locality Rage

Couple of new N. Y. locality newspapers in preparation, one in Harlem, the other in the Bronx. Side residential community known as Knickerbocker Village. One is to be known as Harlem Life, with Cyril W. Stephens publishing. Kenneth K. Hansen publishing the other, who will call the Knickerbocker Village.

Publishers Get Told

Every department store advertising manager probably dreams of getting his pet enemies, the newspapers, told some day, but few ever took better advantage of the opportunity that came to Don W. Dawson, ed man for one of the swanky emporiums in Lynchburg, Va.

When the Virginia Press Association held its convention in Lynchburg, Dawson was invited to address the boys. He jumped at the chance. He disarmed them first with a harmless joke and then proceeded to go to town.

"What do the publishers' business methods and methods then for not putting first-class merchandising methods into their space selling. Of the five or six weeklies in Lynchburg's trade area, only one gives him real reason for advertising and makes him want to buy space, Dawson said. The others try to dawdle with 'My wife buys a lot of stuff at your store, so why don't you give me an ad once in a while.' This sort of 'persuasion' makes him sick, Dawson said, and as a result the lone publisher with a reason gets the advertising, because, damn it, he makes me want his paper."

Dawson directed his remarks mainly to the weekly publishers, who make up the bulk of the Press Association membership. His criminal charges were not without effect, he held up one weekly paper after another and termed them 'horrible examples' of bad printing and makeup.

Further Buildup of Poets

Anita Browne, sponsor and director of the recently-opened National Poetry Center in Radio City, plans a number of additional activities in behalf of poetry and poets. The National Poets Press to issue volumes of poetry only and has formed the Poetry Week Fellowship as a means of agitating national observance of Poetry Week, which she instituted.

Meanwhile, progress of the Academy of American Poets, which is in its incipient stage, hailed by the fitness of its head, Mrs. Hugh Bullock. Purpose of the Academy is to do away with the low level of poetry that is now being served. Rhymers that they might better carry on their work.

Tomes of the Tropics

Achmed Abdullah's series of Panama stories, which are appearing in the New York magazine, will be assembled in book form by Farrar & Rinehart under the title of Panama Passage.

Abdullah also has a Central America locale and will reach the book stalls after publication serially by Commo. Yarns are labelled 'Tropical Frontier' and 'The Seven Loves of Jane McNeill'.

New Fun Mag

First issue of Fun is on the stands. Is long tab size, with 32 pages and color cover. Mostly strip cartoons, chiefly semi-adult and leaning to the adventure angle. A few brief departments. Is handled by the McCall distribution system.

Mal Malcolm Wheeler-Nicholson, of Nat. Allied Pubs., is heading, with Lloyd Jacquet as editor and Sheldon E. Stark handling the cartoon end. Dick Lederer, formerly of Van Nostrand-Rejo, is art editor.

Hores Opera Composit

Street & Smith will compete with the Western story mags with a new monthly, Western Winners Magazine, to carry only the foremost of the Western tale scribbles, with the initial issue containing Max Brand, Walt Coburn, Robert J. Horton, Courtney Ryier Cooper, Virgil E. Roe, etc. F. E. Blackwell, with Dorothy C. Hubbard as aide.

Another of the Street & Smith mags, Clues, has a new meathead. Now known as Clues-Detective Stories, to better identify its type of content.

Collectors' Trade Paper

A new specialized book trade publication scheduled to make its initial appearance late this month, called the Book Auction Post, priced fortnightly, it will be devoted to book collecting and book auctions. Publisher is Nathaniel S. Shapiro. First issue will be dated Jan. 25.

Serious Mag Underway

Quartet of serious thinkers, headed by Leon A. Bynoe, readying a new general mag to be known as Looking Forward. Have their own putting plan. Initial issue now in preparation and probably out within a month.

Best Sellers

Best Sellers for the week ending Jan. 12, as reported by the American News Co., Inc.

Fiction	
'Heaven's My Destination' (\$2.50)	By Thornton Wilder
'Vala' (\$2.50)	By John Knittel
'American Family' (\$2.00)	By Faith Baldwin
'Week-End' (\$2.00)	By Phil Strong
'Spy Paramount' (\$2.00)	By E. Phillips Oppenheim
'Forty Days of Musa Dagh' (\$3.00)	By Franz Werfel
Non-Fiction	
'While Rome Burns' (\$2.75)	By Alexander Woolcott
'Skins Deep' (\$2.00)	By M. C. Phillips
'Forty-two Years in the White House' (\$3.50)	By Irvin H. Hoover
'Why Not Try God' (\$1.00)	By Edna St. Vincent Millay
'Experiment in Autobiography' (\$3.00)	By Mary Pickford
	By H. G. Wells

Walker M.E. of Mirror

New setup on the New York Mirror has Stanley Walker going in as managing editor. He was previously city editor of the New York Herald Tribune, perhaps the most w.k. city editor in town due to the fact of having written a book titled 'City Editor,' which sold well. His previous book, 'Night Club Era,' was also a big seller.

That shifts E. H. Gaurneau into the title of editor of the Hearst tab, while George W. Clarke retains his city editorship. Arthur Brisbane is general editorial director of the paper.

On the Trib, Walker was succeeded by George McLean, assistant city editor under Walker.

Aviation Tab

First publication devoted to aviation in tab newspaper form is Contact, which Edward Rowe is sponsoring, and with Clarence Chamberlin, the trans-Atlantic flier, reputedly interested. Deals with popular flying in all its ramifications, but no fiction, with publication weekly. Rowe editing the sheet himself.

Nast Issuing Pop Mag

Conde Nast, who has Vogue, Vanity Fair and other class mags, entering the pop mag field with a publication entitled Hollywood Pattern Book. A 15-cent seller, it's a strictly femme affair.

Will be issued every other month at first, then, maybe, it will be monthly.

Parnassus Expanding

Parnassus Press, hitherto issuing poetry, is adding fiction next month. Has a couple of novels set for publication, one of them by Jane Burr, called 'Marble and Mud.'

Another B'way Throwaway

No end to the number of new giveaways. Latest proposed is to be called This Week's Entertainment, pocket-size and just about as good as others. Publisher is Henry Schapiro.

'Ecstasy'

(Continued from page 4)

control, which is officially condemned by the Post Office, Treasury and other Federal agencies.

Another possible factor behind Morgenstern's decision was the entry of former Governor Al Smith into the squabble. Although the White House would not commit itself, Washington understands from well-informed sources that the Happy House has been to squarely before President Roosevelt, wiring a protest on behalf of the Legion of Decency and the Catholic Church. Treasury officials would neither confirm nor deny reports that Legion had made representations to Morgenstern.

Although 'Ecstasy' dispute is significant in that it is the first time, as far as Washington is concerned, that a film has been banned under tariff decency regulations, considered doubtful if American industry will throw support to Eureka Productions in fight over entry ruling. Domestic producers have remained in background and apparently hope that pic is not admitted for fear churchmen would penalize whole industry.

'Ecstasy' is a Czechoslovakian production which won an international award in Venice last year as the 'best' picture of the year. It features Hedy Kellner, the wife of Fritz Mandel, Czech munitions tycoon, who appeared in it prior to her marriage. Subsequently Mandel bought up all available prints and suppressed it abroad.

\$10,000 Book Prize

New \$10,000 First Novel Prize Contested by Pictorial Review. In association with Dodd, Mead, is now underway, the fourth of the series. Closing date is Oct. 15. Any American or Canadian scribbler, who has not had a novel published, is eligible to compete. Scripts must contain a minimum of 50,000 words. Winning work will be serialized in Pictorial Review and later published as a book by Dodd, Mead.

Algonquin As Trademark

Although the Algonquin is the literary miller of New York, and possibly of the country, it is only now that the name of the hostelry is served also as a book imprint. William H. Wise, who recently severed active participation with the book house bearing his name, has formed the Algonquin Publishing Co. He located in the Fourth Avenue book center.

CHATTER

Second edition for 'Children's Hour'.

Coviel-Friede moved to new and bigger offices.

Joan Lowell to pilot one of those adventure tours.

Lloyd C. Douglas and the family to the Coast to winter.

Total sales of Woolcott's 'White Rome Burns' now \$5,353.

G. B. Stern has cancelled her proposed lecture tour in the U. S.

Jim Bishop is the new photo editor of the N. Y. Daily Mirror.

Leigh Hoffman in New York. Was on his first business trip for some time.

Lizette Woodworth Reese, Ballo poetess, passed 79th milestone last week.

Vincent Sheehan, who was tea-ed and teased, has gone to Italy to do a new novel.

Les Conklin, former wire assistant of I.N.S., has been named assistant sports editor.

Harrap's has taken British publication rights to 'Photograph Russia' (McBride).

Charles Barry, author of 'The Shot From the Door,' is really Charles Bryson.

The new novel which William Faulkner is now completing is about fliers and flying.

Hans Fallada has bought himself a shack from the royalties of 'Little Man, What Now?'

Anna Louise Strong in from Moscow, after a long stay abroad, to have a new book published.

Elizabeth Madox Roberts has finished her new novel, after five years work. Titled 'Viking' has it.

Hilaire Belloc to come over for a visit in March, when his new biog of Milton comes off the press.

Elliott O'Donnolly, the British scribbler of ghost tales here for a while, returning to the old country.

Paul Horgan in from his Roosevelt, New Mexico, home for publication of his new novel 'No Quarter Given.'

Ernest Hemingway, editor of 'Esquire' will have his first novel, 'Cave Down the Laurel,' published by Knopf.

Thornton Wilder back to Chicago, after seeing his new novel, 'Heaven's My Destination,' get started.

John F. Kieran, sports editor of the New York Times, is the son of James F. Kieran, president emeritus of Ford College.

Tatiana Tchernavin in from London, her passport difficulties having been ironed out by John MacFarlane American publisher.

Allen Rivkin and Leonard Spigelglass, the screenwriters, have sold a book to Macaulay, called 'I Wasn't Born Yesterday.' Supposedly an anon-autobiog, 'as told to' the pair.

Book Reviews

Spooling Won't Help

Phil Stong gained himself a reputation as a scribbler very quick. 'State Fair' clicked as book and as film. So maybe he is entitled to a mistake now. That mistake is his newest book, 'Week End' (Harcourt Brace), \$2.

Stong goes sophisticated in this book—and can't quite carry it off. A dame reaching her late thirties is panic stricken, she invites all the men she can think of and their gals to her country home for a week-end, hoping to pick one of the boys for herself. There's a series of dull wisecracks, there's a parade of wine and whiskey glasses, a couple of fights, a couple of boys and girls go into the wrong bedrooms at night, one of them gets killed, and everyone goes away rattled off differently than they came. Mr. Breon won't think much of this, and, after a spooling application, there's nothing left.

Steam Heated

Apparently Alfred Bourne aimed at the circulating library circulation when he wrote 'Nina' (Vanguard), \$3. It will not find its way to many private shelves. It's crude and forced, but undeniably colorful. Too much so for pictures.

Opens with a young man meeting Nina—in the water—and following her into the women's bath house. Later she comes to America with a circus and in fatal to most of the men she contacts until she meets and falls for the head of an insurance company. He gets into financial difficulties but refuses the fortune she raises on her jewels because he knows how she got them. At the finish she deliberately overthrows on a high dive, which is supposed to bring things to a dramatic climax, but doesn't quite. Too much of a tour de force to be convincing.

A Toughie, but Late

Don Tracy did a good tough book last year, and now one entitled 'Crisis Cross' (Vanguard), \$2. But it's not as successful a job because off-on-an-unfortunate tangent. It's a gangster idea and gangster ideas are pretty much used up.

Tracy tells his yarn well, getting authentic language and situations into the lives of his characters. It's a piece about a couple of guys in a holdup and both figuring on double-crossing each other, both also being crossed on the outside. A couple of years back it could have made a good film; the days it's pretty much hopeless so far as that is concerned.

Omnibus of Crime

Lee Thayer, for a woman, is surprisingly good at telling a man's yarn. And what a what-a-fer! New Cleopatra yarns are really new. Last one is 'Dead Stroke' (Dodd-Mead), \$2, and Mrs. Thayer has done better, although it's still a whodunit that will hold attention because of the clever handling. Not for films.

An unusual yarn is told in an unusual way in 'Murder of My Aunt' (Minton-Balch), \$2. It's by Richard Hull, who bears watching. It's a first person story of one of the nastiest characters yet introduced in fiction, telling of his plot to kill his aunt. Detail by detail the story is told, and the reader is made to do it, how he's going to avoid capture, etc. Then the last chapter, written by the aunt, who has killed him instead and telling how and why. It's a chiller. Not for films.

Off-Screen Voices

(Continued from page 3)

narrators are becoming more and more desirable. Ted Husing was used by Warner Bros. and Paramount on sports shorts. James FitzPatrick is another who carefully prepared and delivered narrative has kept his travelog shorts alive. E. M. Newman (Warner Bros.) features the same kind of material.

The Pathe and Paramount newsreels have not as yet stepped into the field with high priced commentators but Par may be expected to shortly take some step in this direction. It said to have been under consideration ever since Hill joined Hearst and Thomas went into Fox.

Going Places

By Cecelia Ager

Most remarkable, Joan Bennett's characterization in *The Man Who Reclaimed His Head*. Miss Bennett is a beautiful young blonde Parisian housewife. Neat, fresh and humming, she is first discovered bending gracefully over the kitchen sink, happily scrubbing the pots and pans. When her husband comes home to dinner and wants to see the baby, she smilingly asks him to be careful not to wake the child as—she continues, still smiling—it took her over an hour to get it to fall asleep.

All this happens on Miss Bennett's fourth wedding anniversary, and it is she who forgets what day it is. Her husband had to remind her. Meanwhile there is a carnival going on outside, and so she gets a letter that her intellectual stick-in-the-mud of a husband let her leave the windows open, so she can watch it and hear the noise.

But soon some Bohemian friends bust in on this domestic idyll and beseech Miss Bennett to come join the merry throng. Neither in her eyes nor voice is there complaint when she says she can't because she hasn't got a thing to wear. She offers the fact as a straightforward, sensible reason, with no overtones. Imagine her surprise when one of the friends produces a white satin Pierrette costume, brought along just in case, and imagine every one else's surprise to note it fits the vagaries of Miss Bennett's figure so exactly it might have been designed for her! Later Miss Bennett's husband becomes a ghost writer and so she gets a butler and a maid and goes to the opera wearing a long, sweeping evening coat of stuff that looks like molten gold, and carries a silver fox muff with it. Miss Bennett desires to be an emotional actress in the dramatic scenes, and a smooth and methodical lack of animation.

Widows—35 Style

There's been a lot of dramatic talk lately about the Merry Widow; what a gal that was; those were the days; boy, ah, Maxima, and so-on—but not by the Music Hall Rockettes. When the Rockettes contemplate, they don't look backward.

It's *Modern Serenade* week at the Music Hall anyway. So flipping their little devillers (with the black velvet bows resting upon them) at that nostalgic stuff, the Rockettes present the kind of widows that they believe in—Widows 1935. And very, very merry ones, and very wise.

The way the Rockettes figure it, widows ought to be prepared to meet their future with a bump and swift double-taps. They should be demure, hence little black velvet bonnets faced with purest white and tied in a bow under their chins. Little black lace with violet plumes in coeyl thereon. They should be modest, yet straightforward, though swathed in black chiffon up to their throats; no petticoats must stand against the swirling sheerness of their dresses and the rosy tint of their skin. They should be lively and adaptable, change from waltz to hotcha and never miss a beat nor show surprise; add a glide and a flick and a toss, and they won't be widows long. It is an interesting and instructive point of view.

Amy Revere, the widow who starts the Rockettes revealing what enchanting widows they'd be, is a black cire velvet-clad widow, who's got a cape of black coque feathers and a black pomerman to match. The ballet corps' got to be something in sea green olefin costumes this week, but what?

From Air to Vaude With Gestures

These radio people seem to be really nice folks. They're so friendly when they visit vaude, so affable.

Now you take Irene Beasley, at the Palace. She strides out on the stage swinging her arms kind of tomboy like, goes right up to the mike and tells the audience "howdy—she's glad, how mighty glad she is to be here from somewhere, her voice is warm with good will, her manner neighborly in the extreme. She announces her name, numbers in coeyl little phrases, tells the folks she's going to tell them "a little ole story", and when she's recalled for an encore, she's so beautifully pleased that they like her it drives her to lowering her eyes sort of embarrassed like and murmuring "aw gee, aw gee."

Then she looks up and says just for that she's going to sing *"Stay As Sweet As You Are"* as if she were talking to her very own dear little sister. It is no doubt about it, Miss Beasley is a radio "personality" girl.

But these radio people know how to treat a mike. Though Miss Beasley stays right close to her, she seems never to be aware of it. She's free of fear of the mike, she uses it "if it were her side, not her master. By apparently ignoring it herself, Miss Beasley induces the audience to forget its grim mechanical presence, too.

Miss Beasley wears a nice-girl, pink satin bias cut dress and a loose white jacket for her little sally into vaude, and she's doing her hair slick off her ears with a very black and tidy little mop of curled bangs on top which is too little for her range.

The straight woman of Medley and Duprey wears a shaded sequin tunic over pink net flounces and is the owner of a very large ostrich feather fan. Helene Denizen's toe ballet is accompanied by the Three Violinettes, who are three lady violin players, and also three shy and quiet hand drummers in satin, plus white and blue. Miss Denizen parts her long hair in the middle, madonna style, does a bubble dance on her toes, but wears alken fringes for it, and has grace and charm even if she hasn't got the knack of routineing a dance act.

An Improved Jessie Matthews

Compare Jessie Matthews in *Evergreen* with Jessie Matthews in her earlier pictures—England forges ahead. With make-up, you'd never know the girl, were it not for the grace of figure and chic in dancing that crashed through Willy-nilly before.

In *Evergreen* the job of bringing Miss Matthews' unusually wide-set eyes in range, and obliterating the extent of her teeth creating a visual harmony in which no part is greater than the whole has been accomplished with heady success. Miss Matthews now looks out from the screen a winsome nymph and not an Imp threatening to bite. Now her lightning skips nimbly past her mouth and plays about her brow and hair. Often the cameras watch her dance from an enchanting distance, and only once is she done actual wrong—and that's in her big scene, too, when she casts off practically all restraining garments and goes into a British hot dance; which is just the time the lights chose to shine full blast on her actually excellent legs and so magnify them out of all proportion.

Seriously, however, England at a standstill. *Evergreen* wears desperately to cloak Miss Matthews in the devastating garments of a great witch of the theatre. So she glides about in blindingly zig-zagged creations, bizarre as of 1916. She's always got one sleeve with fur on it and the other without. Once she wears high Russian boots for no reason apparent in the rest of the costume, and the graceful softness of the skirt of her rehearsal ensemble—its floor-length white accordion pleated cotton—is topped with a completely unrelated tailored shirtwaist and tie.

This is all too bad, for it just happens Miss Matthews has a figure which, given half a break, could carry smart clothes so smartly she'd knock your eye out. It is also too bad she doesn't stick to singing *"Daddy Wouldn't Buy Me a Bow-wow"* straight through.

Did You Know That—

Dame Sybil Thormdike made a very gracious speech at the Twelfth Night Christmas luncheon, praising her treatment by her American associates... Ann Andrews wore the season's loveliest evening ensemble (a cocoa brown gown topped by a cocoa brown undercloak, ostrich wrap) at the opening of *The Old Maid*... Tullulah Bankhead also looked glamorous, as usual, there, and Laurette Taylor, Beatrice Miller, and Rosalind Stuart were also very much present... advance reports are excellent on Ona Munson's performance with Dennis King... the Jack Pearls will take in Florida... Gloria Vanderbilt's sable wrap was appreciatively taken in at Sonia Rosenberg's fashion showing last week... that was Neil Coward... Nothing is wearing those picturesque black shirt and brown ties... the John Hundley's were among those screaming at the tennis matches last Wednesday night... Milton Avery... Bugs Baser had a grand birthday party with the Jack Bennys, Floyd Gibbons, the Nate Blumbers, Bessie Clay... Bert Lahr, Estelle Brody, Estelle Taylor, Mr. and Mrs. Anatole Friedland, Sammy White and Major Bowes... Jack Barry and his bride were at the *"Living Dangerously"* opening... the girl is now buy *"Henley's"* at local department stores.

Revamp WB 'Saleslady' As Glenda Farrell Buildup

Hollywood, Jan. 14.

WB's *Saleslady* started tomorrow (15) at Warners. *Traveling Saleslady* is being given a foot-in-the-door by the new series as a buildup for Glenda Farrell, late starter in the cast.

Cast will include besides Miss Farrell, Joan Blondell, William Gargan, Grant Mitchell, John Bonardy and Al Shean. Ray Enright directs.

Reorganize ABS

(Continued from page 37)

American Broadcasting System were given telegraphed notices advising them the services would terminate as of Saturday (12).

Staff Let Out

Notice to employees explained that the ABS had a re-organizing agreement with WMCA and the web's tenure in the WMCA plant had been dependent entirely on the agency agreement between the Federal Broadcasting Corp. and the Knickerbocker Broadcasting Co., licensee holder for WMCA. The ABS employees were paid off yesterday morning (Monday), with each receiving a check for \$1,000.

While Storer undertook to find another New York station connection Flamm (Thursday 10) took over the operation of WMCA and established his own staff. Flamm retained an appreciable number of the ABS employees, but none of those included any connected with the ABS program department. New York musicians union had insisted that Flamm retain the stage studio orchestra, that Bob Harty directed for ABS, but the WMCA owner—induced the American Federation of Musicians to overrule this order. AFM, however, held that the ABS would be held liable for \$8,000 due the musicians in lieu of four weeks' notice.

Federal Broadcasting Corp. consisted of a number of the younger Whitneys and Ryans of Wall Street orchestra. The new agency, directed by E. Smith was chairman of the FBC's board. The original agency deal with Flamm, which was made a year and a half ago, guaranteed him \$165,000 a year with Flamm

Among the Women

By The Skirt

Best dressed woman of the week:
RITA RIO
(State)

'Broadway Bill' is packing them in at the State. The stage show has another Chinese opening in Ching Ling Foo, Jr. Two young misses are in native costume, one green, one purple, with the elaborate embroidery of their country. They make a change to green and blue costumes, still native, at this time the splendid view in the number two spot. The John Fogarty throws his splendid view in the number two spot. The girl of Lorraine and Digby may be dressed suitably for knockabout stuff, but the color combination is hard to take. The skirt was a mahogany shade, with a dirty white top. A young woman with Harry Howard did some intricate poses in a white satin skirt, open in front, with the top lined in black sequins the same as the half sleeves. A black chiffon, no lining, and velvet bodice received some rough treatment by a man in the pit with a seltzer bottle.

Alex Hyde has in his hand a woman pianist dressed nicely in black skirt with white bodice. Diamonds sparkled on her fingers and wrists. Rita Rio, a young woman with ball-bearing hips, sings in the Cab Calloway style. The first number was done in a white taffeta gown, with a flared hem dotted with red chenille balls, and the bodice was reversed red with white balls. The dress is snatched from her person revealing she is under-dressed in a nude satin gown made long and tight fitting with brilliant shoulder straps. She glittered later in a gown of solid crystals. Three redheads do taps in short black skirts and white blouse.

One Dame, But Plenty Men

Business will be tops around the Paramount, where *Lives of a Bengal Lancer* is showing. War pictures sink into insignificance after this one. Gary Cooper and Franchot Tone will start feminine hearts apace all over again. The uniting of the English army, always flattering, vie with the Indian broadsides and turbans.

One woman is concerned in the picture and then for a bit. She is Kathleen Burke, who shows two gowns, one a black sequin tunic worn over a black satin skirt. An evening frock is white, with tiny crystal circles embroidered into the material. Made long and plain with two hanging pendants from the shoulders. The picture is not riding high.

When this picture is forgotten, as all pictures are, there is one shot you will always remember, that of Franchot Tone and the cobra. No stage show at this house, only Rubino and his violin.

Wanted, a Happy Ending

The Capitol stage show this week is a riot of color. The setting, a garden with terraces, is decorated in hot colors in bookshirts in beautiful color combinations. Colophane, in blue and silver, dresses the ballet. Then a gypsy number is done in orange and yellow with plenty blue and red.

An apache dance has the girl in a costume of satin, with the material carrying many painted designs. The girls are dressed in long black tights, but how much nicer legs look when covered by a silk stocking. A ballroom dancer wore a long, full-skirted dress of a thin white material, carrying a much ruffled hem. Green bound the neck and waist.

Poor Evelyn Laye, isn't she ever going to have a picture with a happy ending? *"The Night Is Young"*, with a fadeout, would still leave some of the wanting. The picture is laid in it is a period of polonaise and woe, and woe to those who have to wear them. Miss Laye, with her hair in curls, is done up in so many furbelows that what the picture was about mattered little. The recording of the music was so bad that one wondered what had happened to Edmund Romberg on the set. Then you realize Mr. Romberg is still there when it comes to tunes.

Mona Barrie Promising

Mayfair theatre is showing the best picture it has had in many a day. It is *"The Mystery Woman"*, with Mona Barrie, Gilbert Roland and Rod Lauro. Miss Barrie is so charming, a picture must be assured.

In the first shot this young woman is a brunette in a black dress, with a Venice lace collar and semi-large hat. After that she is a ravishing blonde with a superb wardrobe of clothes. There is a white sports suit with dotted scarf. The short jacket—carried patch pockets. A small hat with a veil perched on a head of curls. A white satin evening gown had an enormous clip at the throat and a sash was tied in front. A short cape consisted of silver and white fox. There was a metal collar on a black dress, which was worn with a small hat and silver foxes. A tunic had metallic sleeves. White velvet and silver comprised a stunning negligee, the tunic—running along the shoulders and down the sleeves. A slip underneath seemed to be of black in a white upholstered bed. Miss Barrie wore a black chiffon nightgown. A magnificent sable cape was worn with a cloth dress and high crowned hat. A dark suit with a pleated jabot was worn with a large brimmed hat. A double combination gown of two shades was ankle length. The dress pattern in this second scene was in a full red velvet cloak with tiny Kolinsky cape and poke bonnet. Miss Barrie, as a school marm, was in the inevitable grey. Again was Miss Anderson in red velvet, this time a dinner gown with the full skirt of the times. The only trimming consisted of two diamond ornaments at the shoulders. Green velvet, with a net gown underneath of the same color, was worn by Miss Anderson. Miss Dale's costume was of a short velvet trimmed in green velvet, and once again a black silk with jet was worn. Stewart Chaney, who designed the attractive sets and costumes, was praised on all sides.

Sweetest, a Bitter Role

Miss Zoe Atkins was going to bring Edith Wharton's book, *The Old Maid*, to the stage. As presented at the Empire theatre, it makes good drama if not good box office. In the book Della Lovell just have been a veritable shrew, but as played by Judith Anderson the part has been softened to the extent that Della Lovell gets the sympathy instead of Charlotte Lovell, so superbly played by Helen Menken. The girl's dress was a white satin with a white veil, and a white tulle skirt. Miss Menken and Margaret Dale. Miss Anderson is in bridal clothes of white satin with a veil and all the other trimmings, while Miss Menken was extremely girlish in pink net made with two flounces and puffed sleeves. Miss Dale with her greying hair, looked charming in a striped gown with purple velvet cape and bonnet. Miss Anderson, in this second scene, was in a full red velvet cloak with tiny Kolinsky cape and poke bonnet. Miss Menken, as a school marm, was in the inevitable grey. Again was Miss Anderson in red velvet, this time a dinner gown with the full skirt of the times. The only trimming consisted of two diamond ornaments at the shoulders. Green velvet, with a net gown underneath of the same color, was worn by Miss Anderson. Miss Dale's costume was of a short velvet trimmed in green velvet, and once again a black silk with jet was worn. Stewart Chaney, who designed the attractive sets and costumes, was praised on all sides.

paying out of this the engineering and transmitter charges. While Flamm has allowed the FBC reductions during the summer months, the Whitney-Ryan group has been in a deficit since the summer. Since September, money put in escrow when the deal was originally effected will suffice to cover the rentals due Flamm to date. While Storer's income from his casting system, Inc.

VARIETY'S BROADWAY GUIDE

For show people as well as laymen, this Guide to general amusements in New York, first printed here in 1928, is revived and will be published weekly in response to repeated requests.

VARIETY lends the judgment of its guidance in the various entertainments denoted.

No slight or blight is intended for those unmentioned as text will be switched weekly. The lists are of VARIETY's compilation only and as a handy reference.

It may serve the out-of-towner as a time saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in VARIETY under the heading: 'Shows and Comment.'

In that department, both in the comment and the amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

FILMS ON BROADWAY

Similarly the new pictures in the Broadway first runs and combinations are covered weekly in the reviews, the film gross boxoffice story and the standing box on Page 6 which indicates the new films for next week and the week after.

BEST NEW FILMS ON BROADWAY

Musio Hall—'Evergreen' (G-B).
Paramount—'Bengal Lancer' (Par).
Roxy—'Unfinished Symphony' (G-B).

NIGHT CLUBS

(Hotay-Totay Cabarets)

King's Terrace, only wind-up spot in the Broadway belt, liveliest around 8 a. m. and after.

Ubangi Club, Harlem, with the naughty Gladys Bentley, whose lyrics aren't for conservative people but whose tapster rhythm has the wise bunch chuck-razy for her.

Onyx with an al fresco atmosphere, situated in the heart of the 52d street reformers' belt. Gets the wise profesh bunch.

Small's Paradise, Harlem, black-and-tan, which has survived lots of changes and now, after its own fashion, remains something of an institution.

Barrel of Fun, newest madhouse on West 51st, with 'cherra-bocha' Leskin and Dody giving out those wild songs.

Club Richman's 'nice boys' revu, strictly for the kick-seekers and depends on your personal predilections for femme personators. Inexpensive.

Village Grove Nut Club is a G. V. nut factory—that may not edify but it won't bore.

CLASSY AND POPULAR NIGHT CLUBS

Rainbow Room atop the 65th floor of the RCA Bldg., is Jack Rockefeller's covert charge venture and another must-see spot for natives and tourists. Beatrice Lillie the new star.

French Casino (nee Earl Carroll; theatre) has the 'Folies Bergeres' and an ultra atmosphere although the tariffs are actually in the 'popular' price category.

21 (Jack and Charlie's), Coq Rouge, the new Jim Moriarty's House of Lords, Mon Paris, et al., are the pre-repeal haunts refurbished, some in new locations. Leon and Eddie is another al fresco madhouse still getting a big play. Maison Voyant, Maison LaFette, the LaRue, Club New Yorker, Robert's and Colony are among the better eat-and-dance places.

Chapeau Rouge (Peppy's) and Place Pigalle are very Parisian boules to Park-ave. trade at a \$2-\$3 cover, two of the few spots in N. Y. where the covert is in favor to restrict it to class patronage.

Among the post-prohibition cabaret-theatre outstanders the Casino de Paris has the best variety show; the Casino de Paris has the best variety show; the Casino de Paris has the best variety show.

Popular prices of from \$1.50 to \$2.50 for dinner, two dance bands, and lots of other knick-knacks. The French Casino's 'Folies Bergeres' is an elaboration thereon.

Hollywood restaurant's elaborate cabaret shows to no-covert is strictly a latter-day Volsteadian development, coming into favor when alim balkanis became a reality, a result of the 1921 Wall St. de base. The Paradise and Palais Royale are in that category; Sally Rand at the Paradies is the big draw.

'KILL TIME' SPOTS

Those pin-game (bagatelle) and other Cony Islandish emporiums now dotting Broadway are kill-timeries.

Among the nicer legit ballrooms, Roseland and Arcadia now have bar-facilities with their hootology and hostessing system. The Orpheum and Empire are also smart institutions, but a bit more hotch.

RECOMMENDED PHONOGRAPH RECORDS

Vocalion No. 92866—'Who Did You Give My Barbecue To?'—In two parts by 'Bug Boy' Edwards, one of those saucy Harlem doggerels with double entendre interpretations. The instrumental rhythm by Charlie Jackson's band and Edwards' self phonology is corking too.

Victor No. 24824—Smooth dandage by Richard Himber's Hotel Ritz-Carlton band. 'I Woke Up Too Soon' and 'In a Blue and Pensive Mood,' Joey Nash voicing.

Liberty No. 177—Special Teddy Lynch two-part disk of the 'Fools Rush In' tunes with the intimate revue's co-composers Richard Lewine and Will Irwin at the two pianos. Miss Lynch's vocalizing okay.

Victor No. 24817—'The Fourtime from 'Anything Goes' has been recorded on Victor, doing the 'Lady Fair' sailor's chanty and Gypsy in Me' from the musical of that name, and plenty good too.

Brunswick Nos. 7349-50—A quartet by Anson Weeks' Californians orchestra, coupling 'Lonely Feet' and 'We Were So Young' out of the 'Sweet Adeline' picture; and 'In My Country That Means Love' with 'If It Isn't Love' from the RKO Radio picture of that name. Gay St. Gormaine and Ben Gage on the vocals. Plenty sprightly.

Brunswick No. 7348—'The Bowells at their best with 'The Object of My Affection' and 'It's Written All Over Your Face.' Jimmie Grier's crack crack orc accombs the femme trio.

NEW POP SONGS OF MERIT

'The Night Is Young'—Pip Romberg-Hammerstein fox-trot ballad from the Metro musical of that name.

'Just a Little Boy Blue'—Novel treatment and variation of a familiar plea-song theme.

'The Waltz of Love'—New waltz by Isham Jones and very nice.

'No! No! A Thousand Times No!'—Hoke ballad of the mauve decade pattern with a 1935 twinkle, good for round-the-piano gang singing.

'What a Difference a Day Made'—One of the better fox-trot ballads.

'Ole Faithful'—Bryant's contribution to the 'Last Roundup' school of songology and not without merit.

Henric's for N. Y.?

Chicago, Jan. 14. Bill Collins and Larry O'Toole, former owners of Henric's restaurant here, are understood to be going to New York shortly to open an eatery on Broadway.

Reported that the name will also be Henric's.

BIRTHS

Mr. and Mrs. Sam Dembow, Jr., daughter, at Doctor's hospital, N. Y. Father is an executive of National Service, formerly a theatre head in Paramount.

Mr. and Mrs. Duke Llydard, daughter, in Akron, O. Father is announcer for WKH in Cleveland.

SPEEDY LEW AMBERS SHADES DUBLINSKY

By JACK PULASKI

Boxing shows were resumed at Madison Square—Gardens Friday (11), with a fair bunch attending to give the update Lou Ambers the once-over in action against Harry Dublinsky, Chicago welter. Latter has a six-and-one-half pound advantage, together with a longer reach and rangy body, but the lightweight contender was fast enough to balance the handicap.

It was a see-saw 10-round, and up to the eighth round it was either boy's match. The Windy City Pole wobbled a bit in that session and his injured right elbow bothered the boy plenty. Handicapped pulled ice to the joint during the rest period, and, though he used the arm, there was no sting.

Ambers came to New York to strengthen his standing as a challenger for Barney Ross' title. He managed to do that, but the fans were not too much impressed with his chances. You fast too fast for his socks to do any damage. Impression was that Ambers' ambition to be a champ at Barney's expense is none too good. For some reason they did not match him against a 135-pounder, yet winning the match with Dublinsky rather strengthened his position, however. But Harry didn't lose caste, for he

\$30 a Day Average from Machines, Bouncers, Ladies in Chinchilla Mark Broadway's 5-10c Gambling

Is as industrious a battler as last season and has surprising stamina. The Leonard Del Genio-Francis Wallace, scrap nearly stole the show. Del Genio is dangerous when stung, and in the third round the veteran Clevelander tapped him on the chin so neatly that he went down. No count and in no danger for the balance of the session. Lenny got going in the fifth round and sent Frankie down four times through the body blows. Early in the sixth Wallace sagged to the canvas again and the referee called it off.

Another game enlivened the evening when little Joe Tie Ken, a Korean, knocked out Charley Zelata. Latter was hit on the temple and complained he lost the vision of his left proper for the moment.

This Friday (18), the Garden will present the new light-heavyweight champ, Bob Olin, who will meet John Henry Lewis, colored scrapper from Cleveland. Odds are not too tight contest. Feb. 1, Art Lasky and Jimmy Braddock will mix it up and that looks like it should be something.

Transients and idlers are mostly responsible for the mushroom growth of the free 'sports playgrounds' along Broadway, which are crowded from morn to midnight and then some. All are willing to lay down a nickel or a dime for ten balls and take a chance on coming out with a floor lamp or a new pair of tootsies.

No fair juggling the gaming tables either, or tapping on the glass top to push the balls along. Uninformed attendants on hand watch this carefully, in addition to barking away to come on.

Largest of these gaudy joints is the amusement center at Broadway and 52d street which is doing a big biz. This is operated by the Schorck-Shaffer interests which controls similar establishments in other parts of the town. Here nearly 150 tables are set up. These are on the street floor and the basement, where shooting galleries are also located.

Large fortune-telling, prize-all the walls. Fortune-tellers, photo booths and checker tables are other stopping off places in the tour. The mechanical gadgets all use the same gas, though the surface may be painted to depict hockey field or a racing stable. All of 'em have a time top.

Average day's take on a popular table is around \$30. Biggest play comes from the center side on the first floor. Sometimes an attendant steps out in front and handles a customer with a royal bounce if he tries anything off the record. Still they flock through the front door and eventually reach down in their pocket for a coin. On the far side are the checker and chess tables, with the sidewalk crowd ganging up and peering through the window to watch the side game.

Flea Circus Adjusted
A flea circus at the rear has a 15-cent admission which is another magnet. Latest several chinchilla-capped femmes have dropped in with their little pets. Some of the night or day for a peek at the specks sporting in a ballet russe or a hot game or rugby, such as it is. Prof. Heckler is at the helm here.

Ever since the first of the year other places of this ilk have hung up signs along the street. Over on Sixth avenue the same thing. The free-noon announcements across the front spells magic. So in they come.

Then the fascination of standing around and watching the other fellow try his luck. All for a nickel or a dime. But the sound of clinking shovels is frequently deafening at the height of activities. It is all a small-town draw but has definitely caught on here.

After a counting of points the player turns in his coupon and leaves with a new hat or parlor rug.

TWO BILLS WILL ASK FOR LOTTERIES IN MD.

Baltimore, Jan. 14. Maryland will have state lotteries, if the pair of bills that are set to be introduced into the legislature shortly are passed.

Of the two bills, first would empower the State Racing Commission beyond its present jurisdiction over the horse oval, enabling it to provide for sweepstakes beginning current at the height of activities. It is all a small-town draw but has definitely caught on here.

After a counting of points the player turns in his coupon and leaves with a new hat or parlor rug.

Nitery Folds

Baltimore, Jan. 14. Moulin Rouge, an outside nitery which debuted month ago, folded last week.

Spot was operated by Stanley Lazarus, who also conducts a nitery, booking his here.

L. A. Inventors Let World in On Their New Gadgets and Gimmicks

Hollywood, Jan. 14. Hollywood's Roosevelt Hotel, which has for several years played host to motion picture's large and small fry, is currently housing the ninth annual convention of the National Inventor's Congress, an association of 15,000 who go around inventing things and swap ideas and theories four times yearly.

Since the crash, things have been pretty tough with inventors, so they get their ideas in national convention, which used to be held yearly in different spots, now comes to the inventors. Therefore, in each section of the country, with the exception of the south—there are apparently no inventors in the south—once yearly the inventors get a chance to display their gadgets.

Coast inventors have been in high glee for the past week telling the world about their brain children that are going to revolutionize everything and anything pertaining to everything. The National Inventor's Organization is headed by Albert G. Burns, inventor of the saw toothed bread knife. Burns started the meetings nine years ago, figuring it would be a grand thing to get all these guys together at the same time. However, inventors, despite comic supplements, are not all that. The Congress itself is responsible for all conditioning, its great single achievement of the past. This year everyone is enthused over a valveless reciprocating gasoline engine, which is claimed will knock all existing engines into a cocked hat.

The Mouse Trap Curse

A trip around the exhibit hall brings to one the realization that Ralph Waldo Emerson put a curse on inventors when he made the observation that if your mouse trap was better than the other guy's, the world would spoil your front lawn in its eager attempt to buy it. More new fangled mouse exterminators are invented yearly than any other type gadget. Some are classy modern designs, others are self-motivated. Still others get the cheese, thereby causing a great saving on mouse trap upkeep.

Biggest event of the whole Congress is a mysterious liquid which will dissolve anything in the world. Liquid is not on exhibition but the inventor is. He sits around all day trying to invent a container for his liquid. When he solves that problem, everything will be hunky-dory.

Largest single gadget is a bed containing a complete gymnasium. After the sleeper awakes, all that's left to do is to stand up in bed and there within reach is a shower bath, toilet, a punching bag, a horizontal bar and other conditioning apparatus. There's a display of metal gloves which will, if accepted by the world, replace old-fashioned hand-cuffs.

Another thing that seems to attract inventors is the problem of taking eggs away from hens. Leonard B. Smith, 27, of Chicago, has a fooler for the hen. He has placed out the outside of the flock who contribute nothing. All the hens in the flock have a metal arm attached to their backs. When they go into the trap nest, the number on the arm is printed on the top of the egg. When the hen lays an egg, the egg has the corresponding number stamped upon its shell by passing along a track—and hitting the number gag on the hen's back. Checkup at the end of the day shows pictures. Seem to fool the rancher by going into the nest and frittering their time away. A dozen variations of this device are shown by as many inventors.

Wide Assortment of Locks

There's 100 different locks, one invented by Harry Sugarman, manager of the Egyptian, Hollywood, gimmicks to straighten badly shaped feet; bust builders; trick pants that are combo plus fours and longies; portable auto campers; lens focusers; Braille clocks for the blind; several new type airplanes; and lighters; hot water bottles that never grow cold; invalid beds and what not.

Despite the fact that more inventors live in California than any other section of the country, not a single new idea pertains to motion pictures. Seem to fool the rancher by going into the nest and frittering their time away. A dozen variations of this device are shown by as many inventors.

MARRIAGES

James Seymour Warner, associate producer, married actress, in Beverly Hills, Jan. 13. It's third marriage for bride.

Josephine Hutchinson to James F. Townsend, in Las Vegas, Nevada, Jan. 12. Bride is under contract to Warner's. Groom with Joyce-Selznick agency in Los Angeles.

Robert Reed, WFN announcer, to Dorothy Bow, former Ziegfeld dancer (Jan. 5, in New York).

Edward Krug, ABS announcer, to Miss Lang Cummer, in New York, Nov. 24.

OBITUARIES

MARCELLA SEMBRICH

Mme. Marcella Sembrich, 76, for many years an outstanding star of the Metropolitan opera, died at her home in New York Jan. 10 of emphysema and heart complications. She was playing the piano at the age of four and later she played second violin in a quartet formed in the family circle. Her father had run away from home to join a military band. She made her debut in 1871, and in the same year married William Stengel, who had been her instructor in the conservatory at Lemberg, where she studied three years. She spent the winter in Milan, taking further instruction from the younger Lamperti. Then Praxede Marceline Kochanska, her consultants changed her name to Sembrich. Two years at Dresden followed and she made her debut at Covent Garden, London, in 1880. Three years later she made her first appearance at the Metropolitan, one of the singers, brooding her debut in the German opera season as opposed to the Italian school. She returned to

lished himself as the Lieut. Denton in Augustus Thomas' "Arizona." After that he was in demand for romantic leads and regarded as one of the foremost matinee men draws. His first appearance was in 1927 in Ziegfeld's "Rio Rita." He tried the pictures, but could not transfer the charm of his personality to the screen, and it was his personality rather than his dramatic skill which constituted his chief asset. He was interested in sports and at one time was the Amateur National Pool champion.

He is survived by his sister, now Mrs. Harold G. Willard. Interment at Tarrytown, N. Y.

EUGENE POWERS

Arba Eugene Powers, 62, died in Saranac Lake, N. Y., Jan. 7. He was a patient at a sanatorium, suffering from a pulmonary complaint. He made his first New York appearance in 1898, following an apprenticeship of seven years in the road companies, playing Silas Toner in "The Village Postmaster" in the 14th Street. He scored a hit and from 1913 to 1932 had at least one metropolitan appearance each season, playing in all 24 productions, with a record of never having missed a performance.

Born in Houlton, Maine, his portrait, done by Joseph Cummings Chase, on a commission from the General, and in the State of Maine, Augusta, as Maine's most distinguished actor.

He was without close relatives.

SIR WALTER DE FREECE

Sir Walter de Freece, husband of Edna Tully, and at one time an extensive operator of London and provincial music halls, died in Monte Carlo, Jan. 7, of pneumonia. He had lived on Monaco for the past 10 years.

He was knighted in 1919 for services in the Ministry of Pensions. He was an important figure in the halls for many years and also directed the tours of his wife, one of the outstanding stars of her day.

HEDWIG BERINGER

Hedwig Beringer, 92, for more than half-century Milwaukee German actor actress died Jan. 7. A member of the Faber German stock her for 50 years, Miss Beringer, who was born in Germany, her sight failed. Born in Germany, she was on the stage since her childhood.

She lived alone and left no survivors.

DONALD O'BRIEN

Donald O'Brien, 56, assistant film director, died Jan. 6 in Hollywood of a heart attack. A graduate of Harvard, he worked in pictures for many years, being identified with Thomas H. Ince Productions and later in the independent field. He was attempting to locate relatives to claim the body.

LAURA BIGGAR

Laura Biggar, 69, died of a heart attack Jan. 3 in Los Angeles. Funeral services and burial were in L. A. Jan. 7. On the stage many years, her outstanding success was in "She," which William A. Brady produced at the Los Angeles Grand.

A son survives.

PHILIP WHITMAN

Philip Whitman, 42, film writer and director, died Jan. 6 in Hollywood of a heart attack. A graduate of Harvard, he worked in pictures for many years, being identified with Thomas H. Ince Productions and later in the independent field. He was attempting to locate relatives to claim the body.

His widow and a son survives.

WILLIAM H. SHORT

William H. Short, 55, executive secretary of the Motion Picture Research Council, suffered a heart attack and died Jan. 10, in Philadelphia. He was in that city to visit Welfare Federation offices.

FREDERICK F. NEIFERT

Frederick Francis Neifert, 46, former partner of Jack Pearl, died at his home in Mayville, N. Y., Jan.

12. He went on the stage at the age of 10 and retired about eight years ago.

LOUIS PISTEL

Louis Pistel, 60, former legit and vaudeville actor, foundered in a rooming house in a Baltimore hotel, Jan. 7. Only identification found by police were Equity and NVA cards in his effects.

Conway Carroll Wyatt, 79, custodian at Fox Westwood plant, died in Hollywood Sunday (13).

He was an officer in both the Boer and Spanish-American wars and was a native of Ireland. He had been with Fox since '21, and was a noted studio character known as 'Colonel.'

J. N. (Deacon) Jones, 72, died Dec. 13 at the Hotel Convention, Kansas City. Was for a number of years stage doorman at the Orpheum theatre, Kansas City, and was known by hundreds of vaudevilleans. Before going with the Orpheum he was for a number of years with travelling amusement organizations.

Jack Grives, dancer, died of an acute indigestion attack on the set at Warners studio in Burbank Jan. 10. His widow, known professionally as Feleta Crawford, and 11-month-old infant survive.

Madame Jean Fadore, 64, former operatic soprano, died in New Orleans last week. She had been prima donna of the old French Opera House in that city for several seasons, and had been in the large opera houses of Europe.

Mrs. Louise B. Gazzolo, wife of Frank A. P. Gazzolo, well-known theatre owner and manager of Chicago, died in Chicago Jan. 12. Survived by her husband, a son and daughter, and a brother.

Fred C. Dawes, 62, said to have been the oldest professional in L. A., died Jan. 7 in Hollywood hospital. His widow and a stepdaughter survive.

John James Thom, 55, for many years provider of circus equipment to picture studios, died in Los Angeles of a heart attack Jan. 7. Interment in L. A.

Lady Florence Irving, 54, widow of the late Sir Henry Irving, died in Folkestone, England, Jan. 12, after a long illness.

Charles Rosa, 64, musician, died Jan. 9 in Los Angeles from injuries received in auto accident.

Mrs. Mamie Moran, 64, mother of William Moran, actor, died Jan. 8 in Hollywood of a heart attack.

Frank Mitchell who served as a fair inspector died at his home in Eaton, O., Jan. 4.

Miss A. Kathleen King, 74, Syracuse, N. Y., concert manager, died Jan. 14 in that city.

Anzac Quota

(Continued from page 17)

Pacific Productions and McDonagh Films.

An emergency committee has been formed. It is reported, to counteract lobbying and save the government embarrassment in the presentation of quota legislation.

The National Film Association also passed: "The New South Wales Talking Picture Producers' Association unanimously agrees with the government's quota legislation and views with alarm the methods employed by certain interests to delay and embarrass the government. The association believes that every interest has its opportunity to present views at the Film Inquiry, and now that F.W. Marks has presented his able report, on which the government proposes to act, methods of intimidation and massive resistance are being employed to defeat a great national inspiration. The association pledges itself to do all in its power to assist the government to win through its fight for the national industry, vital legislation for which has been delayed since the Royal Commission of 1927, thus preventing development."

The Chief Secretary has stated that the government will stop pieces of poor quality going into Australian theatres. But the question is asked here just how many men in the government can be classed

15 YEARS AGO

(Continued from page 50)

illegally diverted by Mountford and Fitzpatrick in that they had failed to make an accounting after depositing in their own names. Order found insolvent. Last fare of the Goldie Pemberton suit.

'Wayfarer,' a religious pageant staged at Madison Sq. Garden by Inter Church World Movement, averaged \$10,000 for 14 performances.

Road managers made another effort to form a protective assn. Still road managers.

Equity made a deal with producing managers whereby if they did not use the full four weeks for rehearsal the spare time was to be credited to them for later use.

Astor, Bijou and Morocco theatres to be auctioned by the Astor estate in March. Shuberts held leases on all three.

George Jean Nathan and H. L. Mencken were hawking 'Hologabulus,' a satire on Christianity, which they had written. Managers were shy of theme and production costs.

50 YEARS AGO

(From Clippings)

Entertainers was advertising for a baker. Gave the actors show; magic and a trapeze act.

Billy Emerson, who for two years cleaned up with a permanent minstrel company in San Francisco, playing a road date there. He was starving in spite of the fact he had cut prices in half.

Al Hayman had taken a lease on the California, Frisco. Fred W. Bert had an imperfect lease and a shotgun guard. He held the house. Hayman was later Frohman's partner. Bert was g.m. for Bill Brady.

Horace McKelver decided not to convert his 'Chi' theatre into a building block as planned. Spent \$75,000 for renovation.

Ringling Circus was snow-bound in Sloane, Ia., so stuck there and played to good business on extended time.

giving bread to the poor as an exploitation stunt. Times were getting hard.

Bunnell's museum, New Haven, evoked a new lobby sign. 'Not even standing room.' Pauline Markham's legs were the big attraction.

Keith & Batcheller denied they had any intention of severing business relations, but the split was not far off.

Curios in a Detroit dime museum with one exception struck for pay. Show given with only the theatrical and sisters and a human headed chicken (owned by the manager of the sisters) in the curio hall. Sun-derlands advertised a hair tonic of the same name. Several troupes through the country.

Third Ave. theatre changed to Apollo, but later went back to the original tag. McKee Rankin, with a nose as manager of the Third, given a benefit with Mrs. Rankin (Kitty Blanchard).

Harrigan and Hart produced 'McAllister's Legacy' at their new location in the Park theatre. Five new songs by Braham, but nothing that got more than passing favor. Al Humeil presented Braham with a violin to replace that lost in the fire.

Harry Keller was showing at Egyptian Hall, Philadelphia, to a two-bit top.

Judges of good or bad film entertainment. Whatever decision is made in N. S. Wales it is expected that the other States will quickly follow suit. The Victorian government has experienced some difficulty in handling the quota problem, mainly over the distributive angle. Perhaps if satisfactory arrangements cannot be completed, the Federal government may step in and take over control. This is the very last thing the trade wants to happen.

Code Costs

(Continued from page 7)

decision on oil regulation last week, threw a scare into brain trusters but did not affect any portions of the Recovery law under which codes of conduct have been negotiated. Opening of hearings on price fixing last Wednesday (9) was the go sign for all code critics to start registering complaints and demands for changes. The National Association of Manufacturers, with labor clauses, trade practice provisions, and administration questions due for later airing.

Initial move by Congress was taken when Senator King of Utah introduced a resolution calling for Senate Judiciary Committee probe into effect of NIRA on anti-trust statutes. Westerner noted allegations that NIRA has had effect of repealing anti-trust measures and wanted to know whether NIRA has encouraged monopolistic practices, tended to nullify anti-trust laws, whether new legislation is needed to protect competition or whether codes of conduct are adequate to control monopolies.

With the exception of Representative Cullin, Republican of New York, film enemies continued to lie low last week, waiting principally for the President will do about the code situation. Cullin, however, reintroduced a modernized version of the old Hudson bill, creating Federal commission with drastic powers and announced he will press for an early hearing. Measure would authorize appointment of industry regulation board of two women and three men with power to conduct investigations in completed films, or ban exhibition. Avowed purpose of proposal is to protect industry from monopolies. Cullin would prohibit law suits against "passionate" and which tend to make virtue less attractive than vice.

On the code front, the film pack, along with all others, was threatened by a movement by the NRA consumer board to skeletonize present agreements. Board issued report charging that certain industries have distorted the NIRA and are using codes to eliminate competition, curb rivals, and stabilize profits. Recommended that Government retain the right to impose codes, that present agreements be scaled down to simple labor clauses and basic fair trade practice regulations, and that the public be given

Par's Profits

(Continued from page 4)

and advertising, shorts and news-reel.

Scheffer indicated that the film business now at \$14,000,000, thereabouts ought to be increased by from \$4,000,000 to \$5,000,000. He stated that Paramount suffered loss of potential income because the distributors were not making proper arrangements were compelled to work so close to release dates owing to an under-inventoried film budget. Scheffer advised that the distributors were to have seven or eight films in ahead of release dates.

He cited 'Bengal Lancer' as an outstanding example of the difficulties involved or the company when a picture heads into the home office about a week ahead of its release date. Distribution and advertising campaigns just get clogged and the fullest results are difficult to obtain.

The net profit for the last quarter in 1934 was estimated at \$1,030,000, compared to \$2,208,000 in 1933.

On the other hand, with testimony that the theatre and reality divisions of Par had around \$4,400,000 cash. Of this figure \$1,400,000 is held by Balaban & Katz. B&K paid three preferred dividends up to October, 1933, but accumulated preferred dividends remained unpaid from that date.

He estimated B&K's liabilities to run from \$450,000 to \$500,000. Famous Players Canadian has \$350,000 cash, with total mortgages and bonds outstanding running to around \$600,000.

He estimated that there could be from \$350,000 to \$450,000 available to Paramount from the theatre and reality divisions. The Par claim runs to around \$1,400,000 and the weekly cost of film rental is estimated at from \$550,000 to \$600,000; mortgages, leaseholds and rentals amount to around \$18,000,000 yearly, or \$150,000 monthly.

32 Years Passed Away

With the Memory of Our Beloved Father

DAVID POWELL GOODMAN

Died Jan. 19, 1923

A loving one from us has gone, whose voice we loved so still; A place is vacant in our hearts which never will be filled.

We miss you dear daddy.

JACK POWELL AND FAMILY

Europe the following year, but again joined the Met. In 1888 and remained there until her retirement in 1908, still in full possession of her voice. She made concert appearances in the following seven years, but finally abandoned these. Since then she devoted herself to promoting voices, including Alma Gluck and Queens-Mario.

Her husband, William Stengel, died in 1917, and her only close surviving relatives are her son and his wife.

FRANK DANIELS

Frank Daniels, 74, well-known actor, died in West Babylon, N. Y., Jan. 12. Of recent years he has been spending his winters in his home being in Rye, N. Y. An adopted daughter, Maude D. Smith, survives. His wife, professionally known as Bessie Sanson, died two years ago.

At the age of 19 Frank Daniels abandoned hope of becoming a wood cut engraver and went on the stage, making his debut in "The Chimes of Normandy," with the George Jones company. He made his greatest financial success in "Little Fock," in which he toured for seven

IN LOVING MEMORY OF

Mrs. Louise B. Gazzolo

Wife of Frank A. P. Gazzolo, and mother of Dudley and Bernice, who passed away at her home, 5536 Washington Boulevard, Chicago, on Tuesday, January 8, 1935. Interment was in Calvary Cemetery, Chicago.

seasons. He was also one of the early Gilbert and Sullivan comedians, having played practically every male part in 'Pinafore' except the lead. His first starring success was in Hoyt's 'A Tag Baby,' in which he acquired a financial interest, but he is perhaps best known through 'The Wizard of the Nile' under Kirke LaShelle. Other hits were in 'An Electric Doll,' 'The Amour,' 'Sourcery,' 'The Tattooed Man,' 'Miss Hooch of Holland,' 'Belle of Brittany,' 'The Pink Lady' and lastly Edward Piller in 'With-out the Law,' his last stage assignment. He retired in 1913.

VINCENT SERRANO

Vincent Serrano, 65, matinee hero when the century was young, died in Flower Hospital, New York, Jan. 10, following a heart attack which developed five days before.

He made his first New York appearance in 1892 with the Augustin Daly company, and in 1896 scored strongly as Col. Landerdale in 'Benedit Arnold,' later playing juveniles with William H. Crane. It was in 1900 that he firmly estab-

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**CLAUDETTE
 COLBERT**



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MARCH 15

**No Entries Accepted
 After That Date!**

1ST PRIZE

\$500⁰⁰

2ND PRIZE

\$250⁰⁰

3RD PRIZE-\$150⁰⁰

4TH PRIZE-\$100⁰⁰

**10 PRIZES OF
 \$50⁰⁰ EACH**

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JACK PEGLER

Theatrical Adv.
 Lord & Thomas, New York City

TERRY TURNER

Theatrical Pub.
 The Quaker Oats Co.—Chicago

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64 PAGES

THOSE BEST DRESSED GALS

Hollywood Actors Nix Academy Studio 'No Strike' Pact in March

Hollywood, Jan. 21.

Screen Actors Guild, now assured of an American Federation of Labor charter, is girding itself for a fight with the producers to force acceptance of the working conditions proposed for the film code, even though facing a turn-down by the NRA.

Call was sounded at an open membership meeting Wednesday (18), when Robert Montgomery stated from the platform that whether or not the government grants it a hearing on the code as requested or whatever comes of the five-five demands, the Guild will continue to fight until all the actor demands are accepted.

Lusty Cheerful

Montgomery's declaration was met with heavy cheering and a similar outburst occurred later when a telegram was read from Frank Gillmore of Equity welcoming the Hollywood players as fellow members of A. F. of L.

The Guild charter, it was explained, has been assured and is expected to arrive in Hollywood early this week.

Further indications that the Guild is set for activity is the

(Continued on page 59)

Two Atlantic Liners With Fully Equipped Theatres; Girl Shows

Paris, Jan. 21.

When the new French liner, the Normandie, and the Cunard-White Star's new ocean greyhound, the Queen Mary, go into service this spring both will have completely equipped theatres to operate as competitive show boats.

Sacha Guitry, Parisian legit star-author-producer, is mentioned as the probable promoter attraction on the Normandie—with a three-act play. (Broadway negotiations also mention an NTG (Granlund) girl revue as a permanent stock).

The English show boat may include variety acts plus Jack Payne, London dance maestro, who hopes to make some personals in America, if U. S. immigration authorities okay him.

Both lines are also reported mulling the idea of acts from England, France and America on a regular schedule of bookings.

MISS JULIETTE'S COMEBACK

Miss Juliette, veteran vaudeville impersonator, is readying herself for a tour as a one-woman attraction on the order of the Ruth Draper idea.

Miss Juliette starts in Miami Beach and is due for a week on Broadway in a legit house in mid-February.

Screen

Best dressed honey—Jean Harlow.
Best dressed all woman—Mae West.
Best dressed blonde exotic—Carole Lombard.
Best dressed ritzy dame—Constance Bennett.
Best dressed restless American gal—Joan Crawford.
Best dressed date—Mary Carlisle.
Best dressed eternal woman—Marlene Dietrich.
Best dressed femme fatale—Garbo.
Best dressed lady in a bathtub—Claudette Colbert.
Best dressed magpie—Billie Burke.
Best dressed English import—Mae O'Brien.

MIAMI LID ON, MAY KAYO NITERIES

Miami, Jan. 21.

With the lid still on as a result of the recent slaying of 'Skeets' Downes, local gambler, Miami is experiencing a sharp business lull. Things in general are much slower now than they were a year ago at this time, and the niteries are suffering more than any other enterprises. New lows are being chalked up nightly by clubs that in former years at least cracked the nut, and there are rumors going the rounds that if the lid isn't pried off in the

(Continued on page 60)

By Cecelia Ager

Ladies making this list of best dressed women in show biz did it on their ability to look utterly utile in working togs. Private life wardrobes don't count.

They've been looked over as to finger, make-up, individuality, personal chic and special way with clothes. Whoever's been left out has been left out on purpose.

The gals who are in are there because they know what they've got. They make the most of their assets. Each chosen little lady has developed, or has had developed for her, a personal style that best expresses her type. Each is the last gasp in her own field. Anyway, that's our story.

Because they've all got the essential framework for smartness—long legs, broad shoulders, broader than their hips—these ladies can knock your eye out as smartly in period costumes as they do in modern dress. Females with just the framework, the Misses Cornell, Lombard, Bennett, Garbo, Pummie with what connoisseurs consider tasty shapes besides: the Venuses Anderson, Morgan, Corio, Harlow, Colbert, Dietrich, West.

On the Stage

It's the stage ladies' own fault that they rate billing as Best Dressed. It's their very own picking and choosing, their own knowledge and taste that put them up there. Few of the stage ladies have any mentor to guide them. Not like

(Continued on page 12)

'Non-Aryan' Boys' Choir On U. S. Concert Tour

Boys choir of about 35 of the premier Berlin synagogue is being brought to the U. S. for a concert tour. Edward Belkin is conducting the negotiations.

Choir got out of Berlin during the early days of Hitlerdom and have been travelling around Europe. Gave some concerts in Paris recently.

New Idea

A fellow on Broadway has a new idea.

He's going to take one of those cabaret-theatres, rip out the tables, put in chairs and turn it into a theatre.

New-Born Baby, Abandoned in Cleve. Palace, Adopted by Showmen, but Dies

Stage

Best dressed dramatic actress—Katharine Cornell.
Best dressed hot mama—Sophie Tucker.
Best dressed melodramatic actress—Judith Anderson.
Best dressed leaning-against-proscenium torch singer—Helen Morgan.
Best dressed actress actress—Lynn Fontanne.
Best dressed legit comedienne—Ina Claire.
Best dressed strip artiste—Ann Corio.
Best dressed singing baby doll—Alice Faye.
Best dressed dizzy—Graeie Allen.
Best dressed catch-as-catch-can—Light woman—Leda Yukon Cameron.
Best dressed premiere danseuse modern—Harriet Hector.
Best dressed carriage trade second lead—Lila Chas.

Cleveland, Jan. 21.

Anything and everything may happen in a theatre, but the record believe-it-or-notter occurred when the birth of a boy took place in the women's washroom of the RKO Palace, after which his unknown mother abandoned him in a towel basket and walked out of the theatre without being seen.

Child was discovered within ten minutes by a femme, who reported it to manager Kenneth Means. Busy watching the vaude show, Means thought it was a gag at first.

A doctor was summoned and he discovered the foundling's right leg had been fractured and rushed him to a hospital.

When story broke, Frank Drew, president of Cleveland's Variety Club, immediately called a meeting and directors agreed to adopt the three-pound baby, agreed to pay his hospital bill and even decided to give him a name—Keith Variety Robson. Hospital, however, registered him as Baby Boy Doe.

Search for the mother revealed that a woman had seen her, frightened, coming out of washroom, but otherwise was fruitless.

In spite of elaborate plans for his future, Keith Variety Robson was not destined to enjoy life as a Variety Club ward. Four days after being found, he died in the hospital from the broken leg and exposure.

Variety Club held services at a private undertaking home, and club's directors acted as pallbearers at funeral, which attracted hundreds of curious women who openly wept.

FIRST BASEBALL AD CAMPAIGN BY CUBS

Chicago, Jan. 21.

P. K. Wrigley is reported readying a big newspaper advertising pre-season campaign for the Chicago Cubs' ball team. It will be primarily good-will and institutional copy. Wrigley has become a devotee of understatement in commercial copy, going for good-will stuff rather than big-bam selling. This is no

(Continued on page 52)

Wm. Woodin Invested \$300,000 Cash in Music Pub. Company

A \$300,000 cash investment in Miller Music, Inc., song pub firm, by the late William H. Woodin, who resigned as secretary of the treasury with the present Roosevelt administration because of ill health, was the subject of discussion yesterday (Monday), in New York, by attorneys for the estate of the late statesman-songwriter.

As composer of 'Spring Is In My Heart Again' and other compositions which Charlie Miller, former arranger and music editor of Harms, Inc., exploited, Woodin also invested in Miller's song publishing firm.

Discussion with attorneys for the Woodin estate was in the nature of a reorganization of the publishing house.

TWO ROOSEVELTS IN FILMS

Roosevelt family is twice represented in the picture industry, now that John Bottiglier, son-in-law, is assistant to Will Hays, and James Roosevelt, the President's eldest son, is slated to occupy an insurance post at Paramount, following reorganization of the company.

HARLEM BOWING OUT AS IMPORTANT NITE LIFE BELT OF N. Y. AND WORLD

Harlem is on the way out as an important cabaret and nite life center of the world in general and New York in particular. A creature of prohibition, and having reached its zenith during that era, Harlem nite life appears to have lost its punch for the public with the advent of repeal.

From a local geographic viewpoint, New York's nite life has shifted back to Times Square, and the Broadway-Park avenue sector is no help to Broadway. Harlem isn't even considered oppish any more to either.

In Harlem, during prohibition,

nourished the most picturesque nite life in the U. S. or abroad. It contained more actual nite club activity in its small area than any rival cabaret sector. Concentrated within Harlem's boundaries during the

last decade was more hotcha than could be found in the Montmartre or Montparnasse (Left Bank) sectors of Paris, the West End of London or the Broadway of New York.

Foot for foot, Harlem boasted more niteries of various grades and types than any other nite life district.

Now Harlem has but one first class place, the Cotton Club, two Grade B spots—Ubangi Club and Small's Paradise—and the remnants of a former flourishing flock of hideaways.

Cotton Club management is talking a move downtown. A deal was (Continued on page 60)

G-B's B.O. Check on U.S. Confirms Its Belief Needs Hollywood Names

After getting the first week's results on "Evergreen" in New York, Philadelphia and Boston, Gaumont-British has decided to go in on a much heavier scale for American talent.

Transatlantic telephone calls between the company's New York office and headquarters in London resulted in a checkup of figures which intimated that all G-B films have built in theatres after opening, but none of them, with an occasional exception, has been strong enough to pull them in from the first. Last week in New York G-B played "Evergreen" at the Music Hall and "Unfinished Symphony" at the RKO simultaneously. Both pictures closed with a stronger last day tally than first day.

With that in mind company now intends to really-act the Hollywood talent list harder than before and drag over a few names who will bring the customers into the theatres in the first place. Within a few weeks, company will send a representative to Hollywood from London.

RAFT PEEVED BUT PAR DOESN'T CARE; OFF LOT

Hollywood, Jan. 21. It is revealed that George Raft, reported pulling a tendon some weeks ago, forcing him out of Par's "Rumba," has really pulled his finger. Star burned over the foot Carole Lombard, by bringing Teddy Tetzlaff, Columbia cameraman, over was getting all the lens breaks. Studio, instead of trying to appease Raft, rewrote the latter part of the script and build up a part for Lynn Overman, who gets his best break since coming to Hollywood.

Hollywood's Ailing

Hollywood, Jan. 21. Fred Keating convalescing after an operation at Hollywood hospital. Thomas Meghman and Mrs. Louis B. Mayer, both patients in Good Samaritan hospital, Hollywood, doing favorably.

Ben Stoltz, Par director, in Cedars of Lebanon hospital, Hollywood, following an emergency appendicitis operation.

N. A. Mckay, Mary Pickford company manager, in St. Vincent's for an operation.

Colds are leveling a war in the industry with Miriam Hopkins, star of "Rocky Sharp," just beating bronchial pneumonia this past week. Picture held up pending her recovery.

Others on sick list are Carl Laemmle and Jr. Laemmle, Grace Arlen, Herbert Mundin, Irene Ware, Henry B. Walthall, Boris Karloff, Alice Faye, Midge Bellamy and Director Alexander Hall.

Phil Friedman to N. Y.

On Fox Ogling Jaunt

Hollywood, Jan. 21. Phil Friedman pulled out this week for a month's visit to New York.

Casting head of Fox Westwood studios will look over current crop of shows and possible talent in the east.

Pryor-U Split

Hollywood, Jan. 21. By mutual agreement, Universal star Roger Pryor, who was paid, Pryor, brought here from the stage by U, felt he was not getting the proper break in assignments. Actor may go east and do a play for the Theatre Guild.

RADIO'S ANZAO JUVE

John Wood, Australian Juve, signed by the English talent scout of RKO (Radio), has left for Hollywood and the RKO lot.

LINE GIRLS' CONTRACT

Hollywood, Jan. 21. Lucille Kerling, line girl at Warners, has been given an acting contract.

No. 1 Girl

Hollywood, Jan. 21. All Fox advertising carrying the name of Shirley Temple will in the future refer to her as 'Public Favorite No. 1.'

METRO TAKES LEGIT 'MERRILY' FOR \$75,000

Metro has purchased the 'Merrily We Roll Along' picture rights deal calling for slightly more than \$75,000. Figure appears to be a compromise price. Earlier in the legit's Broadway run at the Music Box, N. Y., it was reported that H. Harris and the authors George S. Kaufman and Moss Hart, toyed with an offer of \$100,000. Another offer entailing \$75,000 and percentage was also rejected but 'Merrily's' business hasn't been so hot lately.

Whether the authors will work on the screen adaptation hasn't been settled. Kaufman, who signed the 'Merrily' deal, has been in Florida and Hart on a cruise. Robert Rubin acted for Metro.

Another deal between the film company and Kaufman has him on Coast currently along with Morrie Ryskind to revise the script for the Marx Bros. next flicker. First understanding Kaufman would do the writing alone. However stipulation against reporting at the studio goes.

Jean Arthur Remains on Col. Lot; Venable's Role

Hollywood, Jan. 21. Columbia has won its court fight to compel Jean Arthur to make a second picture, court ordering the studio to have a story ready for her by the end of this week. Harry Cohn thereby succeeded in keeping her out of Hal Roachs' 'Girl of My Dreams' which started today with Venable in the spot. Columbia's motive was to prevent others cashing in on the 'Click' performance which Miss Arthur gives with Edward Robinson's 'The Whole Town's Talking.'

Tom Mix Serial First In New Mascot Studio

Hollywood, Jan. 21. Tom Mix serial 'Mars' Rider' goes into production at Mascot studio Jan. 25, Victor Zobel supervising. Story is by John Rathmell. Picture, first to be put in Mascot after moving into its own studio (formerly Sennett) today, will have two directors—Breezy Eason and Armand Schaeffer.

Landfield on 'Yale'

Hollywood, Jan. 21. With Ben Stoltz stricken with an appendicitis attack two days prior to start of 'Hold 'Em Yale' at Paramount, producer Charles E. Rogers borrowed Sidney Landfield from 20th Century to handle the assignment. Picture was delayed three days but got under way last Thursday (17).

CHAS. VIDOR'S RADIO PIC

Hollywood, Jan. 21. Charles Vidor, who recently left the Paramount fold, is set at Radio to direct 'Strangers All' from the play by Marie Bercoff, which had its premiere at local Spotlight theatre last summer.

GRACIE ALLEN'S PTOMAINÉ

Hollywood, Jan. 21. Gracie Allen (Burns and Allen), on location with Paramount's 'Win or Lose' production, suffered a pneumonia attack Saturday but is expected to be able to return to work today (Monday).

20TH SIGNS DES ROBERTS

Hollywood, Jan. 21. Desmond Roberts has been signed for two 20th Century pictures. First is 'Les Miserables,' second 'Richelieu.'



WILL MAHONEY

In the issue of the "Sunset Daily News" dated September 25, 1934, is a picture of Will Mahoney. The caption under the photo, written by the "Sunset" editor reads: "Will Mahoney, America's greatest funster, is at the Brighton Hippodrome this week." The caption is the reaction of the audiences to Will Mahoney's "Funning."

Direction
WM. MORRIS AGENCY
Mayfair Theatre Building
New York City

HULBURD PIONEERING CANTOR'S NEXT FILM

William Hulburd left over the weekend to return to the Goldwyn studio after story and production conferences with Eddie Cantor who, a week ago, returned from his European vacation.

Comedian goes back on the air Feb. 3 for 15 weeks for C. & S., doing half hour instead of 60-minute programs. Around May 1 he strikes for the Coast to start on his new radio show.

While fulfilling the 15-week radio contract, Cantor may also play some personals.

Cantor will again feature Ethel Merman with his 'Harold Arlen' is engaged to write the music.

Owen Davis deal, arranged by the William Morris office, permits him to scribble the yarn in the east. He's tied up with authorship of 'The Gibson Family,' NBC commercial.

ACAD SPEEDING UP

Awards, Nominations, Votes Coming in Faster

Hollywood, Jan. 21. Academy Awards nomination votes are coming in fast this year, over 100 of the 866 members eligible to do the preliminary picking returning their ballots to date.

Members voting includes 94 actors, 108 directors, 101 producers, 60 technicians, 46 assistant directors and 54 members in the special class.

John Boles' Personals

John Boles comes east for personals, opening for Paramount Jan. 25 in Detroit. Week following he goes to the Chicago, Chicago. William Morris office set the deal.

LUBITSCH-DIETRICH'S PIC

Hollywood, Jan. 21. Paramount is now figuring on 'Rose of the Rancho' as next for Marlene Dietrich, Ernst Lubitsch directing.

Will Pay a Call

20 Decency Committees to Visit Detroit Exhibs Who Show List's Spurned Pix

Detroit, Jan. 21. Special committee of the Legion of Decency will call on those theatres which persist in exhibiting films on the 'not recommended' list. Some 20 such committees have been named and are to function at once.

Committees plan to use the angle that theatres are not forced to show said 'not recommended' pictures, since under the recent agreement between producers and exhibitors the latter may cancel any film over which there is a genuine widespread local protest.

FAMOUS FIRST NIGHTS

The following descriptions of memorable theatrical premieres are a compilation of stage, screen, concert or nightclub openings which, for some odd circumstance or another, stand out in show business. They will be recorded without thought to chronological order. The reasons for the distinction of each premiere range anywhere from some historical significance, in connection with the debut of an artist, novelty show venture, play or company, to some other attendant excitement, backstage, some colorful occurrence out front, or merely because of the gala circumstances. This is to be a continued series.

'Hell's Angels'

(Chinese, Hollywood, May 27, 1930)

Probably the biggest opening in a town and at a theatre where big flash premieres are common. Still holds the record for crowds in streets, number of arc lights used, with additional illumination up in the hills behind the theatre, and aeroplanes swooping overhead. This was Howard Hughes' air picture, nearly three years in the making and almost unanimously branded a flop by the picture bunch after the first show, they'd heard so much about it for so long.

Unquestionably the best air picture ever filmed, and that still goes, and also marked Jean Harlow's screen debut upon which VARIETY's review commented: 'Nobody ever starved possessing what she's got.' Picture got plenty of money here and abroad but you can still get an argument as actually reshot, leave alone the rewrites, three times. This included the original silent version, scrapped, and two sound versions first of to whether Hughes ever saw his investment come back, cost sheet alone being around \$3,000,000. Film was in work three years and story was which was also thrown out.

'Charlot's Revue'

(Times Square, N. Y., Jan. 15, 1924)

Reference here is not to opening night but to the first professional midnight performance when it seemed that every celeb in show business was present. As many 'names' as there were in the first balcony, and even some in the gallery, as downstairs. An hilarious performance with the audience unusually enthusiastic for the British players headed by Bee Lillie, Jack Buchanan and Gertrude Lawrence. All three principals extremely nervous but giving splendid performances with Miss Lawrence in tears at the final curtain.

Lubitsch Okay for London Job If Benito Is Barred as Supervisor

TED LEWIS IDEA MG Sends Envoys to Phila. for Talk with Leader

Hollywood, Jan. 21. Metro is set to do a picture around Ted Lewis and his orchestra. Jack Cummings, who will produce the picture, and Charles Reisner, director, left for Philadelphia to meet Lewis and talk over the details of a yarn.

REINHARDT WANTS 2- WB FILMERS FOR B'WAY

Hollywood, Jan. 21. Max Reinhardt is trying to persuade Warners to loan him James Cagney and Jean Muir for his New York production of 'Midsummer Night's Dream' following completion of the film version on the lot here. It is expected that the film shooting will be cleaned up before the end of February.

Olivia de Havilland will also go from here for the stage production.

Par Importing Vienna Girl, Greta Natzler

Hollywood, Jan. 21. Greta Natzler, Viennese actress, is coming to Paramount on a contract signed last week in London.

Deal followed billboarding of the player around the Paramount lot by Lloyd Sheldon after his return from Europe, where he caught Miss Natzler on the stage.

Hollywood, Jan. 21. Ernst Lubitsch will go to London in September and do a picture for Toepfitz Productions if he is assured by that time that dough will be on the line and that the Italian capitalists' back of the company has no power of censorship over his work.

Lubitsch had a verbal agreement with Toepfitz to do a picture at that time, but recently called it off, when he heard that the Italian money bags had interfered on a number of recent pictures, said to be influenced by Mussolini.

As a result of the Lubitsch-nixing Toepfitz had William O'Brien, English agent, come to Hollywood to get the director's name to a contract. Lubitsch refused to sign, it is reported, but gave O'Brien the cash and non-memorandum ultimatum to carry back to Toepfitz. Meanwhile, Paramount is figuring on Lubitsch to direct Marlene Dietrich in 'Rose of the Rancho.'

BARTHELMESS' PAR PIC, 1ST SINCE LEAVING WB

Hollywood, Jan. 21. Richard Barthelmess, in his first job as a freelance star after long service with Warners-First National, gets the lead in 'Small Miracles' at Paramount. Starts Wednesday (23) under direction of Mitchell Leisen with Helen Mack opposite.

Kurt Neumann Assigned 'Women Are Like That'

Hollywood, Jan. 21. Kurt Neumann has been assigned by Universal to direct 'Women Are Like That,' an original by Sam Mintz, which Henry Henigson will produce.

SAILINGS

Jan. 25 (New York to London) Louis Dreyfus, Eddie-Plecer (Berengaria).
Jan. 21 (Los Angeles to Hollywood) Al Christie, Arthur Jarrett (Virginia).
Jan. 21 (Los Angeles to London) Mr. and Mrs. Archie Mayo (Azel Johnson).
Jan. 19 (New York to Genoa) Bruno Walter (Conte di Savoia).
Jan. 19 (New York to Paris) Elmer O'Connor, Wallace Handker, George Kamen (Le France).
Jan. 17 (London to New York) Lawrence Grossmith (Manhattan).
Jan. 17 (New York to London) William Barrett (Washington).

NEW GANG CHILD

Cecilia Murray, 4, joins Roach Rascals.
Hollywood, Jan. 21. Cecilia Murray, four-year-old winner of the Loew Theatre-Metro kid contest, arrived here, ticketed to Hal Roach.
Youngster will be put in the Our Gang and have top femme spot in the next of this series starting Jan. 28.

FILM CRITIC ON CRITICISM

Screen Actors' Guild, AFL-Chartered, Won't License Hollywood Agents

At a meeting last Wednesday (16) of the Four A's (Associated Actors and Artists of America), whose officers are also the heads of Equity, it was formally agreed that the Screen Actors' Guild of Hollywood shall receive a charter, affiliating the film actors with the American Federation of Labor. Action followed the laying of the affiliation by the Guild in a Coast session last week. Guild was advised by telegram and is now a labor union. Reported from the Coast that the Guild planned to license Hollywood agents, along the same lines as Equity's permit system for legit casters, but later denied.

Understood there is a more cordial relation between Hollywood agents and actors than on Broadway. Coast agents are regarded as doing more for their clients.

Four A's holds a string on the chairs to the Guild and the affiliation on four months' notice for cause. Frank Gilmore and Paul Dulzeli, president and executive secretary of Equity, also of the Four A's, will sign the charters as will Robert Montgomery and Kenneth Thompson, v.p. and executive secretary, respectively, of the Guild.

After the charter was formally granted, Gilmore stated that the Screen Actors' Guild of Los Angeles, now a component part of the American Federation of Labor, is wholly autonomous. Equity is not a dictator in this situation. The Screen Actors' Guild has complete authority, with a few restrictions which have been noted in the agreement already exchanged with them. Screen Guild has the right to conduct its own business independent of Equity.

Pickford Ducking L. A. If Doing Legit Play for Henry Duffy

Hollywood, Jan. 21. Mary Pickford and Henry Duffy have been in a huddle for the past week over selection of a play for her Coast legit debut. Duffy tried to sell her the idea of doing "Church Mouse," but Miss Pickford balked at doing a play previously produced here. Colleen Moore did it last year. Miss Pickford wants to do an original which can be adapted for pictures.

"Though it's not set, possibilities are that if she does it for Duffy, it will not show in Los Angeles. Plans are to roadshow it up the Coast with a San Francisco run to follow. Miss Pickford does not want to play locally.

POLLY MORAN SET FOR WB SERIES OF SHORTS

Polly Moran, who recently came east when her Metro contract expired, is ret'-ing to the two-reel comedy field, via Warners. Miss Moran starts a WB two-reeler this week in Brooklyn, her first since the old Mack Bennett days.

WB short, arranged for Miss Moran by Curtis & Allen, is of an experimental nature and if clicking will lead into a series for that studio.

Par's '17 Remake with Leon Janney's Comeback

Paramount is mulling a talker remake of Booth Tarkington's "Seventeen," also possibly "Penrod and Sam."

Leon Janney, who appeared in both of them, has been approached for the same roles. Young Janney is now an m.e. in a New York hotel.

'BECKY'S' 2D JINX

Now Miriam Hopkins III—See Doubled Production Cost

Hollywood, Jan. 21. Pioneer's production of "Becky Sharp" still suffers from visitations of the jinx. First slap came when the death of Lowell Sherman caused the scrapping of considerable footage.

After being in work again for two weeks Miriam Hopkins was removed to the Good Samaritan hospital threatened with pneumonia. This will necessitate another layoff of at least two weeks, with the cast on full salary the first idle week and with half pay thereafter until the cameras again begin turning.

It is figured that the production will cost at least double the sum originally estimated before the picture is completed.

John P. Wharton, v.p. of Pioneer Pictures, Inc., went to Hollywood by plane last week to o. o. the production unit of "Becky Sharp."

Wharton will return to New York on Jan. 23, accompanied by Jack Whitney, president of Pioneer.

PRINTEMPS-FRESNAY SET FOR HOLLYWOOD

Edward, Small-Reliance has signed actress Yvonne Printemps and Pierre Fresnay, French legit stars, and will bring them to Hollywood pronto for films. Miss Printemps has a term arrangement, but Fresnay refused to sign for more than one film.

Team was recently co-starred in New York in a legit. "Conversation Piece," remade in New York since that play closed. They were also co-starred in a French film, "Dame aux Camellias," just prior to working in the Noel Coward play in London last season. That film was brought to New York last week by George Aglman, its producer, with hopes of getting it local release.

A 'New' Fred Stone

Hollywood, Jan. 21. Fred Stone reported at Paramount (18) for "So Red the Rose." Stone says he's starting a new career; that the Fred Stone of musical comedy is dead.

He is guesting at the Will Rogers while here.

Garbo-Goulding Link On 'Flame Within'

Hollywood, Jan. 21. Greta Garbo is figured on by Metro for "Flame Within." This is the picture which will be both produced and directed by Edmund Goulding.

'Wedding Night' Encore

Hollywood, Jan. 21. Sam Goldwyn's "Wedding Night," Anna Sten picture, goes back into production today with Sten and Gary Cooper making added scenes and retakes.

Call back due to picture having been gummed by bad weather.

BABY JANE'S PERSONALS

Hollywood, Jan. 21. Baby Jane, Universal's three-year-old actress, has been offered six weeks of personals in the east. She is being taken to Frisco this week for a tryout and thence east.

LOCAL COP MAKES GOOD

Hollywood, Jan. 21. Warners has reoptioned Phil Regan, ex-cop and former radio songster.

ANSWER CHARGE OF POOR REVIEWS

Theatre Men Must Share Responsibility—They Don't Take Reviewers Seriously—More Interested in Publicity Space

RADIO CREEPING UP

(Submitted by a recognized film editor of a leading daily paper in a city of 200,000 population, who prefers to remain anonymous.)

The case made out recently in Vassar by executives of the film industry, that motion picture criticism in the daily press, and particularly the provincial daily press is weakened by the calibre of its authors, like all sweeping generalities, challengeable.

But to one who, over a period of years, for better or worse, has had his name over a screen column as critic, the most amusing source of the day's negative comment is the affirmation that the industry 'would like to see the motion picture critics of the country reach the same stature as the men who sit in judgment on the drama house.' It that is so, responsibility for the failure to attain the goal, certainly praiseworthy enough, primarily rests with the industry and its representatives.

The influence of the film industry in newspaper business offices is potent, as has been unmistakably demonstrated on numerous occasions in various cities. Similar aggressiveness in the interest of more intelligent drama criticism would be beneficial in a respectable majority of instances.

Failure of the press in the larger 'small town' spots to take motion picture criticism more seriously is a reflection of the exhibitor attitude. Inasmuch as the first-run houses in these cities are chain-controlled these days, the implications are marked and significant.

When a leading house managing director (who now serves an important circuit as division manager) tells a managing editor that he would much prefer to have critical space devoted to 'readers,' when a censor-official in confidential, off-the-record mood brand film criticism as 'a nuisance, a necessary evil,' newspaperdom has some little justification for treating screen writers as stepchildren of the craft.

This commentator may be wrong, but it is his opinion that the film industry today is getting exactly the type of picture criticism that it wants. Or if it isn't, then it is even dumber than it has been sketched.

Space Grabbing

It can be remembered when exhibitors were keenly alive to the desirability of intelligent, serious criticism. So much so that in one town, when the occasion arose, they united to convince a publisher that a certain critic was a good investment at a good salary.

Those exhibitors, today scattered to the four winds, were mostly old-time showmen with a stage background. Perhaps that may explain their belief in criticism and its power to stir interest in the screen. At any rate, their successors, 'picture men,' seem to be more concerned with space-grabbing contests, and then they are with the state of provincial criticism.

As a matter of fact, this is just another instance of the evils attendant upon the theatre-operating system which replaced, aggressively, showmen with GHO-manipulated robots. Give provincial theatre managers with nerve a chance to use their own initiative, and not only criticism but grosses will improve.

This may be somewhat apart from the subject, but there is an alarm.

(Continued on page 15)

Alien Talent Supply Goes Up As Value of Dollar Falls Down; H'wood Favors It for Foreign B.O.

FOX-ATWILL SETTLE

But Doesn't Adjudicate Test Case Issues

Hollywood, Jan. 21.

Fox's financial settlement with Lionel Atwill, ending the Academy arbitration of the one-way contract question, still leaves the problem unsolved. Case involved Atwill's being-engaged for a part and signing a contract which studio did not sign, notifying the actor five days later that he would not be wanted.

Actor, through Ralph Blum, contended that this establishes a practice in the profession, in that the deal was set, and that his getting a contract for signature was merely a confirmation. Studio contended that by not signing it nixed the deal. Atwill countered it obligated him to Fox and barred his taking other work. Settlement outside a tili leaves it a moot issue.

SOUTH SEA PIC NEXT FOR DOUG FAIRBANKS

Paris, Jan. 12.

Douglas Fairbanks, on the way to the South Seas via St. Moritz and Jamaica, put in three quiet days in Paris last week end, seeing very few people but getting, despite himself, a bit of publicity via the Hearst local correspondents.

He left for St. Moritz via Milan. After the winter sports, Fairbanks will go to the French Riviera, where he will pick a boat, either sail or steam or both, as headquarters for a South Seas film. Will send the boat to Jamaica and himself go to South America via the Graf Zeppelin, joining the boat later and organizing an expedition of cameramen and writers to take to the Pacific.

He Was Wised Up

Hollywood, Jan. 21.

John Findlay, Fox's London publicity head, being wised up at the studio the last few weeks, married Patricia Crawshaw, London dancer, Sunday (20) at the Mission of San Juan.

Radio and U Settle

Bill Powell's Sked

Hollywood, Jan. 21. Ironing out conflicting schedules with Universal over services of William Powell, Radio uses the player first in "Six and a Midnight" which goes into production Thursday (24), under direction of Stephen Roberts.

Finishing that picture, Powell then reports to Universal for star spot in "Great Ziegfeld."

Mayo's Needed Rest

Archie Mayo and his wife are en route to London on a month's sail from Los Angeles, through the Canal, departing Jan. 21 and not due to arrive until Feb. 18. Mayo is on a three months' leave for a general rest.

Warner director did seven pictures in the last 14 months.

Leon's Fall Delays Pic

Los Angeles, Jan. 21. Gary Leon, dancing with Mary (Tut) Mace at the Hotel-Biltmore and doubling into Fox's "Dante's Inferno," picture, fell Saturday (19) and badly sprained his ankle. Pic faces several day's delay as result.

Hollywood, Jan. 21. Influx of foreign talent to Hollywood has reached a high peak in the past three months, with over 50 European players, writers and directors now working in current pictures, all on term or one picture contracts to major studios. More than half of them are in the important money, earning upwards of \$1,000 weekly.

Highest number of imports brought here by one studio is the 16 at Metro. Paramount and Radio have one each, both players; Pioneer (Jock Whitney) has two imports; Fox (taller 10, 20th Century, 10; Warners, six; Universal, five).

Columbia has Peter Lerre. Studios claim that their yen for imported talent is caused by the present devaluation of the dollar and the advantage of foreign exchange. Inclusion of foreign players in casts also makes pictures more saleable outside of the U. S. Combination of better sales and grosses in Europe, plus the draw of the foreign players in their own countries and the added advantage of the devaluated dollar, makes the idea desirable.

Metrolites who owe allegiance to foreign countries are Constance Collier, Elsie Lancaster, Frank Lawton, Charles Laughton, Evelyn Laye, Mady Christians, Freddie Bartholomew and Hugh Walpole, England; Fritz Lang and E.A. Dupont, director, Germany; Robert LeBlond, Gess Herzog, Hans Wilhelm, Walter Juerman and Bronslav Topper, writers, Germany; Luis Rainer, actress, and Margaret Wallman, dance director, Austria.

Foreign contingent at Fox includes Erich Pommer, producer.

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Every Employer in the Amus. Biz Faces a New Series of Taxes in F. D. R.'s Social Security Program

Washington, Jan. 21.

A series of new taxes confronts every employer in the amusement field within the next two years under President Roosevelt's four-point social security program outlined last week. Legislation putting the program for old age pensions, unemployment insurance, mothers' and children's aid, and health assistance in effect is expected to be approved by Congress within the next month or six weeks.

The principal tax to be imposed by the Federal government is designed to raise funds for the payment of old age pensions for the next 30 years or so until a self-supporting annuity system becomes operative. The second levy is designed to make certain that all states adopt uniform, Federally-approved unemployment insurance systems.

Under the terms of legislation hearing administration OKAY, all employers starting Jan. 1, 1937, would be compelled to kick in to a special Federal fund 1/4% of the wages paid to each worker except non-manual employees earning \$250 or more a month. Employees would be required to contribute the same amount, the tax being collected from the employer and deducted from the workers' pay.

The scale of the old age tax would rise every five years until on Jan. 1, 1957, the rate would be 5-1/2% from employers and 2% from employees.

Levy would be collected by Internal Revenue bureau under rules authorized by the Treasury, which is drafted to prescribe methods of payment by sale of coupons, stamps, books, tickets or other means.

The unemployment tax is an effort to club state legislatures into putting into operation their own methods of unemployment insurance and relieve the Federal government of the burden of providing relief in future depressions. Since the U. S. would be responsible for the legislation stipulates that employers who contribute to state funds "satisfactory to the Federal government can credit against their Federal tax liability their payments to the state plan. Only 10% of the Federal tax would be collected if the state which an employer has contributed has a satisfactory unemployment insurance scheme.

How It Works Out

This levy, which would go into operation Jan. 1, 1936, would be at the rate of 3% on the earnings of all workers, but if business recovery does not proceed as expected the rate may be reduced for the first two years of the plan's operation. The bills specify that if the Federal Reserve Board estimates that the rate does not average more than 84% of the 1923-25 level, the tax shall be only 1%; if the index reached 84-95% the tax shall be 2%, but the levy for 1937 may not in any case be lower than the rate for 1936, and the 3% rate must go into effect in 1938 regardless of business conditions.

Credit features of this plan provide that any employer may credit against the tax due up to 40% of the total, the amount of his contribution to an approved state system. If the state contributions do not reach 40%, or the state does not have an approved plan, then the exact Federal liability must be paid. While the measure is admittedly a burden on industry, the administration feels that some step of this nature must be taken to avoid or minimize future depression, and, furthermore, it is pointed out, all industries selling goods or services directly to the consumer—which includes films in the front rank—will profit because of the increase in public purchasing power.

The old age pension plan has three basic features. For approximately 20 to 30 years the Federal government will advance the cost of the plan at the rate of \$50,000,000 in the fiscal year ending June 30, 1936, and \$125,000,000 in each succeeding year, to be matched by the state and paid directly to eligible persons as state old age pensions. Then, starting in 1941, the Federal government will pay directly to eligible persons 65 or over a monthly stipend out of the

Lyons & Lyons Sues Coast Agcy for 50G

Hollywood, Jan. 21.

A. & S. Lyons Agency, Inc. of New York, is suing Berg, Stebbins, Allenberg & Blum Agency for \$50,000 and an accounting, charging the Berg concern failed to conform to a contract for pooling of certain client accounts.

Complaint recites locals failed to send Lyons 50-50 split on commissions; also caused clients to cancel deals with the N. Y. outfit and sign up with B-S-A-E.

Herb Yates to Be Examined in Al Jolson Suit

In the action brought by Al Jolson and Albert Karch to recover damages from Herbert Yates, president, and defendant directors of Setai Co., Inc., for losses alleged sustained by Yates because of acts of negligence on the part of Yates and the directors of the company, Supreme Court Justice McGoldrick has okayed Jolson's motion requesting and examination before trial of Yates and other directors of Setai. No date for this examination has been set thus far.

Yates is also president of Consolidated Film Laboratories.

Defendants' general denial to the allegations of Jolson and Karch, as stockholders, has been partially sustained by the court which ruled that many of Jolson's allegations are conclusions which only the court can determine after a trial of the issues.

The defendants also claim an affirmative defense alleging the stockholders' acquiescence to acts about which the plaintiffs complain.

Besides Yates, other defendants include Joseph L. Allen, Jules Brulattour, John C. Cosgrove, Edmund C. Dearstynne, Frank Finckhewitz, Benjamin C. C. Aubrey, Frederick R. Ryan, Walter Vincent and another described in the record as 'Martin' E. A. Tucker.

Among statements in the Jolson complaint is one relating to the allegation that Setai started in business with a capital of \$14,000,000 and that its outstanding stock is close to 1,000,000 shares.

'BIG BROADCAST 1935,' HAS BIG AIR-PIC CAST

Hollywood, Jan. 21.

Paramount is packing 'Big Broadcast of 1935' cast with studio and air names.

Gary Cooper, Claudette Colbert, George Raft, Jack Oakie, Charles Ruggles, Sir Guy Standing, Lydia Robert, Ethel Merman, Burns Allen, Paul Whiteman orchestra, Joe Penner, Jessica Dragonette, Ina May Hutton fan band, Slatkin Choir and Mary Boland are in the cast.

Start set for March, when all studio names will be available.

fund built up by the employer-employee contributions an amount ranging from \$30 at the start to \$60 at the top. This form of relief will be available only to persons who contributed to the fund for at least 200 weeks in the five years before he is 65. The third phase provides for the determination of entry directly into the insurance business so that individuals desiring to have a larger old age income than would be provided by the compulsory system may buy annuities on a voluntary basis. Determination not been worked out, except that the maximum value on the annuity must not exceed \$3,000 to \$10,000.

Lateral Pass

South Bend, Jan. 21.

Will Rogers, a guest of honor at Notre Dame football testimonial dinner, Jan. 15, stopping off on route to dinner with vice-president Garner in Washington the next day.

Guests numbering 1,500 roared at Rogers' wisecracks. Father Moriarty, of Cleveland, shared honors with Rogers and scored with the best fifty, that he played Notre Dame football when Mac West lived on the ground floor.

HYPOING FIRST DAVIES-WB PRODUCTION

Hollywood, Jan. 21.

Edward Hatrick arrived yesterday (Sunday) from New York to put the needle into Warners on the first Marion Davies production.

At the time the switch was made to Warners it was stipulated that the first production would be started in January. This week W. R. Hearst was informed that March would be the earliest possible starting date.

Hatrick, who made the deal with Warners, was sent to demand immediate production on her first picture, which is expected to be either "Page Miss Glory" or a remake on her silent, "Little Old New York."

HERTZ MAY BE ON NEW PAR BD.

With the support of certain banks in New York, besides the Chicago interests of Paramount, John D. Hertz may land on the new Paramount board. Hertz had charged a Paramount loan for two years prior to receivership. He made his exit from Par just before receivership occurred.

Frank Altschul, director of RKO and a partner in Lazard Freres, bankers, stated to be anxious for a spot on the new Par board, may not be on it after all.

Kath Hepburn Back On Coast for 'Break'

Hollywood, Jan. 21.

Katharine Hepburn has returned here from New York after a month's vacation in the east.

Rehearsing pronto for 'Break of Hearts', her next for Radio, Francis Lederer has the male top spot.

Bernerd's Advent Augurs New U. S. Head of G-B of America, Inc.

Jeffrey Bernerd's status with Gaumont-British is not yet clear, but it is decided what G-B will do about the American market, so far as personnel is concerned. Only thing certain is that the current set-up of the company, with Arthur Lee as v. p. of G-B of America, Inc., and George Weeks as sales manager, will remain with a director to be appointed.

Decision on the matter will not occur for another two or three weeks, at which time Mark Oster, head of the company, is expected in New York. Bernerd arrived from London last Wednesday (16) with instructions to look around and find out what progress, if any, the company has made during the past three months. He will report to Oster when Oster comes and future moves will be decided upon at that time.

Bernerd was originally slated to head the American company and stay in the U. S. at least a year. That was changed, however. One

Congressional Probe of ERPI And Other Patent Pools Loom

WB's New Op. for Philly Sets Up 3 Zone Mgrs.

Warners has divided its Philadelphia theatre operation into three zones. Dave 'Skip' Westman, in charge of all of the WB first-run houses from among Warners' more than 80 theatres in Philadelphia, Leonard Schlesinger, with assistants Louis Davidoff and John A. Flynn (Davidoff formerly film buyer and booker) heads another zone and A. J. Vanni will supe all houses outside Philadelphia proper.

Succeeding Davidoff as buyer is Dave Miller. Harry Goldberg continues as general advertising and publicity chief for all three zones.

Warners has been experiencing heavy losses in the Philly territory for more than a year and the changes announced by Joe Bernhard, g. m. of WB Theatres, it is hoped, will reduce these losses.

3-Color Photog Costly, but Pic Indus. Watching

Completion of the three-component Technicolor production, 'Becky Sharp', by Pioneer Pictures, is being watched with more than usual interest by major producers. At the first feature picture to be made with this new Technicolor process, the reception it is accorded undoubtedly will govern future plans of producing companies as to the use of color.

Pioneer tried out the three-color idea with 'La Cucaracha', a short.

Just now, admittedly, the old hughaboo high costs for the component Technicolor is a big consideration any general move towards adopting it. However, Technicolor expects to bring these costs down, just as it has for cartoons.

At present, the new Technicolor represents a cost of about \$185,000 per production. Many companies assume the attitude that they would rather spend this additional sum for name stars.

Walter Wanger is reported set to start a second feature picture employing the three-component Technicolor within the next 60 days.

Ballet Version of 'Ziegfeld'

Hollywood, Jan. 21.

Universal will stage ballet rehearsals on 'Great Ziegfeld' today (Monday). Harriet Hector will be the premiere with a ballet corps of 40, working under the supervision of herself and Seymour Felix.

Reason was that G-B would like to keep Bernerd in London. He is g. m. of the British parent company and next in line to C. M. Woolf, general director. Woolf has been

allied and also is reported to have been quarrelling with the Ostrers on matters of policy. He was recently relieved of considerable of his duties.

On the other hand, however, G-B is not completely satisfied with results in the U. S. Several of the company's films have sold well, but the general advance made has not been entirely satisfactory, with feeling expressed by the company's chiefs in London that what the American company needs more than anything is a strong personality to lead it over here.

Whether this will be Ostrer or some one else from the London office, or whether an American will be found, is still open. Meantime, the company has laid out a heavy production schedule for the next six months.

Congressional probe of ERPI licensing agreement and a proposed today in connection with the drive on the regulation of patent pools.

Bill requiring copies of all pool and license agreements being filed with the Copyright Commission is being drafted by Representative Sirovich, it is learned. It is the result of complaints made by exhibitors about the costly fees charged them for such apparatus.

Sirovich also intends to investigate the licensing terms charged radio stations as well as the patent-pooling charges lodged by numerous other industries. Legislation will likely give some Federal agency, probably the patent office, the right to approve or disapprove patent pools from the standpoint of public interest, with the main objective being to prevent monopolistic control, price fixing and customer milking.

Sirovich was blocked in his attempt to have the hearing determine type of legislation to break the patent situation when his colleagues referred his first probe resolution to the antagonistic rules committee.

New bill will provide an excuse for filing representatives of the equipment industries on the topic and also to give the complainants a chance to air their squawks. Declining to make any charges of his own against the film interests, Sirovich indicated he had received complaints about licensing arrangements which some of these companies have made for sound apparatus. The representatives from Manhattan wants to find out more about the situation. Whether he has other film companies under suspicion he declined to say.

New York legislator-playwright is contemplating the introduction of legislation outlawing black booking such an amendment of the copyright laws. Dr. Sirovich said that he has been too busy to date to draft such a measure, but that it was practically certain he will sponsor some sort of bill in this direction later in the Congressional session. He averred that he felt that some attention should be given to the situation, and expressed the hope that if the bill goes to the Interstate Commerce Commission it would be sidetracked.

PATHE-NATAN'S U. S. INVASION

Pierre Colombar, French film director, left for Hollywood Sunday (20) to o.o. filming in the capital for Pathe-Natan's invasion of whatever knowledge he can for himself from a technical standpoint and also sign talent for France.

Pathe expects to make an attempt at American invasion in a year or so and is thus starting formation of its plans.

Prior to going to the Coast Colombar visited several Canadian cities in company of Robert Hurel, Pathe-Natan representative in the U. S. and Canada. Hurel comes to New York towards the end of the week to open Pathe-Natan's New York office and will begin work immediately on wider distribution in the U. S. of the French films.

Filing 'Piccadilly'

Hollywood, Jan. 21.

'Piccadilly Jim', English yarn which Metro had planned for Robert Montgomery, goes back into the files indefinitely, with Montgomery scheduled for two other productions.

First will be 'No More Ladies, 'Mutiny on the Bounty' to follow.

J. Walter Rubin and Rowland Leigh, who worked on 'Jim', have gone off the payroll. Leigh will return to England.

PAR SETS DEAN JAGGER

Hollywood, Jan. 21.

Dean Jagger, former legit in the N. Y. 'Tohatch Road' company, gets a new six month contract at Paramount.

FILMS' SELF-SAPOLIO 'D

Erpi Plan for More Than One Rep On Par Board May Force AT&T To a Public Statement—Creditors

Demands of multi-representation on the new Paramount company board by Erpi, made simultaneously with accounted reports that John E. Otterson may be groomed additionally for a high executive post in Paramount by certain interests, have made some Par creditors apprehensive. These creditors have become concerned to the point of demanding from the American Telephone & Telegraph Co. that it explain publicly its position in the Paramount reorganization.

Acquiescence to Erpi's demands, it is stated, would put Erpi in a dual position of being both buyer and seller of its equipment, additionally to allowing that company through board representation to pass on its own negotiations with Ford.

Frank C. Walker and George J. Schaefer are among two of Erpi's proposed board candidates. For those involved in his previous connections with Paramount it is believed Walker is disinclined to consider the proposal. Schaefer, on the other hand, meets with no objections. There have been indications already that the election of Schaefer to the new board appears agreeable.

Bankers want to avert the possibility of too many management representatives on the new board for the reason that this would put the board in the position practically of passing on its own acts.

It is principally to avoid making a second mistake in this regard that creditors and bankers are strongly opposed to having any preponderance of management officials on the board.

Already the previous board of Paramount faces a lawsuit in connection with activities that have arisen from such an imbalanced board with the management.

It has been indicated that not only Erpi but others whose demands for board representation have not been met agreeably intend to fight a Paramount reorganization chances.

Hearings Resume Wednesday
Hearings resume tomorrow (Wednesday) before Federal Judge Cook. At that time it is expected that objectors to the Par plan will be able, as promised, to offer formal proof and witnesses on their objections.

The meantime, it is open whether Erpi will be able to get down to agreement with the creditors. (Continued on page 60)

STAHL DOING ONE FOR METRO

Upon completion of his next picture for Universal, "Magnificent Obsession," John M. Stahl will return to Metro to make one film he owes that studio. Directorial debt dates back some four years and is contract obligation, Stahl having been at M-G prior to going over to U. Expected that he will start on his M-G chore late this spring.

Stahl is currently in New York and in about a month's time has seen 45 shows, believed a record this season for Hollywood visitors. He is due to depart for the Coast this week.

Script on "Obsession" is not yet prepared nor has a cast been picked.

JACK WARNER'S N. Y. HOP

Jack L. Warner is New York-bound this week on regular winter visit for a three weeks' absence.

O'Hara Indicted in Chi

Chicago, Jan. 21. Ralph O'Hara, organizer for the motion picture operators union, was indicted last week by the federal grand jury on a charge of perjury. Action was the result of testimony by O'Hara during an investigation of the income tax returns of Tom Maloy, chief of the union.

ROCKETT-FOX SETTLE FOR \$75,000

Hollywood, Jan. 21. Al Rockett has received \$75,000 for the cancellation of his unexpired 14-month contract with Fox. This is the same sum paid him by Warners when it abrogated his executive contract with First National. Rockett plans a four months' trip to Hawaii and on his return will produce independently, making two pictures a year. No releasing arrangements have been made for the new product.

Cleanup Era's Benefits Told Coast by Hays

Hollywood, Jan. 21. To mark the sixth month of operation of Joe Breen's purity squad, Will Hays called the directors of the producers' association in session to impress upon the studio heads the necessity of keeping pictures clean.

Hays reviewed the box returns of the apologetic product; read them excerpts from the Catholic press to show that there'll be no more campaigning as long as the current type of clean pictures continues, and warned them that if they slip the campaign will shift into high gear again.

Hays got a promise from the production chiefs to lend co-operation to the two Roosevelt benefit birthday parties to be held here Jan. 30, by supplying talent for the shows to be run in connection with the dancing.

Local dances will be staged at Warners' Sunset studio for the picture colony at 45 top and at the Palomar ballroom at 50c.

Can't Radio Previews

Hollywood, Jan. 21. Studios will fight the General Petroleum-CBS proposal to preview pix over the air. The Hays office group of publicity directors has refused—previous—credentials to reviewers for the offer.

H. B. Franklin's Plans

Harold B. Franklin is in New York working on a picture production deal. May go back to the Coast in a couple of weeks.

ANTS AGREE IT'S HELPED PIX A LOT

Industry's Congressional Antagonists Vee to Block-Booking Etc., Having No Morals' Squawks—Await Justice Dept's Findings

SCOFF HAYS' RUMOR

Washington, Jan. 21. Congressional film critics last week continued to mark time waiting for further action in the government's anti-trust crusade against the industry, while the Justice Department sifted the mass of complaints and charges of conspiracy before making any new moves to put major concerns on the spot.

Although the capital is filled with reports that drastic legislation is in the making, virtually all industry enemies were laying low in the hope that the St. Louis indictments will be followed by grand jury action in other cities which will force industrial house-cleaning without Congressional action.

This view was expressed by Representative Culin, New York Republican, who authored the bill which would make films a public utility subject to drastic Government regulations.

Expressing partial satisfaction with results of apollo program initiated through the Hays organization, Culin said he does not intend to press his measure at the present time. "Expectations on the other hand that some colleagues will come forward with legislative proposals restricted entirely to block-booking and outlawing the sales practices. Several state there is no truth to the reports."

The Putnam bill, given hearings last session and then slain by the House Interstate Commerce Committee, is dead as far as its sponsor is concerned. Texan said Saturday (19) that he is so tied up in the veto bonus fight that he cannot find time to resume his campaign against pictures.

Culin is hopeful that his regulatory measure will be the subject of hearings later in the session, but will yield right of way for "some legislation on the subject of block-booking." Although planning to lay his proposal aside, Culin remarked that "there is quite a lot of public support for a movement to straighten the movies out," and said he had received considerable correspondence endorsing his regulatory scheme.

Industry's move for self-censorship. (Continued on page 63)

Washington's 15 Secret Sleuths Reported Active on Pix Squawks

Some 15 men, identities closely guarded, are on the job right along investigating film complaints which have been received by the Department of Justice in Washington. They are of that U. S. department's staff and are spread over the entire country in territories which are assigned to them, but few in the picture industry know where they are operating or what they are doing.

The 15 Department of Justice men assigned to the film industry are reported particularly active at the moment. How many complaints are causing investigations, what the complaints are about and when the D. J. department may strike on orders from Washington, is something, however, which only Washington knows.

It is understood, however, that an increasing number of complaints of all descriptions are flooding into the Department of Justice in the hopes

Gumbiner, L. A. Indie, to Huddle In Wash. on Fox-W.C., at F.D.R.'s Personal Invitation, Says Exhib

Kent Flies East

Hollywood, Jan. 21. Sidney R. Kent, Fox president, flew east Saturday night after settling Al Rockett's contract and other studio affairs. He is said to be hurrying to be on hand for the Pat Casey labor conference studio agreements.

WURTZEL GETS CLASS-A FOX BUDGETING

Hollywood, Jan. 21. Winfield R. Sheehan announces that Sol Wurtzel productions henceforth will be on a par with Fox's best. In the past Wurtzel has produced on limited budgets at the Western Ave. plant but, says Sheehan, the consistent box office quality of Wurtzel's product rates him class A stories and budgets. John Stone, day-as assistant to Wurtzel with Joseph Engel and Edward T. Lowe associate producers.

SKOURAS HEADS EAST ON 10-YEAR CONTRACT

Los Angeles, Jan. 21. Charles P. Skouras, operating head of Fox West Coast Theatres, is said to be the first of this week for additional confabs on the proposed 10-year operating deal of the circuit, following the washup of the bankruptcy proceedings. Skouras, with his brother, Spyros, is understood to have come to a tacit agreement on operating conditions, but a few hitches are said to have developed, that require a personal ironing out.

Stebbins' Insurance Again

Hollywood, Jan. 21. Arthur Stebbins, who recently resigned from the agency business here, will return to his first business, insurance, this month.

Los Angeles, Jan. 21. President Roosevelt has personally summoned H. L. Gumbiner, independent L. A. exhibitor, owner of the Tower theatre, to Washington to discuss his charges of monopolistic practices by Fox-West Coast and major exhibitors, according to exhibit.

Gumbiner, leaving this week, will also talk with William F. Farnsworth, NEA Administrator, at latter's invitation. Gumbiner is going loaded with telegrams, contracts, etc., to prove the charge that F-W-C tied up \$500 films in 1932-33 for second, third, fourth runs downtown, cutting his theatre out for two years. Also will charge Metro and Fox refused to service the Tower after signing product contracts.

Meanwhile, Independent Theatre Owners of Southern California dispatched a second telegram to the Department of Justice, demanding immediate Federal inquiry into charges of monopoly by major distributors and F-W-C as well as violation of the Federal court's 1930 consent decree by latter. Decree was granted F-W-C on latter's agreement never to engage in any monopolistic practices in return for dropping of prosecution at that time.

I. T. O. today airmailed a 1,200-word letter to President Roosevelt, California senators and congressmen, two Senators Borah and Nye, demanding immediate investigation for legislation against block-booking. Letter due to arrive in Washington Tuesday. Indies bring in various monopoly charges and quote their above (second) telegram to the Department of Justice.

Wall St. Curious About Kennedy's West Coast Visit

The arrival back in Washington early this week of Joseph P. Kennedy, chairman of the Securities and Exchange Commission, following a brief visit to the west coast, was the subject of considerable curiosity in Wall street yesterday (Monday). Much secrecy surrounded Kennedy's three-day stay in Los Angeles.

Ticker reports claimed that his trip was of a personal nature, and that it had nothing to do with the SEC or the picture industry. One story that persisted in the street, however, was that Kennedy was making a brief survey of the industry right on the ground floor. When he left L. A. last week, Kennedy refused to make any statement for action in exhibitors, frequently charging many things which are found to be incorrect.

Exhibitor organizations, principally those of a militant nature, have done much to increase the number of complaints flowing into Washington by steaming up their members over various industry policies and, in most instances, urging the exhibitors to write Washington about it.

But enough complaints are seriously entertained by the Department of Justice to keep this staff of 15 investigators busy.

WILL HAYS EAST; NEW LEGISLATIVE MATTERS

Hollywood, Jan. 21. Will Hays left suddenly for New York Sunday night (20). Intended staying until February, but understood that eastern legislation on censor matters is taking him back.

Commercial Aspect of 'Silver Streak'

Provoking a Few Questions in Trade

Ballyhoo that the Burlington railroad company receives in "The Silver Streak" (Radio) has the inquisitive souls in the industry talking over the commercial aspects of the film. Burlington's streamlined Zephyr, which is also known as "the silver streak," was used in the picture, as was Jack Ford, the engineer who drove the "streak" on its record run from Denver to Chicago. Ford is making a personal appearance with the film at the Mayfair, New York.

No mention is made of the railroad in lobby advertising, and the Burlington name is eliminated from the equipment shown in the picture. But at least one tieup, which appeared in New York during the last week, plays up the railroad company angle.

Angle of Radio, producer of the picture, is that the company borrowed Burlington's streamlined train, which was on exhibition at the Chicago Fair last year, along with Jack Ford. Explanation is that it is only an instance of the picture company trying to cash in on the current interest in streamlined trains.

Bally Bombardment

Initial bombardment of tieup possibilities hit New York last week. Western Union offices had their windows plastered with big facsimiles of telegrams purporting to be a message from Ralph Budd, president of the Burlington.

It was addressed to the producers of "The Silver Streak" and highly praised the picture. In the art lay-out which was spotted on the big telegram form were pictures of the film's players and a photo of the Zephyr, with full credit to the railroad company. Western Union ties in because it had officially timed the Denver-Chicago run of the train.

The radio saw bigger possibilities in the use of the Union Pacific's streamliner, which made a dash from Los Angeles to New York City, is confirmed by the statement that the ad was approached originally, but turned down the proposition.

Motion Picture Producers and Distributors Association is on record as "being" opposed to commercial screen advertising.

SHEEHAN'S FRENCH LEGION DECORATION

Hollywood, Jan. 21.

Winfield R. Sheehan was decorated with a chevalier in the French Legion of Honor Sunday (20) at ceremonies on the French cruiser Jeanne d'Arc in Los Angeles harbor by the ship's commander. Award made as token of appreciation for friendship and services rendered French citizenry.

Sheehan is the first Hollywood producer to receive this distinction.

U Needs Story Ed.

One of the majors is approaching New York literary editors and reviewers of both daily papers and magazines with a proposition to let an eastern scenario editor from this field.

Several of the big shots among the book editing-reviewing fraternity have been approached, including, from accounts, Harry Hansen.

Dave Werner recently left the company to become a Hollywood agent.

Hollywood, Jan. 21.

Possibility of Dave Werner re-joining Universal as eastern talent scout. Max Haug flew in Friday with a proposition to let an N.Y. scout and studio rep. So far no conferences, but deal still on if falling, Werner likely to step in.

BECKS COASTWARD

Mr. and Mrs. Martin Beck are on their way to the Coast via automobile. In Hollywood they expect to visit with Harold Blumberg, Theatre Guild and Columbia pictures director.

The trip is strictly social, with the Beck's staying on the Coast for several weeks.

Ted Curtis on Coast

In Eastman Behalf

Hollywood, Jan. 21.

Ted Curtis, sales manager of the motion picture film division of Eastman Kodak, pulled in last week from the east for his annual two months on the Coast.

Kodak exec brought his family along, and moves into his home in Beverly Hills for the stay.

CODE AUTHORITY ON FREE SHOWS

Free radio shows in theatres will be given practically free reign as far as the Film Code Authority is concerned, judgment from the recent actions to what was rated as a turnaround accorded it by the Radio C. A.

The Film C. A. a short-time ago wrote to the Radio Authority suggesting suspension of the recent theatre radio shows. To date the Code Authority of the film industry has received no answer to its offer to cooperate, and consequently film codists consider this a squelch of some sort.

The present attitude of the Hays office also is known to be that of "hands-off" in the matter of free radio shows. Consequently, it looks as though exhibitors or producers who fear that this form of radio competition will spread, will have to take their complaints to some other official body.

Exhibitors and producers were in arms a short time back over the spread of free-radio-shows presented by legitimate or closed picture houses because they were afraid this entertainment would spread. They rated it as being in direct competition with the theatre business.

The Film Code Authority once again stands with the C. A. of the legitimate theatre in bringing about a satisfactory adjustment of the Standard Oil's Lombard orchestra tour. But with this out of the way, nothing further has been done.

N. W. Indies Combine to Fight Public Clearance

Minneapolis, Jan. 21.

Twain City independent neighborhood exhibitors have launched a fight against the alleged preferential playing time given to competing Public circuit houses. As the first move in the battle, George G. St. Paul of the Grandview theatre, St. Paul de luxe neighbourhood, with the backing of Northwest Allied States, has filed a complaint with the local zoning and clearance board against Publics and the Minneapolis film exchanges. He charges unfair and discriminatory protection in favor of the Public Uptown theatre, St. Paul. W. A. Steffen, president of Northwest Allied States, and S. P. Halpern, the organization's attorney, will represent him as counsel at the hearing to be held Jan. 28.

The independents' position is that no Public theatre should enjoy any clearance advantage over an independent-owned theatre in the same classification and charging the same admission.

The Uptown has six days' clearance on the Grandview, although the theatres are of similar size and charge the same 25c admission. They are located about two miles apart.

Public also is named in two other cases scheduled for hearing by the zoning and protection board. W. M. Miller, Cloquet, Minn., exhibitor, claims unfair protection in the circuit's favor in his territory, while J. B. Clinton, Duluth theatre owner, claims the Minneapolis film exchange a similar charge as far as Duluth is concerned.

O'KEEFE ON L. A. BOARD

Los Angeles, Jan. 21.

Code authority has unanimously approved appointment of Al O'Keefe, Universal exchange manager, to fill vacancy on the L. A. zoning-clearance board.

O'Keefe replaces W. C. Ritter, of Columbia, who resigned.

Sedgwick at Metro

In Admiral's Cabin

Hollywood, Jan. 21.

Edward Sedgwick has returned to Metro to direct one of his new pictures. He will handle a navy picture, being scripted by Frank Wead and Joe Sherman. Lucien Hubbard will produce it.

Hamlets 17-23 Miles Apart No Competish Rules Film Z-C Board

Minneapolis, Jan. 21.

Towns 17 to 23 miles apart do not constitute competitive situations within the code's meaning, according to a decision handed down here by the local zoning and clearance board in the case of A. M. Inman, New Topic theatre, Fairfax, Minn., against exhibitors at Redwood Falls, Sleepy Eye and New Ulm, Minn., and the MG, Warner, Fox, Par and UA exchanges here.

Giving its decision in Inman's favor, the board ruled that the exchanges should not give the towns complained against any clearance advantage over Fairfax. At the same time, however, it also denied the plaintiff's contention that zoning beyond the corporate limits of any municipality is illegal, unconstitutional and in restraint of trade.

Defending the action, the exchange managers involved argued that the towns drawn from each other and from the same surrounding territory. They also pointed out that the Inman theatre is of small seating capacity and of less than 1,000 population, while the other towns in several instances have large de luxe theatres and range in size from 2,600 to 7,000. The managers also testified that the other towns paid higher rentals than Fairfax.

Testimony revealed that Redwood Falls, a town having 14 days' protection over Fairfax, shows double features on Fridays and Saturdays for 15c. Fairfax has the same schedule, but no twin bills. However, Inman said he was not complaining against this practice.

It was brought out that Inman prior to this year had been obtaining many pictures ahead of Redwood Falls, which has the much larger theatre and more than double the population at each time, according to the testimony, the plaintiff went into the larger town advertising his attractions in circus-like fashion and "cheapening and damaging the de luxe theatre."

DES. M. ORPH SUBSID CO. VOLUNTARY BKPT.

Voluntary petition in bankruptcy has been filed in the Federal district court, N. Y., by Des Moines Orpheum company. Petition is signed by Alvin Beach, Orpheum real estate supervisor, as v.-p. of the petitioning company. Liabilities are listed at above \$45,000, assets around \$2,000.

So far as known this is the first petition of its kind brought by any of the Orpheum suburbs individually, although Orpheum Circuit, Inc., has been in bankruptcy for almost two years. William M. Ranko, general attorney is counsel in the case.

Burr Claim on Ken Maynard Before CA, Denied by Darmour

Hollywood, Jan. 21.

C. C. Burr has filed a complaint with the local Code Authority office against Larry Darmour, producer for Majestic, claiming unfair competition in the latter's signing of Ken Maynard for a series of six westerns. It's the first local complaint of one producer against another.

Burr charges he was deprived of the services of Maynard, on whom he held an option, by a contract signed between Majestic and the producer. He states that he had sold some territorial rights on the basis of the option and had

General Field Day on Labor in Wash. Set for Jan. 30; Pix and Radio Up

O'Fallon Theatre, St. L., Loses Its Blue Eagle

Washington, Jan. 21.

Blue Eagle of the O'Fallon theatre, St. Louis, was withdrawn last week by the National Recovery Administration upon recommendation of the compliance council.

Exhibitor charged with violating wage and hour clauses of file code dealing with skilled employees.

ROSY SITTIN' IN ON L. A. Z-C CONFABS

The importance attached to the appeal hearing on the Los Angeles zoning and clearance schedule by the Film Code Authority was plainly evident when Sol A. Rosenblatt, divisional administrator, showed up at the third day of the confab yesterday (Monday).

Hearings started Thursday and continued Friday with little interruption. The zoning and clearance appeal arranged for L. A. seemed to be on the way to acceptance back in January last year. Then several squawks came from three or more producers, and the sked was sent to New York on appeal.

The matter has been wrestled with ever since but code officials hope to reach some decision by the middle of the present week on a new tentative proposal.

The hearing was continued from yesterday (Monday) noon until Wednesday.

UA ABOUT SET ON ITS 8TH COSTUME FILM

Hollywood, Jan. 21.

Continuing the studio's yen for historical or costume pictures, 20th Century started "Les Miserables" with Richard Dix. "The Sign of the Cross" last Thursday (18). Toppers in the cast are Charles Laughton, Fredric March, Rochelle Hudson, Frances Drake, Ferdinand Gottschalk, Jessie Ralph, Elly Maylon and Florence Eldridge.

Picture is the fifth 20th Century costume picture and the eighth United Artist costume release in the past year. Pictures are "Bowers", "Barnum", "Rothschild", "Clive of India", "The Century", "Monte Cristo", "Is Beliance's", and "Nana" and "Today We Live", both Goldwyn productions.

Third Booth Hearing Setback

Washington, Jan. 21.

Without explanation, Sol A. Rosenblatt today postponed the scheduled hearing on New York booth costs from Jan. 25 to Feb. 1. It's the third time date has been set back despite fact exhibits in November given judgment in the same situation which required immediate action.

Local CA has forwarded the complaint to the east with probability a committee will be appointed to hear the case here.

Darmour's deal calls for Maynard to do a minimum of six pictures during 1936 for \$8,000 a film.

Washington, Jan. 21.

General field day on labor policies of NRA codes open a week from Wednesday (30) as part of broad investigation of the effect of existing agreements and changes which should be made for the future of the Recovery program. Film industry peevish are expected to be aired, as well as broadcasting industry files.

Prohibiting discussion of section 7a (collective bargaining clause), Industrial Recovery Board Thursday (17) invited all industries to outline its ideas on the working of minimum wage and maximum hours regulations, possibility of creating more new jobs through another shrinkage of the work week, need for and nature of geographical differentials, and other angles of the labor question.

While the board stipulated it will not listen to requests for amendment or modification of any particular code, it is expected that the "tangent" question in broadcasting will crop up and that the controversy between screen actors and producers will be injected into proceedings.

Sessions probably will end with labor leaders demanding stringent enforcement of minimum hour limits and calling for further horizontal shortening of the work week to create new jobs, especially among veterans expected to come in for general boosts in minimum wage schedules.

Although the idea is to get information which will help the N.R.B. in formulating future policies, the present board has definite views on most of the matters to be taken up. It holds, for example, that minimum wages are "socially beneficial" to both workers and industries and that maximum hour limits have made a definite contribution to re-employment.

Topics slated for discussion are possibility of obtaining more simplicity and uniformity in wage structures, especially among related industries; effect of inequities in higher wages have upon industrial conditions; method of handling the wage differential problem; need for shortening or lengthening hours of work; possibility of setting more uniform hour schedules; effect of codes on volume of employment and labor earnings.

HENIGSON'S \$115,000 AWARD CONFIRMED

Hollywood, Jan. 21.

Henry Henigson, Universal producer, has been notified that he wins a final verdict for \$115,000 against the Excelsior Motor Mfg. Co. Case begun in Chicago in 1929, and Henigson's Educational Film Co. has made a definite contribution to re-employment.

Case has been affirmed on appeal in all higher courts and now rejected for review by the U. S. Supreme Court.

Christie Sails East To Resume Production

Hollywood, Jan. 21.

Al Christie sails on the Virginia today (Monday) for New York, via the Canal, to resume the making of "The Virginian" at the Warner studio. He is accompanied by Arthur Jarrett, his scenario editor.

Production will start Feb. 1 on 18 two-reelers and four single-reel soundings necessary to fill Educational's schedule for the current season.

GOLDWYN'S 'BARBARY AGAIN'

Hollywood, Jan. 21.

With Sam Goldwyn recalling Howard Hawks to start directing "Barbary Coast" March 1, the start of "Sutter's Gold" has been indefinitely postponed. Hawks was set to direct "Coast" last spring before it was shelved. Recalled while working on the "Universal story."

Joe Fowler is continuing work on the script of "Sutter" with the possibility that it may be put into work this summer.

Emple (Acme) (1,100; 25), 'Little Friend' (GB). Won't set the wood afire. About \$1,500. Last week, 'Big Hearted Herbert' (WB), \$2,000 moderate.

Jack Benny Personal Plus 'Heart'

Tab Wham \$50,000 at Chicago; 'Lancer' \$23,000; 'Adeline' \$10,000

Chicago, Jan. 21.—Here is my "Heart" and work Benny troupe on stage at the Chicago is big stuff this week at the B&K flagship. After the Chicago comes the closing day bust with "Lancer" starting powerfully and just slightly under the opening gross pace of "Forsaking All Others" getting a big run in the first week at the start but figure on more fumes as comments and notices hit.

Black Lake this week started a new policy of Saturday openings instead of Sunday. Had found that with Saturday a crowd of 100,000 on Sunday and 100,000 on Monday on Sunday.

Estimates for This Week
Apollo (B&K) (2,000; 25-35-55) "Secret Bride" (WB). Somewhat stronger picture than has played here recently as management held gross up to \$40,000. Last week "President Vanishes" (Par) sold off to \$33,000.

Chicago (B&K) (4,000; 35-55-75) "Here is My Heart" (Par) and stage show. Jack Benny troupe headlining and featuring a new policy of Saturday openings instead of Sunday. Had found that with Saturday a crowd of 100,000 on Sunday and 100,000 on Monday on Sunday.

Estimates for This Week
Garfield (B&K) (300; 25-35-40) "Broadway Bill" (Col). Third week hold gross up to \$40,000. Last week "President Vanishes" (Par) sold off to \$33,000.

Oriental (B&K) (2,000; 25-35-40) "I Sell Anything" (WB) and vaude. Headed by Mimi O'Connell. The picture is counting along with the picture. Gross sticks into money side by satisfying margin at \$17,000. Last week "Gambling" (Fox) touched good \$18,000.

Palace (RKO) (2,000; 25-35-55) "Grand Old Girl" (Radio) and vaude. Necessities to lowest figure in weeks at \$15,000. Last week "Little Minister" (Radio) in second week held to \$14,000.

Roosevelt (B&K) (1,500; 35-55-65) "Lives of a Bengal Lancer" (Par). Starting powerfully and vaude gives every indication of building to a wallowing session at \$23,000. Last week "Forsaking All Others" (RKO) finished five three-weeker to melodious \$10,200.

State-Lake (Jones) (2,700; 25-35-65) "Jealousy" (WB) and vaude. Now opening on Saturdays. Still quoted around \$18,000. Last week "Woman in the Dark" (Radio) okay \$1,000.

United Artists (B&K-UA) (1,700; 35-55-65) "Sweet Adeline" (WB). Didn't get started last night but the picture is counting along with the picture. Gross sticks into money side by satisfying margin at \$17,000. Last week "Gambling" (Fox) touched good \$18,000.

Clive (RKO) (2,000; 35-55-65) "Clive" (WB). Expected to open on Saturday (28). Last week "Mighty Barnum" (UA) wobbled on final session to \$3,800.

'Right to Live' with Benny Meroff, \$7,300; 'Bengal' Big 8G, Indpls.

Indianapolis, Jan. 21.—"Bengal Lancer" is tops for the town this week with a gross of \$8,000 at the Indiana. Nothing else is as outstanding as this one for the week with the competing attractions being divided five ways between downtown business fairly evenly. Benny Meroff's unit on the stage of the Loric is responsible for the figures of \$7,300 in combination with "Right to Live" on the screen at the Madison house.

"Bachelor Girl" is doing fairly well at Loew's Palace with \$6,100, while "County Chairman" is running true form as a picture with a gross of \$5,500 in its third week. "Sweet Adeline" is doing well at the Circle management with a mild \$4,000.

Estimates for This Week
Apollo (Fourth Avenue) (1,100; 35-55-65) "County Chairman" (Par) (3d wk.). Just a trifle under previous Rogers' vehicles here, but looking to complain about it. The picture is counting along with the picture. Gross sticks into money side by satisfying margin at \$17,000. Last week "Gambling" (Fox) touched good \$18,000.

Circle (Katz-Field) (2,000; 25-40) "Sweet Adeline" (WB). Tepid at \$4,000. Last week "Enter Madame" (RKO) and "President Vanishes" (Par) split the week after latter was pulled early. Gross \$2,700, bad.

Katze (Katz-Field) (2,100; 25-40) "Bengal Lancer" (Par). Heavily plugged, this one waited until second day to get going but it picked up accordingly to serve for a very good mark of \$8,000. Last week

"Broadway Bill" (Col) finished a one-day run with a gross of \$8,000. "Loric" (Olson) (2,000; 25-30-40) "Right to Live" (WB) and Meroff unit on stage. Holding its own and with above average a little with \$7,800, okay. Last week "White Cockatoo" (WB) and Bear fight in plus vaude did a satisfactory \$6,700.

Loew's Palace (Loew's) (3,800; 25-40) "Bachelor Girl" (MG). Moderate at \$5,100. Last week "Night Is Young" (MG) weak at \$3,400.

Balto Vaudfilers Monopolize Town; 'B'way Bill' \$23,500

Baltimore, Jan. 21.—Town's two vaudfilers are setting a sizzling pace this week and in the battle that is being fought between 'em for b.o. honors, the other three houses, straight pic spots, are being pushed out of the town.

Hick, opening an eight-day engagement of "Broadway Bill" Thursday and lobby-lookouts resulted. Stage fare has been narrowed down to 45 minutes. The slight drop in the pace being set, should result in nearly \$25,500 and pic will surely hold.

Century, with "Bachelor Girl" and acts, is riding along strongly and should reach a fancy \$20,000. Best of the town down a slow walk. Auto show, which opens tonight at the Armory, charging 40c to the gate, which figure equals the tap charged by the picture palaces, may hurt. Hipp and Century, with their strong attractions, can buck the opposition; but the weak-one will probably suffer.

Estimates for This Week
Century (Loew-UA) (3,000; 15-25-40) "Bachelor Girl" (WB) and vaude. Striding strongly and will eng a sparkling \$20,000. Last week "Night Is Young" (MG) weak at \$3,400.

Hippodrome (Rappaport) (2,200; 15-25-35-40-55-65) "Broadway Bill" (Col) and vaude. Striding strongly and will eng a sparkling \$20,000. Last week "Night Is Young" (MG) weak at \$3,400.

Loew's Palace (Loew's) (3,800; 25-40) "Bachelor Girl" (MG). Moderate at \$5,100. Last week "Night Is Young" (MG) weak at \$3,400.

Katze (Katz-Field) (2,100; 25-40) "Bengal Lancer" (Par). Heavily plugged, this one waited until second day to get going but it picked up accordingly to serve for a very good mark of \$8,000. Last week

Loew's Palace (Loew's) (3,800; 25-40) "Bachelor Girl" (MG). Moderate at \$5,100. Last week "Night Is Young" (MG) weak at \$3,400.

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Monday (21), completing 12 days at almost \$12,000, about \$7,500 coming in the first seven days. Cantor picture closes following the last afternoon show Monday, giving way to "Bengal Lancer" after a 12-day opening at 7:30 p.m. "Lancer" is probably also in for an extended run, soon after which World will be closed for some extensive renovating.

Orpheum looking to a banner week with Rogers. Rogers always good here, about \$10,000.

Last week his was good except for one day when sales froze on the streets and kept the patrons away. Orph had an average week at \$7,700.

Estimates for This Week
Orpheum (Blank-Tri-State) (2,975; 25-40) "County Chairman" (Par) (3d wk.). Building a good week. Only new films offered to the weekend crowd. Rogers always strong and being the only double bill at \$11,000, about \$7,500 coming in the first seven days. Cantor picture closes following the last afternoon show Monday, giving way to "Bengal Lancer" after a 12-day opening at 7:30 p.m. "Lancer" is probably also in for an extended run, soon after which World will be closed for some extensive renovating.

Brandeis (Singer-RKO) (1,200; 25-35-40) "Broadway Bill" (Col). Set new house record here last week at \$8,000 and holding over for a second week. This beats that of a second week. This beats that of a second week. This beats that of a second week.

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Weather Wet, Track Slow, 'B'way Starters Up to Ears in Mud; 'Copper' At Cap \$50,000; 'Clive' \$45,000 Opener

Inclement weather is interfering with this week's Broadway entries, a field of four major films being held back by a sloppy track. Sunday's all-day rain, continuing over Monday, immediately had a tell-tale effect, nipping maximum purse chances everywhere.

The odds-on choice among the new pictures, David Copperfield, opened a little disappointingly Friday, but after a couple of reviews, increased its stride somewhat, and with the Friday Sabbath will still do around \$60,000 or more, fine. House is experiencing difficulty on turn-over, due to the feature's length, 129 minutes. At the \$50,000 figure, picture holds over.

On close call for second money among the field of new arrivals are "Clive of India," at the Rivoli, and County Chairman at the RKO, while trailing away back and limping badly is "Romance in Manhattan," carrying the Music Hall colors.

"Clive" opened on Friday night (17) and with reviews mixed isn't up to advance expectations. The first week may be a surprise winner.

Wanted to see "Rox" in a pretty good gait at \$32,000 with the Will Rogers picture, while the Hall is showing a little indication of more than \$50,000 from "Manhattan." "Clive" stays on indefinitely while "County Chairman" will gallop into a second week.

"Clive" is considered somewhat handicapped by the fact that Paramount's "Bengal Lancer" cannot be shown at the same time. "Lancer" still a little under first week's expectations, business going off the first of last night and Tuesday (16) but ended up at \$63,000, still mighty takings. Second week picture is expected to go against everything better than others and should see \$60,000 or over, holding a third and probably a fourth week.

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way here through all or part of a second week.

Palace (1,700; 35-55-65) "Little Minister" (Radio) and vaude. Here after two weeks at Music Hall, where it used up a lot of customers, is getting major play and possibly over \$12,000, good. Last week "Enter Madame" (RKO) gave anything but welcome, poorest in moons.

Paramount (1,554; 35-55-75-85) "Bengal Lancer" (Par) (2d week) and Dave Rubinoff in pit. General lull in trade ended first week somewhat under estimate, rain hurting, but on second week standing up stoutly for \$6,000 or over. The first seven days showed a fourth week. Passes are being held back on picture first two weeks.

Radio City Music Hall (4,545; 40-65-95-110) "Romance in Manhattan" (Radio) and stage show. This one finds the sledding paragon, but after a couple of reviews, increased its stride somewhat, and with the Friday Sabbath will still do around \$60,000 or more, fine. House is experiencing difficulty on turn-over, due to the feature's length, 129 minutes. At the \$50,000 figure, picture holds over.

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Weavers Up 'Grand Old Girl' at the K. C. Mainstreet to 14G

Kansas City, Dec. 21.—"Grand Old Girl" (MG) The Newman and "Imitation of Life" at the Uptown did so well last week that they were held over. Both continue to do well.

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20 Below Zero Socks Minneapolis;

'Adeline' \$2,500; 'Lost Lady' \$7,000

Minneapolis, Jan. 21.—Only one of the current pictures, 'Lives of a Bengal Lancer' (RKO), is causing a thumping hit here at adverse weather handicaps. There seems to be no end this winter to heavy snowfalls and extreme cold, and these conditions are nicking the grosses plenty. But they're flocking to the state to see the 'Lancer' and despite the perverse elements, Mercury down to 20 degrees below zero.

Aside from the State attraction, the other offerings that merit much attention are 'Power and Little Men' (at the Lows) two weeks, respectively. The former is proving the World's best draw in some months while the latter is pulling surprisingly well and is holding over for a second consecutive week at the time.

'Sweet Adeline' at the Century and 'A Lost Lady' plus vaudeville at the Orpheum appear to be among the also-rans, neither of them exciting substantial interest. The same goes for 'The Band Plays On' holding forth at the Lows.

Estimates for This Week

Century (Publick) (1,400; 25-35-40)—'Sweet Adeline' (WB). Title and cast names don't mean much here and picture not sufficiently outstanding to build a big gross successfully. Will be lucky to top \$2,500. Poor. Last week 'We Live Again' (UA). \$1,200. Fair. Orpheum (Singer) (2,890; 25-35-40)—'A Lost Lady' (FN) and five vaudeville acts. Barbara Stanwick is the most important name drawn here and picture just more celluloid. Vaudeville pleasing, including Billy Mitchell and Orelia. Last week \$14,000. Okay. Last week 'Forsaking All Others' (MG). \$10,000 for nine days. Pretty good.

World (Stafford) (2,500; 25-35-40)—'The Band Plays On' (WB). Heads of word-of-mouth and critics' praise for this one and effects are noticeable at box-office. Last week \$14,000. Okay. Last week 'Forsaking All Others' (MG). \$10,000 for nine days. Pretty good. Power (GB). Best drawing card and strongest picture at this house for long time. Critics' eaves here in small total, and attraction sure to run at least two weeks. About \$1,500 in prospect. Last week 'Power' (GB). \$800. Fair. Time (Johns) (250; 20-25-35)—'Little Men' (MGM). Second week. Has built much better than anticipated. About \$1,200. Fair. First week \$1,100. Pretty good.

High Five (Benz) (1,900; 15-20-25)—'Whirlpool' (Col) and five vaudeville acts. Going along at pretty even clip. About \$3,500 indicated. Last week 'The Gratitude' (Col). \$3,600. Fair. Uptown (Publick) (1,200; 25-35)—'The Night of the Hunter' (RKO). First-uptown showing for this picture which ran at Orpheum and World last week. Second week \$3,500. Fair. 'Forsaking All Others' (MG). \$10,000 for nine days. Pretty good.

Lyric (Publick) (1,300; 20-25)—'The Band Plays On' (WB). \$1,800 reported up limit for this one. Light. Last week 'Father Brown, Detective' (RKO). Out after six days to light \$1,400.

Grand (Publick) 1,100; 15-25)—'College Rhythm' (Par). Second loop run. About \$1,200. Okay. Last week 'White Par' (Fox). Second loop run \$1,000. Fair. Good.

Aster (Publick) (900; 15-25)—'Parade of Happiness' (Par) and 'Furious Galents' (Fox), second loop run. 'Woman' (RKO), first run, split. Around \$800 in eight. Fair. Last week 'Happiness' (Par). Second loop run. 'Woman' (RKO), first run. \$700. Fair.

Only Thing That's Good In Columbus Is 'Bengal'

Columbus, Jan. 21.

With the auto show this week, film houses aren't looking for much, especially with what they have. Bengal is only show within an auto pic, and expects to grab the big balance off. Little Majestic holding its own with 'Bengal' (WB), pulled from Palace on account of good business.

Governor Davy's inauguration Monday (4)—'The Band Plays On' (WB). Second day in history of film grosses around here. Weather was brutal, and because of the public gave down today high berth.

Estimates for This Week

Broad (Low-UA) (2,500; 30-42)—'Bengal Lancer' (WB). (Will top the week with a pip to 100. Knocked off

same figure, last week's 'County Chairman' (Fox). Palace (RKO) (3,075; 30-42)—'Timehouse Nights' (Par). Started slow but building. \$6,500. Okay. 'Broadway Bill' (Col) boomed out a pretty \$9,000. Dime quins helped a lot on the bill. 'Enter Madame' (Par). Stuttering, and may finally get \$6,000. 'President Vanishes' (Par) gasped out \$5,500. Majestic (RKO) (1,100; 30-42)—'Broadway Bill' (Col) and quins. Shifted for gross luck and should easily take \$4,200. 'Menace' (Par) weak at \$1,500.

BROOKLYN HOT; 'LANCER' TOP AT \$27,000

Brooklyn, Jan. 21.

This generally quiet borough is in for a change, teaming with good picture and a big draw. Last week houses. Noticeable pickup at the b. o.

Paramount is getting a good play with 'Bengal Lancer' (WB). Around \$27,000 tops indicated, best in long time for house. Flo will get a second week. 'Lives of a Bengal Lancer' (WB) and 'The Little Minister' (Radio) will finish with \$15,000, fairly good, while the Fox will be \$14,000 or over on 'Man Reclaimed His Head' (RKO).

Estimates for This Week

Paramount (4,000; 25-35-50)—'Bengal Lancer' (WB). Got admirable notices, attendance great. Splendid picture. Last week \$27,000. 'The Little Minister' (Radio) and 'White Cockatoo' (WB). \$15,000; weak. Fox (4,000; 25-35-50)—'Reclaimed His Head' (RKO). Last week \$14,000. 'Man Reclaimed His Head' (RKO). Last week \$14,000. 'Best Man Wins' (Col). \$17,000; okay.

Metropolitan (3,000; 25-35-50)—'Mighty Barnum' (UA) and vaude. Maybe \$19,000, good. Last week \$18,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

Albee (3,500; 25-35-50)—'Little Minister' (Radio) and vaude. Should give house \$15,000, pretty good. This is the tenth anniversary. Last week 'The Gratitude' (Col). \$15,000.

Strand (2,000; 25-35-50)—'West of the Pecos' (Radio) and 'Father Brown, Detective' (RKO). Last week \$15,000. 'I Am a Thief' (WB) and 'Mill of God' (Col). Weak, \$5,500.

'Little Men, Bachelor Girl, Bordertown' on Duals Strong in Prov.

Providence, Jan. 21.

Bad week-end weather spoiled chances for theatres. Biz off to a nice start, but a sudden switch.

'Bachelor Girl' on double bill at Loew's may suffer because of too much sophistication. Stage show at Fay's and the RKO Albee are doing okay, but the going's not better for Fay's, where 'Music in the Air' is the screen attraction. Albee's 'Enchanted April' a bit too high-bait for the folks that take in 'R' pictures, and as a consequence gross will be below average.

Free amateur radio show at the Met and hockey going their share in keeping things down at the theatre. Nearly 4,000 patronizing amateurs Saturday night.

Estimates for This Week

Fay's (2,200; 15-25-40)—'Music in the Air' (Fox) and 'Moulin Rouge' (RKO). Last week \$15,000. Judging by pace gross should be well around average at \$13,000. Good. Last week 'Murder in the Clouds' (WB) and 'Will Observe on stage.

Revue opened up things awful, and with four shows daily the final tally reached \$9,000; excellent. Loew's State (2,300; 15-25-40)—'Bachelor Girl' (MG) and 'Mills of the Gods' (Col). Program not so well balanced as it might be, but a bit too high-toned for the natives, who don't seem to understand what it's all about. Picture is pretty good, but indications are that gross won't reach \$9,000; so-so. Last week 'Broadway Bill' (Col) and 'The Little Minister' (Radio) opposite, and the wind-up showed close to \$9,500, okay but should have been better.

Majestic (Fay) (2,200; 15-25-40)—'Bordertown' (WB) and 'Maybe It's Love' (WB). Best bill in town and big draw. If it continues there's no reason why gross shouldn't be close to \$9,500; swell. Last week 'Broadway Bill' (Col) and 'The Little Minister' (Radio) opposite, and the wind-up showed close to \$9,500, okay but should have been better.

Strand (Ind) (2,200; 15-25-40)—'Little Men' (MGM) and 'Mills of the Gods' (Col). Bill balanced, and getting the juvenile big as well as the adults. With the advantage of a one-day start on other stands, and a steady pace there appears to be no doubt that house will close with \$15,000 in the bill. Last week 'Reclaimed His Head' (RKO) and 'Enter Madame' (Par) fair, too, at \$7,300.

RKO Albee (2,500; 15-25-40)—'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000. Picture likely to hold things back; comments not so good, and newcasters are giving it a hard time. Last week 'I've Been Around' (U) and 'Lonesome on Stage' produced a good \$20,000.

RKO Victory (1,600; 10-15-25)—'Convention City' (WB) and 'West of the Pecos' (Radio). Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000. Picture likely to hold things back; comments not so good, and newcasters are giving it a hard time. Last week 'I've Been Around' (U) and 'Lonesome on Stage' produced a good \$20,000.

BUFF. AVERAGE WITH 'LILY' \$15,000 LEADER

Buffalo, Jan. 21.

Average takings current for downtown box offices. Hipp goes to double figures, and 'Bengal Lancer' seem to be meeting with favor and business is up at the regular dual houses—Century and Lafayette.

'Forsaking All Others' (MG) ploughed all around, due to heavy court attractions consisting of automobile show and stage show. Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

Estimates for This Week

Buffalo (Shea) (3,400; 30-40-55)—'Bengal Lancer' (WB). Moderate opening business and nice newspaper comment for heavily advertised ninth anniversary show. Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

Albee (3,500; 25-35-50)—'Little Minister' (Radio) and vaude. Should give house \$15,000, pretty good. This is the tenth anniversary. Last week 'The Gratitude' (Col). \$15,000.

Strand (2,000; 25-35-50)—'West of the Pecos' (Radio) and 'Father Brown, Detective' (RKO). Last week \$15,000. 'I Am a Thief' (WB) and 'Mill of God' (Col). Weak, \$5,500.

'Man of Aran, Arty House, 2G, Good; 'Wicked Woman' \$11,000, Newark, Fair

Newark, Jan. 21.

Nothing sensational here this week but business about passable. 'Man of Aran' at the Little is aiming for a big gross. 'Arty House' (MG) leadership as far as net goes will probably be taken by Proctor's with \$11,000. 'Wicked Woman' (MG) and 'Mystery Woman' (Fox).

Little will run a theatre of the air every Sunday through a tie-up with 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

Estimates for This Week

Brantford (WB) (2,865; 15-25-40)—'Secret Bride' (WB) and 'Band Plays On' (MG). N.A.h. at \$7,000. Last week 'Sweet Adeline' (WB) and 'It's a Gift' (Par) weak on nine days at \$3,300.

Capitol (WB) (1,200; 15-25-40)—'Broadway Bill' (Col) and 'Cheating Heart' (WB). Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

Terminal (Skouras) (1,200; 15-25-40)—'War Is Racket' (Durka). Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

Low's State (2,300; 15-25-40)—'Bachelor Girl' (MG) and 'Mills of the Gods' (Col). Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

'Bengal' and Pres. Vanishes Alone OK in Philly; Roxy-Mastbaum N.S.G.

Philadelphia, Jan. 21.

'Bengal Lancer' looks the best of this week's crop in the city. The picture houses and figures for a plour \$18,000, with possibly a grand or two better in its first week at the Stanley. House hasn't been averaging over \$10,000 or \$11,000 for a long time. 'Lancer' is set for a second week, and might even make a third, though that is doubtful. Notices were super-superlatives.

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DENVER WOULD DESPITE STORM

Denver, Jan. 21.

First below zero weather of winter accompanied by light snow during grossing hours in the houses. 'Age of Innocence' helped strongly by 'La Cucaracha' did fine until storm hit Denver. Rogers film doing well, big gross at Denver and headed for second week at Paramount. 'Broadway Bill' went second week at the Lows. Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

Estimates for This Week

Albee (Huffman) (1,500; 25-35-50)—'Man Who Reclaimed His Head' (U) and 'Chan in Parle' (Fox). Average at \$2,500. Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

Danham (Cooper) (1,500; 25-35-50)—'Age of Innocence' (Radio). Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

Orpheum (Huffman) (2,500; 25-35-50)—'Man Who Reclaimed His Head' (U) and 'Chan in Parle' (Fox). Average at \$2,500. Last week \$15,000. 'The Gratitude' (Col) and 'Lonesome on Stage' produced a good \$20,000.

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Americans Invade Pantomime in England—And Make Good; Mahoney, 3 Sailors Among Top U. S. Acts

London, Jan. 12. Biggest surprise, and in some spots very much resented, is the invasion of Americans into pantomime.

Hitherto pantomime has been looked upon as an English institution, just like drinking tea. A few years ago it would have been sacrilege to present anything but English artists in pantomime. But times have changed, and with the change of time came change of habits.

Main difficulty is that the pantomime habitues—that is, those who attend pantomime year in and year out in most cases not even going to any other form of entertainment throughout the year—have taken very kindly to the Yank invaders. Results, from a receptive and commercial point of view, have been so encouraging that there is likely to be an even bigger American influx next year.

Biggest hit is Will Mahoney. At Manchester, in the classic fairy tale "Puss in Boots." When he steps out on the stage in feline make-up, his own mother would fail to recognize him. But Mahoney soon lets them know he is the funniest and most versatile cat that was ever revealed. Mahoney is the talk of the town, with the yokels agog at his versatility. Sure bet, this boy, for a return panto engagement here next year. He'll probably be the attraction at the Drury Lane next year.

Wylie's Choices

The "Three Sailors" are another experiment for English panto. As in the case of Mahoney, they were booked by the late Julian Wylie, who knew more about panto than anyone living. Wylie had to depart from the usual procedure of having two "broker" men, and introduced three. But the Sailors, with their Times Square accent, are something different, and are proving the biggest laugh they have had at the Drury Lane in years. Boys will be sought after for this (to them) new form of entertainment again.

Ceratlina and Joe, two American kids of French extraction, are the babes in "Babes in the Wood," in Newcastle. The accent is not quite the same as they are accustomed to in this north country town. But it is this difference which appeals. And when the kids begin to do their head-springs the house just raves. They have never seen anything like it.

Then there are the Laasler Brothers, also enacting the "broker" men roles in "Cinderella," at Hammer-smith. It seems strange to hear a semi-Texas accent in a location so close to the Royal American in Tottenham, but their enacting of this typically English role is so vastly different that the natives appreciate the change.

Max and his Gang is playing a return engagement in panto for Tom Arnold, which shows the act is still novel here and has not yet exhausted its popularity.

Another act, also for Tom Arnold, is the Garton Brothers in "Tommy in the Trenches," which despite the act has been here for several years, is the outstanding hit in the panto at Liverpool.

Acts themselves seem to enjoy the new environment and would all be glad to do similar work next year. Some of them are so much taken with this form of entertainment they even believe there is a market for it in America. Will Mahoney is seriously thinking that a panto, lavishly produced, with a special element introduced to cater for American youngsters, would prove a money-maker in New York.

'Greeks' Moves

London, Jan. 12. 'Greeks Had a Word for It' vacates the Duke of York's theatre, going to the Cambridge on a two-for-one policy, with Margaret Rawlings out.

York's will have a three-week season of English ballet, after which Matheson Lang goes there for a season in "For the Defence," which has been touring the sticks.

Berley Goes Home

Hollywood, Jan. 12. Andre Berley, French player, left here Saturday (19) for Paris. He was here on his third visit, this time on the cast of the French edition of 20th Century's "Folies Bergeres."

American Nude Dancer Stopped By Paris Police

Paris, Jan. 12. Paris police, after dropping in for tea Wednesday (9) at Bagdad, swank dancery, and seeing Joan Warner, American girl, in a nude slave dance, closed the place day and threatened to withdraw the license.

Miss Warner showed up for work next day, but was not allowed to go on, not even with a dress. Her contract was up that day, anyway, so she only lost one afternoon's work, but the ban "queered" a film-stunt which the Bagdad management had expected to put on with her.

Dancer's appearance at the Tabarin and Alcazar (she opens in latter theatre today) have not been interfered with. She's only nude a couple of seconds in the dance she did at the Bagdad, and can't figure why police "but" in minor there's lots of nude hoofing elsewhere in town.

AMBASSADEURS GETS MANGAN; HOBSON OUT

Paris, Jan. 12. Francis A. Mangan has last got that Paris hook-up he's been looking for since he left the French Paramount company about four years ago. He's signed up to put on floor shows at the Restaurant des Ambassadeurs when it reopens in April. Clement Hobson, English night man, who has been a senior of bad breaks in the past year, chiefly with fires, is out of the Ambassadeurs, turning it over to a French group. Mangan's deal also lets out the Morris office and Cliff Fletcher, who have been booking the Ambassadeurs for years.

Locally reported that Mangan is dickering with London Paramount to handle stage shows there also.

Hague Wants Pabst

The Hague, Jan. 12. Encouraged by the box-office success of several 100% Dutch talkers, more local production is planned. For a historical film, "Siege of Leyden," which was turning profit in the Eighty Year's War against Spain ending in liberation of the Netherlands, G. W. Pabst has been invited to Holland to direct.

If negotiations go through, Pabst will come to Holland within a month or so. He is now in Hollywood.

New Tomson Review

London, Jan. 12. John Paddy Carstairs will collaborate on the book and write material for the new Tomson Brothers' review.

Show goes to the Palace when "Steamline" finishes—if it ever does.

'EVENSONG' OKAYED

Sydney, Dec. 20. Appeal Board has passed "Even-song" (GB) entirely, without cuts. Commonwealth censor had previously refused to pass pie for exhibition and G-B officials appealed. "Evensong" has yet to be granted an entree in the State of Victoria, however.

Hyton Producing

London, Jan. 12. Eddie Pola and Franz Vienna have collaborated on a musical show which is being read by Jack Hyton for possible production in the West End.

If Hyton decides to stage the show he will appear in it himself and will also have parts for Bob Murphy and Jack and Dorothy, the Murphy kids, with Dorothy to play the femme lead.

MEXICO PRODUCED 30 FILMS DURING 1934

Mexico City, Jan. 12. Thirty feature films were made by native producers here last year. That was 31% more than in 1933 and 75% over the 1932 production. Mexican producers have 60 released feature pics to their credit since talked were first made in Mexico by Mexicans in 1931.

Old year ended with four features in the making. They will be finished this month and ready for showing in the near future. Biggest native made pic last year, in point of expenditure, cost about \$140,000. It was "Juarez y Maximiliano" (Juarez and Maximilian) and was released by Columbia.

Best Dressed

(Continued from page 1)

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Adrian's Trilly not completely under the master's control (too bad for her), Joan Crawford Sometimes Miss Crawford looks as if she wanted her clothes even tighter, Adrian's and the picture group who must share credit, and the glory, with their studio designers. Best Dressed on the picture group who must share credit, and the glory, with their studio designers.

Omitted

Norma Shearer is omitted for failure to appreciate her type. Kay Francis is left out for foundering in bizarre effects, the untidy victim of unfettered costume fantasy. Irene Dunne lacks inherent flair and Katharine Hepburn just doesn't seem to care.

The studio ladies understand direct attack, the good entrance, the something to remember them by. Katharine Cornell is dramatically arresting. Sophie Tucker's clothes blaze, too. Judy Anderson dresses for showy slinking.

Helen Morgan was first to confound the Palace with cherry-colored tonalities nestling in open surroundings of lush theatricalism. Ina Claire dashes about cannily pet and debonair in clothes which start style trends. Ann Corio's got a white fox-furpiece with seven tails momentarily clanking her derriere—whereas the stripper at the French Casino has only three white fox tails on hers. Algie Faye's proud of her rippling curves. Grace Allen is bewildered only in her head—she's a study in demure femininity to look at. Lady Yukona Cameron preserves her Juonesque dignity and somehow keeps her princess frocks up no matter how hard it's the going, and Harriet Hector's ballet costumes exude such great beauty her imaginative ballet ideas.

Only 76 French Films Produced Last Six Mos.; Need 208 Yearly

Paris, Jan. 12. French film industry produced 76 feature films and 24 shorts during the second six months of 1934, according to statistics just released. In figuring world French language production, 12 feature films made outside of France, must be added, bringing the six-month total to 76.

Sydney Film Biz Good; Town Full For Holiday Wks.

Sydney, Dec. 20. City at present is crowded with folk in a buying mood, with stores doing capacity. Sydney is enjoying its most prosperous season in many years. Terrible heat is keeping 'em out of the theatres just now, but managements expect to cop their next week.

With children on vacation pic entertainment is being chosen to secure this trade. "Treasure Island" (MG) came into the St. James last week and clicked strong. General Theatres is bringing in a special show for the kids this week with "Peck's Bad Boy," "Big Bad Wolf," "Night Before Xmas," "Puppy Love," "Mickey's Pal," "The Pet Store," and a short stage panto. Admission scaled as low as 12c.

"Cleopatra" (Par) goes into its 3d week and appears set. Pic is somewhat disappointing, but an extensive advertising campaign is helping it into a good run. "House of Rothschild" (UA) comes out after six weeks and will be replaced by "The Gay Divorcee," "Count of Monte Cristo" (UA) is looked upon as a sure bet for a good run. Pic has been highly praised by local Minister for Education.

Mayfair theatre swings back to a British pic policy following closing "Merry Malones" (Leght) with "For Love of You" (BD), and "Up to the Neck" (BD). "My Song for You" (GB), and "Little Friend" (GB), are the other British films showing currently. Noted that Brit. pics are coming back strong again here.

Other current films here include "Thank Your Stars" (Par), "Wonder Bar" (WB), "Little Man, What Now" (UP), and "Love Time" (Fox). "One Night of Love" (Col) comes in next week on a long run. Reported house is sold out for the first week.

FRENCH FILMS LOST \$9,425,000 IN 1934

Paris, Jan. 12. French film trade as a whole is estimated to have lost \$9,425,000 during 1934, according to consolidated figures including production and distribution.

Although 202 new film concerns were formed during the year, their total capital was only \$1,850,000. The industry was organized for production of just one film each.

At present 88 French film concerns are in bankruptcy or liquidation representing a total capitalization of \$10,750,000.

Foreign Tunes Nixed In Italian Newsreels

Rome, Jan. 10. In accordance with new governmental edict, Lucie, local producer of the only Italian newsreel, will henceforth use only Italian music for scoring purposes. Italian musicians had objected to the government that company was paying music royalties to foreigners, while the localities were in need of the coin.

Total was 94 in corresponding period of 1933. Instability of the French industry to supply its own market is thus proven. Even by statistics of the Chambre Syndicale, which represents chiefly interests of theatre chains, there is a lot more than that. Pathe-Natan studios at Joinville still led the country in production with 13 features and a short during the semester. Six more features were produced at the Rue Francoeur studios, inside Paris, the same firm, bringing Pathe studio production not far from a third of the total. Of these, however, only five were made by Pathe for its own account. Rest were productions of local firms renting the studios.

Paramount's Joinville lot ranks near the top with nine feature films produced during the period. No single studio except Pathe-Joinville made more feature films during the period as La Villette made eight features and three shorts and the Billancourt lot made nine features and one short, thus passing Paramount in the classification.

All in Paris

All the studios are in and around Paris, except one at Saint Augustin, near Nice. Three features and six shorts were shot during the period entirely in exteriors, and are thus credited to no studio.

Significant fact is that UFA made, in Germany, the first German film during the period as did Pathe-Natan—five. No French producer made more, and the only other French film that made as many as was "Pierrot" (Lumiere), which comes from the first German origin, which made four films, some in France and some abroad. Fred Fox, financed and distributed by Fox, made three. Images de France made three films, nine films made two films, and 37 companies made only one picture each during the period.

Scattering of production shows the disorganized and weak condition of the industry. Scattered production for only one-sixth of the output.

Some of the independents producing only one or two pictures are solid and important firms—Marsel Fournier, in his first year, is a firm but there are also a flock of fly-by-night producers.

In the Works

A number of films not entirely finished are included in the list, but bulk of the work is done on all.

Two pictures are now under way. "The Girl in the Red Dress" (Eclair), based on a Joseph Kessel story and megged by Anatole Litvak, and "Monsieur Sans-Gene," Aurora Film production. Sets are being prepared for a second version of "The Girl in the Red Dress" (Eclair), which the Emil Jennings alias hit.

At the Eclair studios, Epinal, Compagnie Autonome Cinematographique is making "Spectre de M. Imperger," and three films are in the cutting room. Eclair Journal has two music shorts there this week, one with H. Lugo of the Opera Comique and the other with Pills and Tabet.

At the Gaumont studios, La Villette, Truffaut is making "Ferdinand le Neveu" for the Societe Gamma, and Andre Hugon has started "La Main-Passe" "Comte Obligado" is in the cutting room.

Paramount-financed French production is continued at the Par Joinville lot with "Compartment des Dames Seules," directed by Christian Jaque. At the Tobis studios (Epinal) "Taxi de Minuit" is being shot, and "Little Women" is still being dubbed. At Place Clichy studio the Campagne Cinematographique de France Lux is making two Rene Fuiol films: "Drole de Locataire" ("Strange Tenant") and "Dame du 18" ("Lady Upstairs").

Nothing has, however, actually in production right now.

Ufa, at Neubabelsberg, is making a French version of "Johnny Haute Couture," and is building sets for a film based on Jean Giraudoux's "The Blue Bird" (Barcelone), Venetian picture, with Edwige Fenech and Pierre-Richard Willm, is also being made in French.

Moscow Stage Overboard on Poetry As English Classics Dominate

Moscow, Jan. 12. English classics—Shakespeare, Fletcher and Dickens—have found a place on the Soviet stage this season to a greater extent than in any previous years. This is in spite of the new theatrical policy of "socialistic realism" officially advocated for stage productions.

The recent brilliant revival of "Twelfth Night" at the Second Art theatre, inaugurating a Shakespearean season, was followed by four other leading theatres with "The New, the Revolutionary, the Kamerny, and the Jewish, announcing respectively "The Merchant of Venice," "Romeo and Juliet," "Antony and Cleopatra" and "King Lear." The theatres now stage Shakespeare and are giving special care to study the Elizabethan epoch and are consulting historians.

"King Lear," for the first time in history, will be played in Yiddish, while Talov, famous director of the Kamerny theatre, prompted by the desire to fill the tragedy with greater historical material, is merging Antony and Cleopatra with C. E. Shaw's "Caesar and Cleopatra" and several scenes from Poushkin's "Egyptian Nights."

"Pickwick Papers," adapted by Mrs. N. Weckstein and produced by the Filial Art theatre, has met with outstanding success. While retaining the conception and style of the novel, Mrs. Weckstein has succeeded in giving a real three-hour play with comedy and romance, which are greatly enjoyed by the audience. John Fletcher's "Spanish Clergyman," now successfully running in two Moscow theatres, has proved quite popular and is regarded as highly creditable performance by Soviet critics.

French Court Says Film, Legit Rights Continue Separate

Paris, Jan. 14. Important decision regarding screen rights handed down by a Paris court holds that the owner of a film has no right to sue for interference with separate sale of story for films. Points had not previously been clear in French jurisprudence. Case concerned Pierre Louys' "Femme de le Pantin" and "Aphrodite." Pierre Frendale had collaborated with the author, since deceased, in a stage version of both novels, and both plays were actually performed. Later, the widow of Louys sold the screen rights, and Frendale sued, contending that film is essentially a form of theatrical performance, and he as co-author of the play, rated a cut.

Court decided against Frendale and ordered him to pay \$2,000 damages. Contended that a novelist retains all rights in his work, not specifically mentioned in the contract, and thus Mme. Louys still had the screen rights to sell.

COCHRAN PICKING U.S. STARS FOR LOND. 'GOES'

Charles B. Cochran, London producer who returned to New York for the premiere of "The Night of the Never," Shubert theatre, N. Y., will select at least two American leads for the English presentation of "Anything Goes," rights for which he secured during his last visit, a couple of months ago.

Jack Buchanan was to have been in the London "Goes" but is otherwise committed until next fall. Jack Whiting is being considered for the William Gaxton part.

Ruth Etting is understood to be the selection for the Ethel Merman assignment.

TROP REPS TOEPLITZ

J. D. Trop has been named New York representative of Toeplitz Productions of London, starting immediately.

Trop has been in the indie distrip biz in New York previously. Gaumont-British distributes Toeplitz films in London.

Schola Bust-Up

Paris, Jan. 12. Bust up in the Schola Cantorum, famous French music school founded by the late Vincent d'Indy, has resulted in the organization of a new school here, Ecole Cesar Franck. Stockholders of Schola, which has fallen on the downgrade since the death of d'Indy, suddenly decided to oust three directors whom d'Indy had put into jobs by his will.

Professors immediately decided to quit, too, and followed directors Louis de Serres, Guy de Maupassant and Marcel Labbe to the new school, taking two-thirds of their pupils with them. Since first of year new outfit has functioned in small quarters on Boulevard Raspail, piano and voice teachers holding classes in their own homes to leave schoolrooms free for orchestra, chorus and similar classes.

IMPORT PIX ON SPOT IN ITALY

Paris, Jan. 12. Italian resentment against banning of two Italian films in Germany is likely to result in strict censorship of foreign pix in Rome, based on quality and political tendency of films, according to reports here.

At the same time Italian censors are getting stricter about French-made pictures and have banned two, "Les Corbiers" and "L'Amour On the Sea." Reasons for banning are "subversive possibilities and doubtful artistic quality."

Observers here see a tendency in Italy toward state control of cinema production, such as now is exercised only in Germany and Russia.

Paris Dress Names

Paris, Jan. 12. New dress shops that are always popping up in Paris love to pick film titles and actresses' names as store labels. Latest is "Cleopatra," after the DeMille opus, dress house just opened on Boulevard de Strasbourg.

Place in Montmartre is called "Marlene," and "Katharine" and "Greta" are also being opened over store fronts in the Champs Elysee district.

U.S. WANTS FILM TREATY WITH ITALY

Washington, Jan. 21. Hope for improvement in dwindling American film shipments to Italy was held out last week when State Department announced its intention to negotiate a reciprocal trade agreement with Mussolini. Industry reps may apply for hearing up to March 4; sessions scheduled March 11.

Although slump was not as great as in other lines, U. S. exports have dropped in both quantity and dollar value between 1929 and 1933. Sales prior to depression amounted to 4,971,886 feet, worth \$146,000, but in 1933 were only 4,950,773 feet, worth \$102,751. Believed to have fallen further in 1934.

G. T. Takes Radio Pix for 3 Yrs. to Get 'Divorcee'

Sydney, Jan. 21. General Theatres and Radio Pictures have concluded a three-year deal for the exclusive radio-product to go over the chain.

Deal resulted from G-T's desire to hook "Gay Divorcee" After a lengthy chatter session, "Divorcee" was taken for a long run session at the Regent and all Radio pix following will be taken also.

QUOTA FIGHT UP AGAIN IN FRANCE; QUESTION IS ON FLOOR OF CHAMBRE

French Equity Joins Battle Against Foreign Films— Now Dislikes Dubbing—Tax Matter Also Badly Mixed Up

Paris, Jan. 12. Quota fight is publicly up again in the Chamber of Deputies, now meeting.

Stimulated by President Marinell of the Union des Artistes (local Equity), who has an idea that more French actors and actresses would have work if foreign films were kept out, Deputy Gratien has submitted a written question to the government asking why the latest quota decree, authorizing dubbing of 44 films in six months, was so generous.

Gratien contends capital and labor in the film industry are unanimous in demanding protection, and asks why new foreign pictures are being admitted when there is an excess of films on the French market.

This is the regular argument of the Chambre Syndicale, which has been trying to get a boycott on American and other foreign films for years.

Answer Necessary French law requires the government to give an answer to any written question submitted in this way in the chamber, so there is no ducking possible. His address is no question to the Ministers of Commerce and of National Education, both of whom have something to do with film biz.

This just gums up a little more the Parliamentary film situation, which was already plenty complicated before the Chamber quit for a Christmas respite. The quota question is now tangled up, so tight

with the tax business that both will have to be considered together.

American interests and French exhibitors opposed to a strict quota are not really worried about the Gratien question getting any serious result, but they are annoyed that he should have put his car in. His intervention is just another repetition of the Chambre Syndicale's point of view, which has been beaten before.

Filmites here feel that Martinelli's attitude is peculiar and annoying. In November he submitted a report to the interministerial committee considering the film NRA in which he took precisely the Chambre Syndicale viewpoint, contending that there were too many foreign films on the market for the good of French production and for the employment of French artists.

Reversal

This is a reversal of the original attitude of the Union when talking pictures first started to be imported on a large scale. At that time the local Equity was interested in dubbing, and was willing to consider the interests of the large proportion of its members who made their living by giving French voices to American stars. Right now it can be calculated that pretty nearly as many actors are employed in dubbing as in making original films.

Yet the Union does stand against dubbing, and some of its leaders have openly said that actors, in the interest of their art, should refuse that sort of work. Separate union of

Nazis' Strict Aryanism Is Still Affecting Show Biz; Few Exceptions

British Play Follows American U Film

London, Jan. 12. Tomson Brothers are going ahead with the staging of Martin Brown's "The Idol," formerly done as a film by Universal under the title of "The Mad Genius" and starring John Barrymore.

Cast line-up includes Richard Bennett, Margaretta Scott and Alanova.

Show, when ready, will be staged at the Queen's theatre, with Brown staging.

RUSS FILM OF TRIP TO MOON

Moscow, Jan. 2. Skillful blending of reality with fantasy is outlined in a scenario for the production of a new kind of Soviet film, called "Cosmic Rays." Containing elements of comedy and drama, the picture will depict the adventures of three generations of Soviet scientists in exploring the mysterious realms of cosmic space.

Film is to be made by a young director, Vassili Zhuravlev, and group of young cinema workers in consultation with K. Tolstokovsky, w.k. scientist, who believes a flight to the moon is to eventually become a reality.

From a technical point of view, picture presents a number of complicated problems, requiring the latest photographic methods—double exposure, tri-dimensional animated drawings, and lighting effects. Flight of the "aeroplane" through the cosmos and the adventures in the moon, will be done in color.

Berlin, Jan. 12. While the Nazis still use their anti-Jewish stuff as propaganda, when necessary in south Germany, it is easing up somewhat in Berlin and the metropolitan centers.

Show business is the only field in which the Jews have not gone back to work, although there are a few exceptions even here. One producer, the Uta lo, admittedly anti-Jewish, has a contract which contains a clause to the effect that if he is ever fired for racial reasons he is to be given two years' salary the day he walks out. Name is withheld because that portion of the contract is secret for reasons of possible repercussions.

Another instance is Brigitte Helm, at the moment the leading b.o. star in German films, but who is openly and regularly accused of being a friend of Jews. In her case, her strong following in France and several other European countries is figured by the propaganda bureau, as good means of selling German films abroad and thus regaining a foothold in the rapidly disappearing foreign trade.

Another show biz exception, and with about the same reasons, is Gustav Froelich, married to Gitta Alpar, Hungarian Jewess, and allegedly a daughter of a rabbi. Miss Alpar talked a good deal anti-Nazi stuff when Hitlerism first came in, but she is definitely a Jewess, and her husband is unmolested in spite of the general Nazi notion that the Aryan ban takes in those who are married out of race.

Several American films are doing good business at present, notably Garbo's "Queen Christina" (MG), "Don Juan," "London Films" Doug Fairbanks film, which has been doing brutal business throughout Europe, is an exception here, being one of the smash hits of the current season. It's at the Mar-morhaus and standing 'em up.

Question Max Linder's Sanity in Legal Tiff For Orphan's Custody

Sanity of the late Max Linder, French film star whom Charles Chaplin at one time hailed as his master, is a subject at issue in a new Paris Court of Appeals for custody of actor's daughter, Maud-Lydie Leuville, now 12 years old.

Linder, whose real name was Gabriel Leuville, and his wife died Oct. 31, 1925, in a suicide pact. A will, signed by the deceased, named Linder's brother, Maurice Leuville, as guardian of the child, but a letter by Linder's wife opposed this, naming her mother, Mme. Peters.

Family council, meeting under Justice of Peace, according to French law, awarded the child to Mme. Peters, but in 1927 the Paris Civil Court reversed this decision, giving the custody to her mother.

Mme. Peters did nothing until 1929, when she started the present suit, alleging that Linder was insane when he made the will. Lower court rejected her plea on June 3, 1931, and appeal is now up. First hearing was held Saturday (5) by former minister Joseph Paul-Boncour representing Leuville.

WB, U Set in N. Z.

Wellington, N. Z., Jan. 12. Warners has sold its entire product for 1935 to the major exhibitors here, including Fuller-Harward, J. C. Williamson, Kemball Theatres, and Christchurch Cinemas.

Universal has also disposed of its 1935 product, with plea securing a coverage in 78 theatres here. Deal was arranged by H. McInlay.

CAMMACK IN S. A. FOR RKO

Hollywood, Jan. 21. "Bon Y. Cammack, new RKO-Radio sales rep. for South America, left his post Saturday (19) from here.

her room, is entirely inconse-
quential. *Chas.*

THE GREAT STARS OF "HERE COMES
THE NAVY" SPREAD THEIR WINGS..



Devil Dogs of

Starring

JAMES CAGNEY •

MARGARET LINDSAY • FRANK McHUGH

THE FIRST **Cosmopolitan** PRODUCTION FOR WARNER BROS.

in a laugh-packed thriller that brings to your screen the production value of \$750,000,000 worth of Marine Corps equipment loaned especially for this show.

... AND ARTHUR BRISBANE SPREADS THE NEWS ALL OVER HIS FAMOUS COLUMN!

On the front pages of 24 great newspapers from coast to coast America's ace editor tells 40,000,000 Americans—"Don't Fail To See

the Air

PAT O'BRIEN

• Directed by Lloyd Bacon



Today

A Parole Board Surprise.
Naughty, Naughty Convicts.
Hiram Johnson Plain Talk.
Warner Bros. in Air Picture.

—By Arthur Brisbane

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SAN SIMONE, Cal., Jan. 17.—

Warner Brothers have produced a moving picture, "Devil Dogs of the Air," that should be seen by every intelligent American, and by every member of Congress.

In this picture you will see, not actors imitating airmen, but real fliers, officers and men of the United States Marine Flying Corps. You see actual operations on our airplane carriers, discharging planes as needed, trained officers of the United States Navy issuing brief orders. You see the laying of smoke screens for the protection of surface ships, torpedo boats and landing parties, every detail of the training and marvelous efficiency of American airmen.

Young American men and women, seeing the actual flying, extraordinary courage and skill of American war pilots, will be fired with the ambition to fly and help conquer man's newly acquired realm, the ocean of the air. And from our marvelously efficient and courageous little "sample" national air fleet, you will learn that, weak as we are in the air, *weakest among important nations*, the fliers that America develops could subject any hostile air fleet to exceedingly unpleasant experiences.

Congressmen and Governors of States, seeing this picture, will take pride in the marvelous efficiency of the American flier and will be humiliated by the knowledge that among the world's important nations we stand last in airplane defense.

One or five hundred of the bravest, most skillful fighting airmen that ever lived could not protect six thousand miles of coast line and the nation's great cities against an attacking fleet of four or five thousand invading planes.

There is the usual American "love story" in Warner Brothers' picture. Actor James Cagney looks extraordinarily brave and broad shouldered. Although infinitely "tougher" men of the United States Marines do the actual flying. A dear little girl runs out on the air field in high heels and an apron to reward with one kiss or more the hero, who hasn't really done anything. The real picture is in the flying of real American air fighters. Don't fail to see it.

Warner Brothers deserve thanks for producing a picture that will stimulate patriotism, and make the nation think of air defense.

ep.—They are backed by the
posis, couple of young hand-to-l
quillbrists, who are dressed
foldavians but behave like a
or ordinary competent acrobats.
Show, plus a Max Fleischer
oon and an orchestral number
backbone of Paramount's post-
day business. Film, Buster Kea
King of Champs Elysees,' (Ner
week,
Ste

FOX, BKLYN

Again this two-in-one idea, with the stage department cutting its entertainment into two parts. First, a vaudeville outlay, which uses up a few minutes, and then the pit orchestra climbs onto the stage for a presentation of a song. The program is looked up in print and seems to utilize a large amount of time, though the show clocks in at 15 minutes. The line of girls, 16 in number, appears in the latter portion of the bill, to give it a nice finish.

First announcements are by the microphone. Concerns Zorri Brothers, gymnasts displaying the usual muscular feats of balance and turns. Last stunt is good. The program ends under their hands. Ruthie Barnes, tapster, has a short space to fill. Works fast, and offers her entire routine in five minutes.

Next is Benny Ross and his partner Maxine Stone. Just out of a unit. Ross is a versatile m.c., has a quiet manner which is effective. Miss Stone is also quiet, so much so that she is almost lost. The program on the baby grand. And over the end, however, she comes to life for a good acrobatic finish. Ross starts the show with a song, and Jack Green's impersonations follow and begin with Jessel and end with "Just a Minute" show. The program is a good one.

While Green is holding the audience with his final portrait, the band climbs onto the stage. The program is a good one. The program is a good one. The program is a good one.

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CENTURY, BALTO.

Baltimore, Jan. 18.
This four-act possesses some variety and speed, but stacks up as just moderate entertainment. It could have meant more had there been a fifth turn.

There is, however, one act. Song-writers On Parade, in the closing act, which holds the program. Al-Sherman, Gerald Marks and Murray Mencher play the three grand pianos, while Charley Tobias and Al Lewis do majority of the singing. Tobias is a fine pace-setter and general m.c. These five composers have turned out a number of hits. Ching Ling Foo, Jr., troupe opens show, running off 12 mins. and looking in fine fettle. Nice opening act of outfit being a good one and back-banded. Three of the boys can mount a three-high shoulder stand about as fast as he has ever been executed here. Also reveal cleverness with stunts of plate-spinning on bamboo apples, polo pole hopping and a few others.

Lita Grey Chaplin deuces it, coming off here nifty. She got a fair amount of applause, but her act, on little when exiting. Her pipes impressed as sounding more pleasant than during her other appearances. The program is a good one.

Foy Family (five of the seven) far from a panic in the next-to-last act, but seems to be a bit out of the groove. Act Charley used to bring into Balto so often. Turn out with an act, but the first about 20 years back, showing the late-lamented Eddie, Jr., driving his brood and the missus around in an early model motor car.

Charley brings on Eddie, Jr., Herbert, Mary and Madeline. The program is a good one.

MET, BOSTON

Boston, Jan. 17.
The show is on Harry's presentation at the big time this week; and while it is no coin dragger-inner itself, it is entirely satisfactory as a complement to the film.

Daphne Pollard is featured. Getting into a lukewarm reception at her entrance, she soon wins them over with a consistent hoydenish routine of comic warbling and so-called hoofing and big time. Pollard sports three costume changes, and uses a cop partner in her final bit in which she tries to make the

VAUDEVILLE HOUSE REVIEWS

patrolman in a park setting. This screwy skit is the only act of the night.
Based on audience reaction on show caught, second honors go to the vaudeville outfit. Entire routine, which runs the gamut, and then some, of such mammal maneuvers, is exceptionally smooth-running and loaded with variety.

Hulling attempts no comic patter and keeps himself in the proper perspective. The program includes dancing, balancing, juggling, mimicry, and a swell vocal of "Aaleep in the Deep" backed up by the band.

Alexander and Santos close the show with some neat hoke stuff, which includes a dance by one of the girls in a ballerina skirt and tux outfit above that. Male partner assists him in awkward tumbles and splits. Finale is a raucous adagio, the femme partner stepping in for the throws. Although a clever team, the audience did not quite wise until they had bowed off, and by that time the applause demanded an encore, but it was too late for the Elida Ballet had taken over the stage for their finale, in which the team entered only for a group bow. Hall, baritone from radio, favorably received after three tries. "Old Man River" did it; and he was later for the Elida Ballet had taken over the stage for their finale, in which the team entered only for a group bow.

Ball's other number was tagged with "The World's End" in which the show was certainly not clearly stated for the routine. "Lives of a Bengal Lancer" (Far) on screen.

PALACE, N. Y.

There are only four acts on this week's stage budget: one of them, Sallic Marionettes, packs enough of a wallop, plus novelty, to rate what two average acts on that budget. On that Palace stage, Ketting 11,650 net, record vaude figure for a puppet troupe.

The marionette act in its novelty classification, is a tall smash, and Friday night the audience here voted it that in no unmistakable terms. Sallics is a group of eight people who handle the innumerable strings and rods of the puppets. The program includes the elder Sallics, their children and grandchildren.

Three other acts, ahead of them, old, familiar faces—the Sallics close the show. A small stage act is upon the stage, and the marionette material suggesting a sort of variety show, opened by five girls doing the can-can, followed by two mugs (supposed comedians) trying to catch an elusive moth and in, turn, followed by a concert party prima donna, a group of mixed singing sextet, and a man smoking a cigarette. For the finish, a whole orchestra is in motion while a girl does a dance. The Sallics in which the dolls are manipulated is demonstrated in a particularly clever way. The program is a good one.

A natural for a big hand occurs with the song, but the number, moving about considerably while executing it. About the middle the "teaser on the Sallics above, manipulating the strings and singing. Contrast between the humans and the marionettes is at once startling.

Jack Pepper and his troupe of six are on third. He did 15 minutes of the show, much too much, considering the weight of the material and the five stooges to be kept in the act. The program is a good one.

At second base is Al Brown, with some songs and a willingness to try a few dance steps.

Madie and Ray open the show. Not newcomers, either, but the team has an entertaining dance and talk novelty, relieved by some self-deprecating humor. The program is a good one.

Animals are slated to start the tour in Boston, and went out from here in charge of Ralph Stockman.

PALACE, CHI

Chicago, Jan. 19.

Vaude bargain currently with seven acts on the line-up. But it's strictly a bargain on volume and not on quantity or entertainment. Some pretty fair acts on the show, but they didn't build to anything.

Just as the show was getting some signs of picking up, along came an act that ruined the chances. Not until the last three acts did the show really get started.

Opening act is fast and good, the Five Elgins being a standard act and Indian club juggling with three women and three men. But then in duce came Steve Evans with another one of the Impressionists. So many of these impressions of picture stars around that they're becoming ridiculous.

Does the standard Impressionists: Brendel, Joe E. Brown and finishes with the drunk impression. His act alone the show was doing a good deal of stalling until they get into the final number, which is still tops, their star act.

What the show looked as if it were going to get going, but then along came Stoopnagle and Budd, who were doing a good deal of stalling until they get into the final number, which is still tops, their star act.

Picture is "Grand Old Girl" (Radio).

STATE-LAKE, CHI

Chicago, Jan. 18.

House starts on a Saturday opening policy today instead of a Sunday one, and with the first act on Saturday it was the right day for the song. Had them on the sidewalk all afternoon. The program is a good one.

New show here right down the main alley for these customers. Not too much, and with just enough hoke. Everything from hill-billies to slapstick pratfalls and 1935 minstrels, in all a perfect variety for this almost perfect vaudeville audience. Polly Jenkins and Playboys were the hill-billy turn in the first act, and the program is a good one.

More to the audience's taste was the gay nineties singing of the Four Gay Blades, somewhat handicapped by lack of a good piano accompaniment. The program is a good one.

Picture is "Jehou" (Col).

Film Critic on Criticism

(Continued from page 3)

ing tendency to just sit there and take it in provincial theatrical circles. Time was when the dramatic or film critic, facing a curtailed space for his department, might count upon support from the city exhibitors in his fight. Today he battles alone, and, of course, none too successfully.

Curiously, this loss in film space in the press largely corresponds to the increases for radio features. Radio advertising accounts are persistent in their demands, it seems, for the average provincial paper are less than half of those from theatres.

A leading evening daily in an intermediate key city, for years, devoted two and a half to three columns to theatrical news, now has cut the allotment to a maximum of two. Meanwhile, its radio space has been jumped from one-half to four columns. Similarly, where on Sunday days two and a half pages were given over to theatre, now that department is limited to one page, while radio has advanced from two columns to a page.

Leaving aside the matter of leaving the greater interest in radio, this is cited merely as a sidelight on the film industry's failure to protect its own interests. Here, as in the instance of criticism, it is leaving the critic-editor, poor soul, to carry it alone.

Which, in rather a round-about way, brings us to the capabilities, or lack of 'em, of provincial scribblers of film reviews. The point at which the business man, if, as the picture business seems to believe, there is a "preponderance of poor critics," the fault is the industry's. But is there such a preponderance?

Local Outlook

Looking over the field with which he is most familiar—the intermediate key city—the writer has his doubts. He believes that the vast majority of recognized critics (those accorded by-line dignity by their editors) are not as keenly interested and more or less intelligently.

Many of them are former dramatic critics who naturally turned to the screen when the stage went into eclipse in the hinterlands. Certainly, the majority of the theatre are was no handicap. Their critical faculties thus already developed, the period of apprenticeship—acquired in the new field was comparatively brief.

To be sure, you may not find exceptional brilliance in their style or witty epigrams in their words. But the picture in their comments. In the first place, they have not time for fine writing; in the second place, they do not face the temptation to pen a catchy phrase which will make the flicker, the firms, or a wisecrack that will delight a metropolitan critical fraternity. In the third place, if they went high hat they would confront the resentment of their readers.

There is the matter of the by-line. Critic of some years' service is likely to be known personally to a considerable number of his reading clientele. If he goes intelligent on them, it is at his own peril. If he writes stupidly, he does not stir more than once.

The statement that the average provincial critic, even when permitted the use of his signature, has little time for fine writing deserves a few sentences of amplification. Because even critics must occasionally eat the a.p.c.-doubles, triples or even quadruples in brass. The decision to cut the critic's editorial department personnel, and, strangely, the NRA proved no boon.

Because the critics-editor enjoys executive status, he finds the demands upon him. He is not a mere editor. Already doubling as Sunday editor or radio editor, or magazine editor, he finds himself invited to take a city desk left, to give the copy desk a lift, or both. (Parenthetically, the writer knows of one femme critic who now serves the m.e. secretary and further relieves the girl at the phone switchboard.)

Obviously, after eight, 10 or even (on Saturdays) 15 hours spent in the office, hours largely devoted to other tasks, the provincial critic-editor does well to knock off a readable review or critical column.

sons why he does not. First, he is apt to be a damned good newspaper man; and second, he will meet the pace until he drops. Secondly, as the late Warren Nolan, publisher of "Artist's" once remarked, "The saddest figure in the whole wide world is a movie critic with no outlet."

Obviously, the by-line owner cannot be too close at the same time. If he is at the city desk, he cannot be in a theatre. He has two possible courses. He can, after a hectic day, elect to grab a sandwich at adjacent luncheon and then catch a double feature bill, taking still another hour to write it for the first edition in the morning. Or he can detail some bright young man from the city staff less in need

of the writer's own case, of a pinch-hitter probably is not as bad as it seems. The writer's own case, of a pinch-hitter probably is not as bad as it seems. The writer's own case, of a pinch-hitter probably is not as bad as it seems.

After all, if the theatre men don't care, as their silence attests, why should he?

seemingly with which Varney's composite film industrialist concludes that a "majority of the country's film critics lack screen judgment and good-for-all-around checks. Exactly what is screen judgment?

However, to the journeyman critic in the writer's field "screen judgment" is interpreted as the ability to determine whether a given picture is good for all-around audiences. The degree of the critic's sensitivity will determine the success he makes of his job, and all the talk about "getting up an image of what the audience wants" will not change that one jot.

There is this, too, which properly may and should be said. The average provincial critic in cities of 100,000 or more is not permitted to write a "no opinion" review. Let him try it and he hears from his readers. Solely dependent upon the screen for theatrical opinion, the critic in the hinterlands folk want a recommendation one way or the other. They will more readily forgive what is to them a mistake in judgment than they will a criticism of the film—showing the "Bijou" notice.

As to the possible influence on the boxoffice exerted by provincial critics, opinions must differ. Where, through a period of years, critics have built up respect for their screen judgment, it is at least conceivable that their opinions will have some commercial value. Nor does this imply a challenge to the affirmation of the writer, that the channel of public urge which the picture business depends upon to a large extent.

Surveying his own field dispassionately, and he trusts, impartially, the writer believes that there has been a marked improvement in the quality of picture criticism within the last five or 10 years. Where, at first, some critics were inclined to take themselves seriously, today it is the subject, it is so regarded.

With this change, come a praiseworthy broadening of background. The provincial critic may not visit Hollywood to study picture making, but he has at his disposal a respectable library and, if he is in touch, correspondence, with his brethren, large and small.

There is much yet to learn, of course, but the important thing is that he is learning. Here again the film industry might be helped, materially help itself at the same time. Meaning, however, the right approach.

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—Rose Peluswick,
N. Y. Evening Journal

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—Bland Johanneson,
N. Y. Daily Mirror

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—Kate Cameron, N. Y. Daily News

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ROGERS

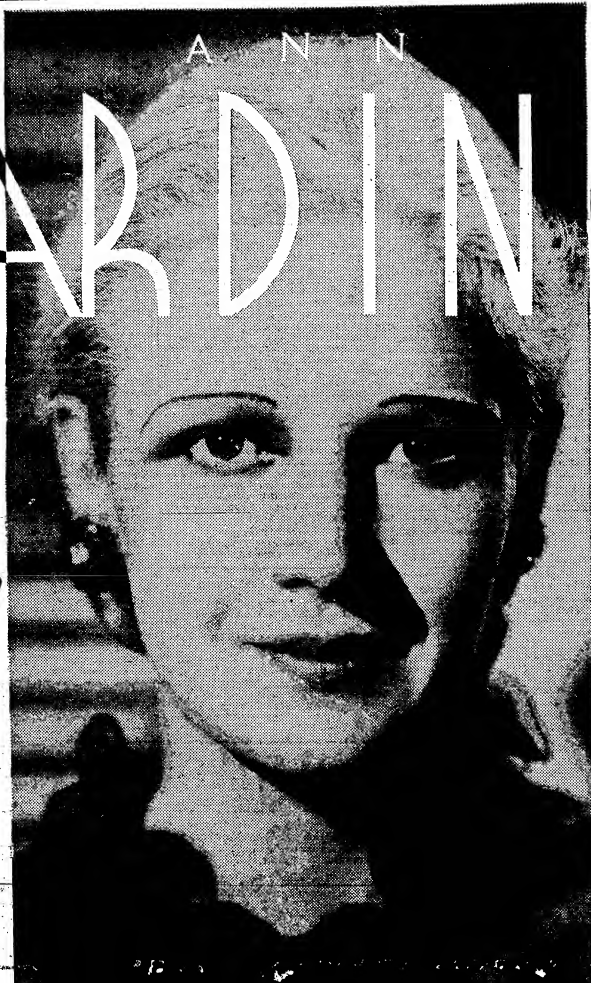
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REGINALD OWEN * JANE BAXTER
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ARTISTS**

CALENDAR OF CURRENT RELEASES

Harold Auten **Office:** 1540 B'way, N. Y. C.
Autumn Grouse (British). Charming film from Anthony pal, with femme appeal. Dir. Basil Dean. 70 mins. Rel. Oct. 15. Rev. Nov. 6.
Blaue von Himmel, Dos (Ger). Musical romance. Martha Eggert. Dir. Victor Jarrow. 70 mins. Rel. Sept. 1.
End of the World (Fin). New dramatic film based on Flammarion novel. Dir. Abel Gance. 65 mins. Rel. April 15.
Is war Einmal Ein Walzer (German). Musical romance with Lohar music. Martha Eggert. Dir. Victor Jarrow. 69 mins. Rel. Oct. 1.
Loyalties (British). Drama from the play by John Galsworthy. Dir. Basil Dean. 70 mins. Rel. Oct. 15. Rev. Oct. 30.
Melo (German). Sensitive study of psychological difficulties. Elisabeth Berger. Dir. Paul Czinner. 55 mins. Rel. Feb. 1. Rev. Feb. 6.

Chesterfield **Office:** 1840 Broadway, New York, N. Y.
Curtain Falls. The old actress impersonates aunt of a wealthy family. 10 mins old age scene. Proves a good genius. Henrietta Crozman. Dir. Chas. Lamont. 67 mins. Rel. Oct. 1.
Fugitive Road. An Australian-Italian border story. Eric von Stroheim. Wera Engels. Leslie Fenton. Dir. Frank Strayer. 69 mins. Rel. July 1. Rev. Nov. 20.
Ghost Walks. The mystery comedy. "Cast. John Miljan, June Collier. Dir. Frank Strayer. 67 mins. Rel. Dec. 1.
One in a Million. Department store background for a love story. Chas. Starrett. Dorothy Wilson. Dir. Frank Strayer. 62 mins. Rel. Sept. 15.
Port of Lost Dreams. A gun moll's past catches up with her after she has reformed and is happily married to a sea-faring man. Lola Lane, Bill (Leslie) Boyd, George Marion, Edward Gargan.
Redhead. Romance of a disowned playboy son and an artist's model with a past. Bruce Cabot, Grace Bradley, Burton Churchill, Regis Toomey. Dir. Melville Brown. Rel. Nov. 20.
Shock. Shell shock world war victim unknowingly falls in love all over again with the wife he married before going to the front. Ralph Forbes, Swellian Gilf, Munros Oweley. Dir. Roy Power. 66 mins. Rel. Aug. 1.
Womanhood. Inside story of John Halliday's daughter Marguerite de la Motte, Wallace Ford. Dir. Edward Luddy. 68 mins.
Young Eagles. Boy Scout adventures in wilds of Central America. Twelve episode serial. Dir. Harry Kort. Rel. July 1.

Columbia **Office:** 729 Seventh Ave., New York, N. Y.
Against the Law. Gangster mixup with an ambulance crew. John Mack Brown. Sander Hanger. Dir. Lambert Hillier. 61 mins. Rel. Oct. 25. Rev. Dec. 15.
Among the Missing. Wealthy old lady loses a Haroun al Raschid and enjoys herself hugely in the underworld before she returns to her family. Richard Cromwell, Harrietta Crozman, Bill Seward. Dir. Al. Rogell. 71 mins. Rel. Aug. 15. Rev. Nov. 6.
Behind the Evidence. Newspaper man smokes out a master mind. Norman Foster. Donald Cook. Charles Harman. Dir. Lambert Hillier. 61 mins. Rel. Jan. 5.
Best Man Wins. The Edmund Lowe, Jack Holt in a familiar outline. Florence Rice as the girl. Dir. Earle Kenton. 75 mins. Rel. Jan. 5. Rev. Jan. 5.
Broadway Bill. Race track story based on one of Mark Hellinger's yarns. Myrna Loy, Warner Baxter. Dir. Frank Capra. 90 mins. Rel. Dec. 4.
Captain Hatter Sea. The riotous nautical comedy of a mixed passenger list. Victor McLaglen, Wynne Gibson, Allan Kirkwood, John Gilbert. Dir. Lewis Milestone. 60 mins. Rel. Oct. 22. Rev. Dec. 4.
Call Arms. A musical comedy. Charles Lamont, Esther Ralston. Dir. Willard Mack. Rel. Jan. 12.
Carnival. Love Tracy, Sally Ellis, Jimmy Durante. Dir. Walter Lang.
Defense Rests. Story of a lawyer who defended gangsters. Jack Holt, Jean Arthur. Dir. Lambert Hillier. 70 mins. Rel. July 15. Rev. Aug. 21.
Fugitive Lady. Innocent girl, sentenced to prison, finds a haven and love. Neil Hamilton, Florence Rice. Dir. Al. Rogell. 66 mins. Rel. Oct. 25. Rev. Dec. 15.
Girl in Danger. "Inspector Trent" story of a lost emerald. Ralph Bellamy, Shirley Grey. Dir. D. Ross Lederman. 61 mins. Rel. Aug. 29. Rev. Nov. 6.
I'll Fix It. Political fixer discovers he can't fix love. Jack Holt, Mona Barrie. Winnie Lightner. Dir. Roy W. Neill. 69 mins. Rel. Oct. 13. Rev. Nov. 20.
Jealousy. Jealous prize fighter has a vivid dream while taking the count. Nancy Carroll, George Murphy. Dir. Roy W. Neill. 66 mins. Rel. Nov. 6. Rev. Nov. 27.

Paramount **Office:** 1540 B'way, N. Y. C.
Lady Chatterley. "The woman who adopts a mother, who brings her happiness." Carole Lombard, May Robson, Roger Pryor. Dir. David Burton. 77 mins. Rel. Oct. 15. Rev. Nov. 20.
Lady with a Whip. "The woman who brings her happiness." Carole Lombard, May Robson, Roger Pryor. Dir. David Burton. 77 mins. Rel. Oct. 15. Rev. Nov. 20.
Man of the Night. Romance of a detective. Bruce Cabot, Judith Allen. Dir. Henry King. 69 mins. Rel. Oct. 15. Rev. Nov. 20.
Mills of the Gods. Industrial story of the depression. May Robson, Fay Wray, Victor Jarrow. Dir. Roy W. Neill. 67 mins. Rel. Dec. 15.
Name the Woman. Politics and a girl reporter. Arlene Jansen, Richard Cromwell. Dir. Al. Rogell. 61 mins. Rel. Aug. 1. Rev. Dec. 4.
On a Gentleman. Tullio Carminati, Lillian Harvey, Tala Birel. Dir. Victor Schultze. 61 mins. Rel. Oct. 15. Rev. Nov. 20.
One Night of Love. Romance of an opera star. Grace Moore, Tullio Carminati. Dir. Victor Schultze. 84 mins. Rel. Sept. 1. Rev. Sept. 1.
Passport to Fame. Edw. G. Robinson, Jean Arthur. Dir. John Ford. 61 mins. Rel. Jan. 12.
Prescott Kid. The McCoy western. Sheila Mannors. Dir. David Selman. 66 mins. Rel. Nov. 6.
Square Shooter. A cowboy, Jacqueline Wells in a Western. Dir. David Selman. 67 mins. Rel. Jan. 31.
That's Gratitude. Theatrical man gets no thanks in farcical romp. Frank Craven, Mary Carlisle. Dir. Frank Craven. 67 mins. Rel. Oct. 13. Rev. Nov. 6.
Westerner. The Tim McCoy, Marion Shilling. Dir. David Selman. 67 mins. Rel. Dec. 15.
White Lies. Rich society girl falls for the big, brave cop. Walter Conolly, Fay Wray, Victor Jarrow. Dir. Roy W. Neill. 63 mins. Rel. Nov. 27. Rev. Jan. 1.

DuWorld **Office:** 729 Seventh Ave., New York, N. Y.
Beast of Borneo. Melodrama and animals. John Preston, Mary Stuart. 70 mins. Rel. July 15.
Blue Light. (Austrian and Italian). Mountain romance among Italian Dolomites. Edw. G. Robinson, Loni Heisterkamp. Rel. Sept. 15.
Bride of Samos. South Sea featurette. Dir. Phil. Brown. 30 mins. Rel. March 1.
Cranebeak (Fr.). Drama from Anatole France yarn. Dir. Jacques de Baroncelli. 80 mins. Rel. Dec. 1.
Girl in the Case. Comedy in the Continental manner. Jimmy Saxe, Eddie Lambert, Dorothy Darling. Dir. Eugene Frank. 60 mins. Rel. Oct. 1.
Howdy Doody. Comedy starring Louie Lomax. Dir. John. 60 mins. Rel. Oct. 1.
Kocho, Lubi, Szanule (Polish). Young love in Poland, with music. Dir. Michal Wyszynski. 70 mins. Rel. Nov. 1.
L'agonie des Anges (Fr.). Pro-Napoleon drama. Dir. Roger Richebe. 70 mins. Rel. Dec. 1.
Man Who Changed His Name (British). An old Edgar Wallace yarn revived. Dir. Henry. 70 mins. Rel. Oct. 1. Rev. Oct. 23.
Norah O'Neale (British). Irish yarn. Dir. Desmond Hurst. 70 mins. Rel. Oct. 15. Rev. Oct. 30.
Romance in Budapest (Hung). Francisca Gaal. Musical. 70 mins. Rel. April 15. Rev. June 15.
Tell Tale Heart (British). Edgar Allan Poe thriller. Dir. Desmond Hurst. 60 mins. Rel. June 15. Rev. June 15.

First Division **Office:** R.W.O. Bldg., New York, N. Y.
Releases Also Allied, Chesterfield and Monogram
Curtain Fall. One-time famous actress uses her talents in an entirely novel role; and stages one final glorious comeback. Henrietta Crozman. Dorothy Lee. Wera Engels. 67 mins. Rel. Oct. 1.
Fugitive Road. Eric von Stroheim, Wera Engels, Leslie Fenton. 69 mins. Rel. Aug. 15. Rev. Nov. 20.
Girl of the Limbo. Famous Gene Stratton Porter classic. Marian Cabrah, Ralph Morgan, Louisa Dresser, Eddie Nugent. Dir. Christy Carraba. 83 mins. Rel. Nov. 6.
Green Eyes. Hent at a masquerade party. Wm. Bakewell, Shirley Grey, Charles Starrett, Claude Gillingwater. Dir. Richard Thorpe. Rel. July 30.
Girl of My Dreams. College life and college romance. Mary Carlisle, Eddie Nugent, Creighton Chase, Arthur Lake, Sterling Holloway, Gigi Parrish. Ray McCrory. 67 mins. Rel. Nov. 6.

Universal Pix in Row for Chi Palace **Chicago, Jan. 21.**
Record run of Universal pictures has been set into the RKO Palace here by Henry Herbert, chief of the local exchange branch. Herbert said he will put three Universal pictures in succession.
First will be 'Night Life of the Gods,' followed by 'Mystery of Edwin Drood' on Feb. 8 and 'Good Fairy's Feet' on Feb. 15. Should 'God' holdover, other pictures will move down one week. 'Fairly' is pencilled in for a fortnight at the Palace.

Contracts **Hollywood, Jan. 21.**
Columbia has handed a tender to Earle C. Brown, chief director of Lloyd French, directing shorts for Warners if the "east" has "been" packed for feature direction at the Burbank studio.
Option on Helen Lowell, who deserted the stage six months ago for pictures, has been exercised by Warners.
Rudy Vallee's contract has been renewed by Warners, calling for one picture a week. Vallee's contract in fall will have an Army background. Harry Sawyer got a lift on his option on "Dinky," completing screen play of "Dinky."
Verna Hillie set for another stretch at Universal, drawing one of leads in "Princess O'Hara" as first assignment under new pact.
Allison Kirkworth stays at Paramount for another year on an option pickup.
Frank Melton, juve, and Louis De Francesco, musical director, picked for another stretch at Fox. Brought here for the water job in "Gay Divorcee," Eric Rhodes is being nailed down with another option lift.
Warners lifted on Maxine Doyle for another six-month stretch.
Radio Buickette, currently producing "Midsummer Night's Dream" at Warners, is given recognition for the job with a new contract term.
Year's term given to Max Terr, Paramount composer.
Gloria Stuart's name will decorate Universal's main titles for another year under a new pact signed Tuesday (15).
Radio Halderston gets a 10-weeks' term with Eddie Small's Reliance as writer.
For Lorna, though still in the maiden ranks so far as screening goes, is anchored for another six-month trip by Columbia.
Radio Buickette, in term writing ticket of Allen Scott.
It's six months more at Par scribbling for Howard J. Green at Fox.
Ed Marlin, currently directing "Casino Murder Case" at MG, given a new 5-year term at the studio, starting after he finishes "MG."
Tilt in pay goes with a new year's term for Lucien Hubbard as MG producer.

Story Buys **Hollywood, Jan. 21.**
Universal put it on the line to Frank M. Dacey for "Unconscious," an original novel by H. G. Wells, starting after he finishes "MG."
Tilt in pay goes with a new year's term for Lucien Hubbard as MG producer.

Happy Landings. Story of the U. S. air border patrol. Ray Walker, Jacqueline Wells. 63 mins. Rel. Sept. 1.
Jane Eyre. Screen adaptation of the Charlotte Bronte classic. Colin Clive, John Barrymore, Allan Fring. Dir. Christy Cabane. Rel. Oct. 1.
King Kelly. Dance director and his girl dancing troupe swap contracts on way to Paris, and bring prosperity to a mythical Baglavian kingdom via circus dance routines. George Marion, Guy Robertson, Irene Ward. Dir. Leonard Fields. Rel. Nov. 15.
Man from Utah. John Wayne western. 52 mins. Rel. July 1.
Manhattan Love Song. Two orphaned Park Avenue society deb sisters, forced to go to work, change places with hotel servants who go society. Dixie Lee, Robert Armstrong. Dir. Leonard Fields. Rel. May 30. Rev. Sept. 15.
Moonstone. The Wilkie Collins novel of the disappearance of a famous gem. David Manners, Phyllis Barry. Dir. Ragnald Barker. 60 mins. Rel. Sept. 15.
One in a Million. Romance of a department store employee and the boss' son. Dorothy Wilson, Charles Starrett. Dir. Frank Strayer. Rel. Nov. 15.
Port of Lost Dreams. A gun moll's past catches up with her after she has reformed and is happily married to a sea-faring man. Lola Lane, Bill (Leslie) Boyd, George Marion, Edward Gargan.
Redhead. Romance of a disowned playboy son and an artist's model with a past. Bruce Cabot, Grace Bradley, Burton Churchill, Regis Toomey. Dir. Melville Brown. Rel. Nov. 20.
Shock. Shell shock world war victim unknowingly falls in love all over again with the wife he married before going to the front. Ralph Forbes, Swellian Gilf, Munros Oweley. Dir. Roy Power. 66 mins. Rel. Aug. 1.
Womanhood. Inside story of John Halliday's daughter Marguerite de la Motte, Wallace Ford. Dir. Edward Luddy. 68 mins.
Young Eagles. Boy Scout adventures in wilds of Central America. Twelve episode serial. Dir. Harry Kort. Rel. July 1.

Studios: Burbank, Calif. **First National Office:** 221 W. 4th St., New York, N. Y.
Babbitt. Upon Sinclair's "Main Street." Guy Kibbee, Allen McNahan. Dir. Wm. Keighly. 75 mins. Rel. Dec. 8. Rev. Dec. 15.
British Agent. Adapted from the novel about international spies. Leslie Howard, Kay Francis. Dir. Michael Curtiz. 75 mins. Rel. Sept. 15. Rev. Sept. 25.
Dragon Murder. Case. Philo Vance detective yarn. Warren William, Margaret Anderson. Dir. Bruce Humberstone. 65 mins. Rel. Aug. 25. Rev. Aug. 25.
Flirtation Walk. West Point story. Ruby Keeler, Dick Powell, Pat O'Brien. 65 mins. Rel. Aug. 25. Rev. Dec. 1.
Gentlemen Are Born. Four college boys battle the world. Franchot Tone, Jean Muir, Ann Dvorak, Margaret Lindsay. Dir. Alfred E. Green. 75 mins. Rel. Nov. 17.
Happiness Ahead. Window washer wins success. Dick Powell, Josephine Hutchinson. Dir. Mervyn LeRoy. 80 mins. Rel. Oct. 22. Rev. Oct. 15.
I Sell Myself. Comedy in a fall. John Barrymore, George Meeker, Claire Dodd, Roscoe Karns. Dir. Robt. Florey. 70 mins. Rel. Oct. 20. Rev. Jan. 1.
Lost with the Wind. Willa Cather's story. Barbara Stanwyck, Frank Morgan, Ricardo Cortez. Dir. Al. E. Green. 61 mins. Rel. Sept. 29. Rev. Oct. 9.
Men with Two Faces. The From the stage play, "Dark Tower." Edw. G. Robinson, Mary Astor. Dir. Archie Mayo. 73 mins. Rel. Aug. 8. Rev. July 15.
Maybe It's Love. Gloria Stuart, Ross Alexander. Dir. Wm. McHugh. 62 mins. Rel. Jan. 1.
Midnight Angel. Heart interest melodrama from Damon Runyon's "Old Doll's House." Richard Barthelmess, Ann Dvorak, Helen Lowell, Helen Dwyer. Dir. Alan Crosland. 68 mins. Rel. July 21. Rev. Aug. 15.
Murder in the Clouds. Lyda Talbot. Ann Dvorak. Dir. D. Ross Lederman. 61 mins. Rel. Dec. 15. Rev. Jan. 1.
North Shore. Barbara Stanwyck, Gene Raymond. Dir. Robert Florey. Rel. Feb. 15.
Red Hot Fires. Lyda Talbot, Mary Astor. Dir. D. Ross Lederman. Rel. Feb. 2.
Return of the Terror. The Mystery drama with plenty of heart interest. Lyda Talbot, Lyda Talbot, Frank McHugh. Dir. Howard Bretherton. 65 mins. Rel. July 1. Rev. July 17.
Six Day Bike Rider. Thrills and spills in a bike race. Joe E. Brown. Dir. David Butler. 69 mins. Rel. Oct. 20. Rev. Nov. 20.

Studio: Fox, Hollywood, Cal. **Fox Office:** 444 West 56th St., New York, N. Y.
Baby Take a Bow. The Fox child star comes through again. Shirley Temple. Bachelor of Arts. From John Brinkley's recent novel. Tom Brown, Henry Arden, Anita Louise. Dir. Louis King. 78 mins. Rel. Oct. 15. Rev. Nov. 15.
Bright Eyes. The story of two little girls. Shirley Temple, Jane Darwell, James Dunn, Judith Allen. Dir. David Butler. 83 mins. Rel. Dec. 25. Rev. Dec. 25.
Caravan. Romantic story based on "Gypsy Melody." Chas. Boyer, Loreta Young, Jean Parker, Louise Fazenda. Dir. Erik Charell. 102 mins. Rel. Sept. 28. Rev. Oct. 2.
Cat's Paws. A comedy done from a story by Clarence Budington Kelland. Harold Lloyd, Una Merkel. Dir. Sam Taylor. 101 mins. Rel. Aug. 17. Rev. Aug. 17.
Charlie Chan in London. Another detective yarn. Warner Oland, Drue Loyton, Mona Barrie. Dir. Eugene Forde. 73 mins. Rel. Sept. 14. Rev. Sept. 15.
Charlie Chan in Paris. The Oriental detective moves into new territory. Warner Oland, Mary Brian. Dir. Lewis Seiler. Rel. Feb. 1.
County Chairman. The Will Rogers, Evelyn Venable, Kent Taylor. Dir. Victor Fleming. 78 mins. Rel. Feb. 15. Rev. Feb. 15.
Duke Rangoon. The George O'Brien, Irene Harvey. Dir. Eddie Cline. 64 mins. Rel. Sept. 21.
East River. Story revolving around an underwater tunnel. Edmund Lowe, Mary Astor, Marie E. Gordon, Raoul Wallin. Dir. Hamilton MacFadden. Rel. Nov. 2.
First World War. The Hitherto unreleased film from the archives of several governments. Lawrence Stallings, editor. 77 mins. Rel. Nov. 23. Rev. Nov. 13.
Gambling. From the George M. Cohan play. Geo. M. Cohan, Wynne Gibson. Dir. Rowland V. Lee. 82 mins. Rel. Nov. 2. Rev. Dec. 11.
Grand Canary. Warner Baxter, Madge Evans. Dir. Irving Cummings. 73 mins. Rel. July 13. Rev. July 24.
Handy Andy. A comedy. Peggy Wood. Dir. David Butler. 61 mins. Rel. July 27. Rev. Aug. 7.
Heil in the Heavens. Air story. Warner Baxter, Conchita Montenegro. Dir. Victor Fleming. 78 mins. Rel. Dec. 15. Rev. Dec. 15.
Heldorado. Adventure in a ghost town. Richard Arlen, Madge Evans, Ralph Bellamy, Henry Walthall. Dir. Jas. Cruse. 74 mins. Rel. Dec. 21. Rev. Jan. 5.
Judge Raffles. Based on the Robin Coob stories of down south. H. B. Walthall, Tom Brown, Anita Louise. Dir. John Ford. Rel. Oct. 6. Rev. Oct. 16.
Little Colonel. Shirley Temple, Lionel Barrymore, Evelyn Venable. Dir. David Butler. 78 mins. Rel. Feb. 15. Rev. Feb. 15.
Lottery Lover. Pat Peterson, Lew Ayres. Dir. Wm. Thiele. 82 mins. Rel. Jan. 4.
Loveville. Musical romantic story. Pat Peterson, Nile Asher, Herbert Mundin, Harry Green. Dir. Jas. Tinsling. 72 mins. Rel. Sept. 21. Rev. Nov. 6.
Marie Galante. Done from the novel of the same name. Spencer Tracy, Ketti Gallian, Hens Morgan. Dir. Henry King. 80 mins. Rel. Oct. 26. Rev. Nov. 27.
Muscle in the Air. Gloria Swanson, John Boles. Dir. Joe May. 81 mins. Rel. Dec. 15.
Mystery Woman. Mona Barrie, Gilbert Roland. Dir. Eugene Forde. 69 mins. Rel. Jan. 18.
One More Spring. Janet Gaynor, Warner Baxter. Dir. Henry King. Rel. Feb. 8.
Peck's Bad Boy. Story of an adopted son and an understanding man. Jackie Cooper, Thomas Meighan, Jackie Scarle. Dir. Eddie Cline. 65 mins. Rel. Oct. 19. Rev. Oct. 9.
Pursued. Romantic drama. Original. John King, Lew Ayres. Rel. Nov. 27. Rev. Nov. 27.
Receipt for Murder. Edmund Lowe, Victor McLaglen. Rel. Feb. 22.
Servants' Entrance. Janet Gaynor and Lew Ayres decide to spend their honeymoon earning their own living. Bob Cullen in domestic story. Dir. Victor Fleming. 78 mins. Rel. Sept. 7. Rev. Oct. 2.
She Learned About Sallors. Navy romance in Shanghai and Los Angeles. Lew Ayres, Lew Ayres, Mitchell and Duran. Dir. Geo. Marshall. 82 mins. Rel. July 6. Rev. July 31.
(Co. Inverted on page 27)

WHILE "BROADWAY BILL" IS STILL CRACKING RECORDS... HERE'S A NEW HIT IN THE COLUMBIA PARADE THAT NEVER STOPS!

A grand story by Robert Riskin,
who wrote "Broadway Bill"... "It
Happened One Night"... "Lady
for a Day"! And three grand
stars give it all they've got!



with
LEE TRACY—SALLY EILERS
JIMMY DURANTE

Directed by
Walter Lang

A COLUMBIA PICTURE



de her millionaire. Jean Harlow,

Pursuit of Happiness. The. From the stage play about bunding. Joan Bennett, Francis Lederer. Dir. Alex Hall. 89 mins. Rel. Nov. 15. Rev. Nov. 10.

Ready to Rev. Small town romance of an actress's daughter. Ida Lupino. Dir. Rich. Arlen. Dir. Marion Gering. 82 mins. Rel. Oct. 12. Rev. Dec. 4.

Scarlet Empress. The. Story of Catherine of Russia. Mariene Dietrich, John Lodge. Dir. Jos. von Sternberg. 104 mins. Rel. Oct. 12. Rev. Dec. 4.

She Loves Me Not. Stage play. The. About dormitory masquerades as a comedy. Dir. George Cukor. Bing Crosby. Dir. Elliot Nugent. 86 mins. Rel. Aug. 10. Rev. Sept. 21.

Wagon Wheels. Western for a Zane Gray story. Randolph Scott, Gail Patrick. Dir. George Cukor. 89 mins. Rel. Sept. 14. Rev. Oct. 9.

Yellow as Ma. State story with Helen Mack. Lee Tracy. Dir. A. L.

BOOTHMAN BADLY BURNED
Clarksburg, W. Va., Jan. 21.
Armand Vilain, film operator at
Moore's opera house, was painfully
burned when a film ignited.

New York, N. Y.
Return of Chandu. Bela

Armand Villain, film operator at Moore's opera house, was painfully burned when a film ignited.

“‘BABOONA’ THE BEST AND MOST ENTERTAINING OF JUNGLE PICTURES!”

states ARTHUR MAYER, Managing Director, Rialto Theatre, New York

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who has made the Rialto Theatre one of the most consistently profitable houses on Broadway through his understanding of showmanship and entertainment values.



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"‘Baboona’ is the sort of entertainment that will be enjoyed by all types of theatre-goers. I am more than glad to be privileged to stage the world premiere. I look forward to big business.

"One need not worry about the audience reaction. The job here is to sell the picture properly. They'll go out praising it, for it's full of excitement, extraordinary sights, thrilling episodes that will hold them and make them talk.

"Fox Film has a big money-maker in ‘Baboona.’ It is decidedly different from any jungle picture produced. It has showmanship written all over it.

"The presence of Mr. and Mrs. Martin Johnson is of eminent importance. In their field they stand absolutely tops. It is the best made by the Johnsons and the best and most entertaining of jungle pictures.

"This business can stand a lot more showmen's pictures like ‘Baboona.’"



CALENDAR OF CURRENT RELEASES

Return of Chandu, The. (Continued from page 27)
The Mystery story. Bela Lugosi, Clara Kimball Young, Dean Benton, Phyllis Ludwig. Seven-reel feature, followed by eight serial-serial episodes. Released Jan. 22.

Studio: Hollywood, Calif. **Office: R.K.O. Radio, Radio City, N.Y.C.**

Adventure Girl. Joan Lowell goes down to Guatemala in her 48-foot schooner, and a sacred emerald. Joan Lowell, Bill Sawyer, Bill Sawyer, Biggie, Capt. Jack the mascot. 16 mins. Rel. Aug. 17. Rev. Aug. 14.

Age Innocence. An innocent couple entering into middle life take a short vacation away from each other, only to return secretly, relieved that it is all over. Frank Morgan, Genevieve Tobin, Nell Hamilton, Martin Nixon, Glenn Anders, Gene Lockhart. Dir. Lloyd Corrigan. 82 mins. Rel. Nov. 8. Rev. Jan. 1.

Anne of Green Gables. The story involves the adoption, life and development of Anne, an orphan, at Avonlea on Prince Edward Island. Anne Shirley, Nichols Jr. 80 mins. Rel. Dec. 23. Rev. Dec. 23.

Bachelor Walt. The story of a matrimonial agency run by a timid young man and the greatest girl gigolo she takes into a racket. Stuart Erwin, Fort Kelton, Skeets Gallagher, Rochelle Hudson. Dir. George Stevens. Rel. July 27. Rev. Dec. 25.

By Your Leave. An innocent couple entering into middle life take a short vacation away from each other, only to return secretly, relieved that it is all over. Frank Morgan, Genevieve Tobin, Nell Hamilton, Martin Nixon, Glenn Anders, Gene Lockhart. Dir. Lloyd Corrigan. 82 mins. Rel. Nov. 8. Rev. Jan. 1.

Cockeyed Cavaliere. A costume story with Bert Wheeler and Robert Woolsey, Thelma Todd, Robert Woolsey, Richard Dix, Mark Sandrich. 72 mins. Rel. June 23. Rev. July 31.

Dangerous Corner. A year after he commits suicide a dead man is exhumed and charged with the murder of his brother, who demands that the group of friends and relatives involved tell him the whole truth instead of trying to conceal certain facts. Virginia Bruce, Erin O'Brien-Moore, Conrad Nagel, Marylyn Douglas, Richard Dix, Helen Westley, Henry Wadsworth, Doris Lloyd. Dir. Phil Rosen. 64 mins. Rel. Oct. 5.

Down to Their Last Vacht. Impoverished millionaires take a party of paying guests to a tropical island. Richard Dix, Helen Westley, Polly Moran, Ned Sparks. Dir. Paul Sloane. Rel. Oct. 5. Rev. Sept. 15.

Enchanted April. Under the enchantment of Italian sunshine, and a romantic medieval castle, love comes to four unhappy English women. Ann Harding, Frank R. McKelvey, Richard Dix, Reginald Owen, Jane Baxter. Dir. Harry Beaumont. Rel. Jan. 25.

Fountain, The. From the Chas. Morgan novel. Ann Harding, Brian Aherne, Paul Lukas. Dir. John Cromwell. 85 mins. Rel. Aug. 31. Rev. Sept. 3.

Gay Divorcee. The Where's My Honeymoon? story. Richard Dix, Dorothy Holden for the applicant and although they fall in love with each other she will not consider him until the confusion is cleared up. Ginger Rogers, Fred Astaire, Richard Dix, Dorothy Holden, Fred Astaire, Rhodes, Eric Blore. Dir. Mark Sandrich. 107 mins. Rel. Oct. 13. Rev. Nov. 18.

Grand Old Girl. Glorifying the American school teacher. Mary Robson, Mary Carlisle, Fred McMurray, Alan Hale. Dir. by John Robertson. Rel. Jan. 18.

Gridiron Flash. An habitual criminal becomes a football hero at a large university and proves that the essential fundamentals of good are basically present in everybody. Eddie Quillan, Betty Furness, Grant Mitchell, Edgar Kennedy. Rel. Oct. 13. Rev. Nov. 18.

Hat, Coat and Glove. A murder story of a husband who has to defend his wife's love against an indictment of murder. Ricardo Cortez, John Hall, Barbara Robison. Dir. Worthington Miner. 64 mins. Rel. Aug. 24. Rev. July 31.

His Greatest Gamble. A father, in prison for murder, escapes in order to save his daughter. Richard Dix, Dorothy Wilson. Dir. John Robertson. 70 mins. Rel. Aug. 3. Rev. July 24.

Kentucky Kernels. A pair of out-of-work vaudevillians adopt a small boy who turns out to be a millionaire. Richard Dix, Helen Westley, Eric Blore, in a feud with a neighboring estate. Bert Wheeler, Robert Woolsey, Mary Carlisle, Spanky McFarland, Noah Berry. Dir. George Stevens. 64 mins. Rel. Oct. 13. Rev. Nov. 18.

Let's Try Again. After ten years of married life, a couple decide to try new partners, only to discover that the habit of being together is too strong. Fred Astaire, Dorothy Holden, Richard Dix, Helen Westley. Dir. Worthington Miner. 67 mins. Rel. June 7. Rev. June 25.

Lightning Strikes Twice. A fast-moving farce which concerns itself with an amusing incident that the young man and woman bring to a head. Richard Dix, Helen Westley, Eric Blore, in a feud with a neighboring estate. Bert Wheeler, Robert Woolsey, Mary Carlisle, Spanky McFarland, Noah Berry. Dir. George Stevens. 64 mins. Rel. Oct. 13. Rev. Nov. 18.

Man of the Hour. The romance of a young Scotch minister and a gypsy girl, who really is the ward of a nobleman of the district. Katharine Hepburn, John Hall, Alan Hale. Dir. Richard Wallace. Rel. Dec. 25. Rev. Jan. 1.

Of Human Bondage. A poignant story of a man who faces life as a partial cripple. Leslie Howard, Betta Davis, Reginald Denny, Reginald Denny, Judith Allen, Alan Hale. Dir. John Cromwell. 83 mins. Rel. July 20. Rev. July 20.

Red Morning. Adventure in a primitive section of Papua. New Guinea. Stem Jones, Red Tomney, Raymond Hatton. Dir. Wallace Fox. 65 mins. Rel. Dec. 14.

Richest Girl in the World. Wealthy girl seeks non-mercenary editor. Miriam Hopkins, John Hall, Phyllis Wray. Dir. Wm. A. Seltzer. 80 mins. Rel. Sept. 21. Rev. Sept. 21.

Romance in Manhattan. A young Czech-Slovakian enters the United States (his 'promised land') illegally and is rewarded. Ginger Rogers, Arthur Hohl, Jimmy Butcher, J. Farrell MacDonald. Dir. Stephen Roberts. 77 mins. Rel. Jan. 11.

That Big Moment. A comedy drama with a supernatural twist and murder mystery. Zasu Pitts, Slim Summerville, Bruce Cabot, Ralph Morgan. Dir. James Cruze. Rel. Aug. 10. Rev. Sept. 11.

Silver Streak. A fast-paced melodrama in which the famous streamlined train of the Burlington Railroad plays the star part. Sally Blane, Charles Starrett, Hardie Albright, William Farnum. Dir. Thomas A. Kink. 72 mins. Rel. Jan. 25.

We're Rich Again. How a woman gets her man by helping her family out of financial difficulties. Diana May Oliver, Billie Burke, Marian Nixon. Dir. William A. Seiter. Rel. July 13. Rev. Sept. 3.

Wednesday's Child. The effect of divorce upon children. Edward Arnold, Karen Morley, Frankie Thomas. Dir. John Robertson. 55 mins. Rel. Oct. 25. Rev. Nov. 18.

West of the Pecos. The locale is the Pecos county in New Mexico. A young girl, disguised as a boy, regenerates an outlaw and wins happiness. Richard Dix, Martha Sleeper, Mary Fland, Fred Kohler. Dir. Phil Rosen. 64 mins. Rel. Jan. 25.

Woman in the Dark. A fast-paced melodrama about a paroled convict who is involved in saving a beautiful society girl from a fortune teller. Phyllis Wray, Ralph Eddy, Melvyn Douglas, Roscoe A. Brown. Dir. Phil Rosen. 63 mins. Rel. Oct. 25.

United Artists Office: 728 Seventh Ave., N.Y.

Affairs of Cellini, The. The love life of Benvenuto Cellini. Fredric March, Constance Bennett, Frank Morgan, Phyllis Wray. Dir. Gregory La Cava. Rel. Aug. 24. Rev. Sept. 11.

Buildup Drummond Street. Further adventures in crime solution. Rona Merkel, Dir. Roy Del Ruth. 80 mins. Rel. July 28. Rev. Aug. 21.

Clive of India. The story of Clive, who founded a new British Dominion. Boleslawski. Rel. Jan. 25.

Count of Monte Cristo. The famous Dumas' classic about the man who made a fabulous fortune in the Orient. Robert Donat, Elissa Landi, Louis Calhern, Sidney Blackmer. Dir. Rowland V. Lee. Rel. Sept. 7. Rev. Oct. 2.

Kid Millions. Musical spectacle in the U. S. and Egypt. Eddie Cantor, Ethel Herman. Rel. Dec. 28. Rev. Nov. 13.

Last Gentleman, The. Shrewd and elderly millionaire cleverly foils the plans of his son to chase his money away. George Arliss, Edna May Oliver, Janet Beecher and Ralph Morgan. Dir. Sidney Lanfield. Rel. Sept. 11.

Mighty Barnum, The. Fictional story of P. T. Barnum. Wallace Berry, Adolphe Menjou, Virginia Bruce. Dir. Walter Lang. 87 mins. Rel. Oct. 25.

Our Daily Bread. Disinherited folks from all walks of life begin all over on an abandoned farm. Karen Morley, Tom Keene, and Barbara Pepper. Directed and Produced by Victor Sjöström. Rel. Oct. 5.

Transatlantic Merry-Go-Round. Mystery rides the waves. Music in one room, murder in the next. A gambler, an heiress, a comedian and a

detective accused of a crime that rocked the whole ocean. Jack Benny, Gene Raymond, Nancy Carroll, Sidney Blackmer. Dir. Benjamin Stofor. 85 mins. Rel. Nov. 2. Rev. Nov. 6.

Private Life of Don Juan. Don Juan discovers that, deprived of his name and reputation, he's no greater lover than the next fellow. Douglas Fairbanks, Merle Oberon, Benita Hume, Dir. Alex Korda. 92 mins. Rel. Nov. 30. Rev. Oct. 18.

Runaway Queen. A merry maelstrom of revolution and romance. Anne Nagle and Fernand Gravelle. Dir. Robert Wiene. Rel. Nov. 30.

We Live Again. A new version of Tolstoy's 'Immortal Resurrection.' Anna Sten, Frederic March, Jane Baxter, C. Aubrey Smith, Dir. Rouben Mamoulian. 85 mins. Rel. Nov. 16. Rev. Nov. 6.

Studio: Universal City, N.Y. **Office: 30 Rockefeller Center, New York, N.Y.**

Cheating Cheaters. From Max Marcin's stage play. Phyllis Wray, Cesar Romero, Minna Gombell. Dir. Rich. Thorpe. 67 mins. Rel. Nov. 5. Rev. Dec. 1.

Embarrassing Moments. Comedy-drama. Chester Morris, Marion Nixon. Dir. Ed. Laemmle. 67 mins. Rel. July 9. Rev. Nov. 20.

Gift of Gab. Comedy-drama-musical. Edmund Lowe, G. Stuart and big radio and screen cast. Dir. Karl Freund. 70 mins. Rel. Sept. 3. Rev. Oct. 2.

Good Fairy, The. From Ferenc Molnar's stage play. Margaret Sullivan, Herbert Marshall, Frank Rogers. Dir. Wm. Wyler. Rel. Jan. 25.

Great Expectations. Drama. Henry Hull, Jane Wyatt. Dir. Stuart Walker. Rel. Oct. 22.

Human Side, The. Drama. Adolphe Menjou, Doris Kenyon. Dir. Eddie Busch. 68 mins. Rel. Aug. 27. Rev. Sept. 13.

I've Been Around. Comedy drama. Chester Morris, Rochelle Hudson, Isabelle Jewell. Dir. Phil Cahn. Rel. Dec. 31.

Imitation of Life. Drama. Claudette Colbert, Warren William. Dir. John Siodmak. 80 mins. Rel. Oct. 27.

Let's Talk It Over. Comedy-drama. Chester Morris, Mae Clarke, Frank Craven, Andy Devine. Dir. Kurt Neumann. 67 mins. Rel. June 11.

Man Who Claimed His Head, The. From Jean Bar's stage play of French life. Claude Rains, Joan Bennett, Lionel Atwill. Dir. Edw. Ludwig. 75 mins. Rel. Feb. 15. Rev. Jan. 3.

Million Dollar Ransom. Comedy-drama. Edward Arnold, Mary Carlisle. Dir. Murray Roth. Rel. Sept. 10.

Mystery of Edwin Drood, The. From the Dickens story. Claude Rains, Herbert Marshall, Frank Rogers. Dir. Stuart Walker. Aug. 13. 75 mins. Rel. Sept. 11.

Night Life of the Gods. From Thorne Smith's fantastic tale. Alan Mowbray, Florine McKinney. Dir. Lowell Sherman. Rel. Jan. 7.

One Exciting Adventure. Comedy-drama. Blinn Barnes, Nell Hamilton. Dir. Ed. Laemmle. 67 mins. Rel. Oct. 13. Rev. Nov. 20.

One More River. Drama. Diana Wynyard, Colin Clive. Dir. James Whale. 80 mins. Rel. Aug. 6. Rev. Aug. 14.

Rocky Road to Dublin. Comedy. Buck Jones. Dir. Al Raboch. 60 mins. Rel. Sept. 24. Rev. Jan. 1.

Romance in the Rain. Comedy-drama of a slum-climbing. Roger Pryor, Victor Jory, Heather Angel. Dir. Stuart Walker. Aug. 13. 75 mins. Rel. Sept. 11.

Secret of the Chateau. Mystery story. Claire Dodd, Clark Williams. Dir. Ed. Laemmle. 67 mins. Rel. Oct. 13. Rev. Nov. 20.

Strange Vice. Comedy drama. Roger Pryor, Jane Clayworth. Dir. Rich. Thorpe. Rel. Dec. 10.

Straight from the Heart. Baby Jane, Mary Astor, Roger Pryor. Dir. Kurt Neumann. Rel. Aug. 13. Rev. Sept. 11.

There's Always Tomorrow. Drama. Frank Morgan, Lois Wilson. Dir. Ed. Laemmle. 67 mins. Rel. Sept. 17. Rev. Nov. 13.

Wake Up and Dream. Musical. Russ Columbo, Roger Pryor, John Knight. 75 mins. Rel. Oct. 1. Rev. Dec. 1.

When a Man Sees Red. Buck Jones western. Rel. Nov. 12.

Studio: Warner Bros. Office: 321 W. 44th St., New York, N.Y.

Big Hearted Herbert. From the stage farce. Old-fashioned father takes a new wife. Richard Dix, Heather Angel. Dir. Stuart Walker. Aug. 13. 75 mins. Rel. Sept. 11.

Ellie. Dir. Wm. Keighley. 60 mins. Rel. Oct. 5. Rev. Nov. 20.

Bordertown. Paul Munn, Bette Davis. Dir. Archie Mayo. 90 mins. Rel. Dec. 10.

Case of the Howling Dog. The. Introducing a new film sleuth. Warren William, Mary Astor. Dir. Alan Crosland. 75 mins. Rel. Sept. 22. Rev. Oct. 13.

Dames. Musical spectacle. Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee. Dir. Ray Enright. 90 mins. Rel. Sept. 1. Rev. Aug. 21.

Deceivable. Mother and daughter in a battle for love. Jean Muir, Geo. Brent. 64 mins. Rel. Dec. 10.

Devil Dog of the Air. James Cagney, Pat O'Brien. Dir. Lloyd Bacon. Rel. Sept. 18.

Fireball. Murder mystery in Austria. Verree Teasdale, Ricardo Cortez. Dir. Wm. Dieterle. 75 mins. Rel. Nov. 3. Rev. Nov. 20.

Friendless. A comedy-drama of the browbeaten husband who turns the big trick for his newspaper. Charles Rogers, Al. Dvorak, Eugene Palette, Dorothy Terry. Dir. Edward Ludwig. 68 mins. Rel. Aug. 13.

Here Comes the Navy. Comedy-drama of a girl that tried to buck the feet. James Cagney, Pat O'Brien, Gloria Stuart, Dorothy Terry, Frank McGrath. Dir. Richard Dix. 75 mins. Rel. Oct. 13. Rev. Nov. 20.

Housewife. A domestic wife beats the vamp. Bette Davis, Geo. Brent. Dir. Alfred E. Green. 69 mins. Rel. Aug. 11. Rev. Aug. 14.

Kansas City Princess. Two mid-west maids on a jamboree. Joan Blondell, George Forman, Hugh Herbert. Dir. Wm. Keighley. 64 mins. Rel. Oct. 13. Rev. Nov. 6.

I Am a Thief. Mystery and murder in a diamond theft. Mary Astor, Ricardo Cortez, Lyle, Robert Ellis. Rel. Nov. 3. Rev. Nov. 20.

Madama Du Barry. Drama of the lady who made history sit up and take notice, with comedy twists. Dolores Del Rio, Reginald Owen, Osmond Ross. Dir. Richard Dix. 75 mins. Rel. Oct. 13. Rev. Nov. 20.

Personality Kid, The. Fast moving melodrama of the ham and beaner that is the story of a girl who turns the big trick for his newspaper. Charles Rogers, Al. Dvorak, Eugene Palette, Dorothy Terry. Dir. Edward Ludwig. 68 mins. Rel. Aug. 13.

Right to Love. Josephine Hutchinson. George Brent, Colin Clive. Dir. Wm. Keighley. Rel. Jan. 26.

Secret Bridge, The. Barbara Stanwyck, Warren William. Dir. Wm. Dieterle. 75 mins. Rel. Oct. 13. Rev. Nov. 6.

St. Louis Kid, The. James Cagney, Patricia Ellis. Dir. Ray Enright. 68 mins. Rel. Oct. 10. Rev. Nov. 6.

Sweet Adeline. From the stage opera. Irene Dunne. Dir. Merwyn LeRoy. 75 mins. Rel. Oct. 13. Rev. Nov. 6.

Sweet Music. Rudy Vallee, Al Dvorak. Dir. Alfred E. Green. Rel. Feb. 23.

White Cockatoo, The. Detective yarn. Jean Muir, Ricardo Cortez. Dir. Alan Crosland. 72 mins. Rel. Jan. 13. Rev. Jan. 15.

Miscellaneous Releases

Are We Civilized? (Raspin). Propaganda for peace. Dir. Edwin Carewe. 70 mins. Rel. June. Rev. June 15.

Battle of Britain. A comedy-melodrama story of a Jap naval officer who sacrifices his wife for his country. Charles Boyer, Merle Oberon. Dir. Nicholas Zarkas. 85 mins. Rel. Nov. 20. Rev. Nov. 27.

Blue Steel. (The Star.) A Western. Dir. R. N. Bradbury. 64 mins. Rel. July. Rev. July 17.

Cross Streets (Invincible). Story of a down and out surgeon who performs a skillful operation. Frank Craven, Sally Blane. Dir. Wm. Nigh. Rev. July 17.

Dancing Man, Gigoilo story. Reginald Denny, Judith Allen. Dir. Al Ray. 64 mins. Rel. July. Rev. July 24.

Death of a Clown (Film). Arrangement of muntion makers. Mostly news clips. 63 mins. Rel. Dec. 13.

Fighting Trooper, The. Canadian police story. Kermit Maynard, Barbara Wootton. Dir. Robert Ellis. 68 mins. Rel. Dec. 13.

I Can't Escape (Syndicate). Ex-convict goes straight. Onal Stevens, Lila Lee. Dir. Otto Brower. 69 mins. Rel. Sept. 3.

Inside Information. (Stage and Screen.) Detective reporter and a dog. Rex Lee, Martin Guit. Dir. Robt. E. Hill. 33 mins. Rel. Jan. 8.

Man from Hell, The (Marcy). Western. Bob Russell. Dir. Lew Collins. 60 mins. Rel. Nov. 13.

Marylin and the Doctor. Young widow gets her wish. Judith Allen, Minna Gombell, John Mack Brown. Dir. Sam Newfield. 67 mins. Rel. Sept. 3.

Ticket to Crime (Beacon). Comedy detective story. Ralph Graess. Lois Lee. Dir. Lewis D. Collins. 66 mins. Rel. Dec. 25.

War is a Racket (Ruscoe). Taste up of newreel clips with some new material. Rel. Dec. 11.

Young Man with a Camera (Musical). Studio story with the Wamp's Baby stars. Wm. Haines, Judith Allen, Dir. Jos. Santini. 63 mins. Rel. Sept. 2. Rev. Sept. 25.

(Continued on page 31)

Studio Placements

Hollywood, Jan. 21.
Irvin S. Cobb scripting 'When You Hunt with Old Don', Par.
Mary MacLaren, Pat Somerset, 'Becky Sharp', Pioneer.

Robert Montgomery, Graham Baker, 'All for the Lady', Par.
Frank O'Connor, 'Ruggles of Red Gap', Par.

Pat Moriarty, Esther Michaelson, Jerry Mandy, Joe Barton, 'McFadden's Flats', Par.

Robert McWade, Dorothy Libaire, Robert Montgomery, Graham Baker, 'All for the Lady', Par.

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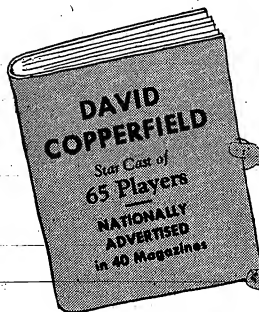
HE'S FUNNY THAT WAY!



Just when the industry's all ga-ga about Leo's record-breaking hit, CRAWFORD, GABLE, MONTGOMERY in "Forsaking All Others"—



BANG! Leo knows just how to time the Big Shots. WALLACE BEERY in "West Point of the Air" is his biggest hit since "Hell Divers" and it's just as SPECTACULAR! But, Leo's funny that way, he goes merrily on with—



—Leo drags out another BIG ATTRACTION that has the industry on its ear—and before you know it—



"Dear JOAN CRAWFORD, I've never had a better vehicle for you than 'No More Ladies' the great stage romance"—

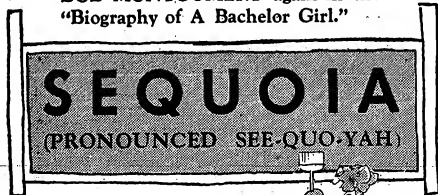


—and what's Leo up to now? He's measuring CLARK GABLE. Sure, Clark is the BIGGEST MALE STAR in pictures. His next, with CONNIE BENNETT is "After Office Hours."

He goes on and on—



"Bless you my children," Leo remembers "When Ladies Meet" so he unites ANN HARDING and BOB MONTGOMERY again in the swell comedy "Biography of A Bachelor Girl."



Look at him! Leo has emblazoned another sensation across the nation, "Sequoia" a picture more remarkable even than "Trader Horn"—and then just when you think he can't keep it up, along comes

(see above next column)



FOLLOW ME!

—And Leo is betting that the MARX BROTHERS in "A Night at the Opera" will be their most successful comedy!



No, Leo's not tired yet... He's watching a scene between JEAN HARLOW—BILL POWELL in "Reckless." Franchot Tone and May Robson are in it too!

Excuse Leo for walking out, but HELEN HAYES and BOB MONTGOMERY want privacy for that scene in "Vanessa—Her Love Story." Leo can't even wait to tell you about RAMON NOVARRO, EVELYN LAYE in "The Night is Young," and a flock of others. Leo's prize packages never come singly. He's funny that way!



CALENDAR OF CURRENT RELEASES

(Continued from page 29)

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of releases.)

(Most of these available with English titles.)

Abel mit der Mundharmonika (Ger) (Ufa). Comedy of young love. Dir. Erich Waschneck. 60 mins. Rel. Sept. 1.

Adele Les Beaux Jours (Fr) (Ufa). Greek romance. Brigitte Helm. Dir. Andre Beaulieu and Johannes Meyer. 80 mins. Rel. April 15.

Alraune (Ger) (Capitol). Test tube babies. Brigitte Helm. Dir. Richard Oswald. 70 mins. Rel. May 1.

Annenauer, Braut der Kompanie (Ger). Military farce. Lucie Englisch. Dir. Carl Boese. 70 mins. Rel. Dec. 1.

Bei der Blonden Katharin (Ger) (Bavaria). College comedy with music. Dir. Franz Seltz. 80 mins. Rel. Dec. 1.

Blonde Christi (Ger) (Bavaria). Musical. Karin Hardt. Dir. Franz Seltz. 80 mins. Rel. Dec. 1.

Buzavring (Hung) (Danubia). Opera with romance. Dir. Steven Sekeely. 80 mins. Rel. Jan. 1.

Buenaventura, La (Sp) (WB). Musical with Victor Herbert score. Enrico Caruso, Jr. Dir. William McCann. 80 mins. Rel. Sept. 15.

Broken Shoes (Russ) (Amkino). Child reaction to politics. Anti-Hitler. Dir. Margarita Barakaya. 80 mins. Rel. March 15.

Cette Vieille Giralde (Fr) (Menemora). Social drama. Harry Baur. Dir. Anatole Litvak. 80 mins. Rel. Jan. 1.

Chalutzim (Hebrew) (Acme). First talker made in Palestine. Dir. Alexander Ford. 70 mins. Rel. March 15.

Chapayev (Russ) (Mikro). Historical drama. Dir. Sergei and Georgi Vossliev. 70 mins. Rel. Jan. 1.

Chucho El Roto (Sp) (Cineplex). Romantic tragedy. Dir. Gabriel Sorcia. 60 mins. Rel. Dec. 1.

Ciudad de Carton, La (Sp) (Fox). Drama of marital relations. Antonio Moreno, Catalina Barrena. Dir. Louis King. 70 mins. Rel. Feb. 15.

Coraciones en Dolor (Spanish). Tragic drama made in Mexico. Dir. Ruben Cruz. 70 mins. Rel. Jan. 1.

Crown of Thorns (Kiematrade) (Ger) (Dubbed Eng.). Biblical drama. Dir. Robert Wiene. 70 mins. Rel. March 15.

Cruz y La Esada, La (Sp) (Fox). Historical romance. Jose Molica. 80 mins. Rel. Jan. 1.

Cuesta Abajo (Sp) (Par). Romantic drama. Carlos Gardel, Mona Maria. Dir. Louis Gasser. 70 mins. Rel. Aug. 15.

Czar Wants to Marry (Ger) (Ufa). Comedy of a girl on court life of Paul I. Dir. Alexander Fehlmeyer. 70 mins. Rel. Dec. 1.

Deserter (Russian) (Garrison). More class struggle. Dir. V. I. Pudovkin. 80 mins. Rel. Jan. 1.

Deux Orphelins, Les (Fr) (Blue Ribbon). Costume melodrama. Yvette Guilbert. Dir. Maurice Tourneur. 90 mins. Rel. Feb. 1. Rev. Feb. 15.

Das Mas Una Dos (Spanish) (Fox). Comedy romance. Rosita Moreno. Dir. John Reinherz. 80 mins. Rel. Jan. 1.

Das Muejers y un Don Juan (Sp). Romantic comedy. Dir. Jose Buchs. 80 mins. Rel. June 1.

Du, oder Weine (German) (General). Opera. Glitta Alper. Dir. Karl Froehlich. 80 mins. Rel. Oct. 1.

Ein Gewisser Herr Gran (Ger) (Capitol). Spy drama. Hans Albers. Dir. Gerhard Lamprecht. 70 mins. Rel. Feb. 15.

Ein Mann Will Nach Deutschland (Ger) (Ufa). Drama of patriotism. Dir. Paul Wegener. 80 mins. Rel. Nov. 1.

Ein Toller Einfall (Ger) (Ufa). Farce comedy. Willy Fritsch, Dorothea Wieck. Dir. Kurt Geron. 70 mins. Rel. May 15.

Eines Prinzen Jung Liebe (Ger) (Ufa). Romantic comedy. Willy Fritsch. Dir. Arthur Raben. 80 mins. Rel. May 15.

Einmal Eine Grosse Dame Sein (German) (Ufa). Comedy with music. Kaethe von Nagy. Dir. Gerhard Lamprecht. 70 mins. Rel. Oct. 15.

Ein Gott Gutt (Norwegian) (Scandinavian). From Bjornson's novel. Dir. John Brunler. 80 mins. Rel. Nov. 1.

Enimigos (Sp) (Inter-Continental). War drama. Dir. Chano Urueta. 70 mins. Rel. Aug. 15.

Escafo, El (Sp) (Inter-Continental). Dramatic romance. Dir. Chano Urueta. 70 mins. Rel. Sept. 15.

Feldherrnhuegel, Der (German) (Bavaria). Military comedy. Betty Bird. Dir. Eugen Chabert. 70 mins. Rel. Sept. 15.

Floerchen, Das (German) (Ufa). Comedy with music. Dir. Hans Albers. 80 mins. Rel. Dec. 1.

Fluechtlinge (Ger) (Ufa). German refugee yarn in the Far East. Hans Albers, Karl Laubert. 80 mins. Rel. Oct. 1.

Freundin eines Grossen Mannes (Ger) (Ufa). Theatrical comedy. Kaethe von Nagy. Dir. Paul Wegener. 80 mins. Rel. Sept. 1.

Freud Euch Der Lebers (German) (Ufa). Romantic comedy. Leo Eliazak. Dir. Hans Seltz. 80 mins. Rel. Nov. 1.

Frontas del Amor (Sp) (Fox). Musical romance. Jose Molica, Rosita Moreno. Dir. Frank Strayer. 80 mins. Rel. Dec. 1.

Fuerza y Varonismo (Spanish) (Danubia). Musical comedy. Dir. Arthur Robinson. 60 mins. Rel. Nov. 15.

Gehezte Menschen (Ger) (Filmechoe). Drama of father love. Dir. Friedrich Hecht. 70 mins. Rel. June 1.

Gold Regiert (Ger) (Ufa). Domestic comedy. Gustav Froehlich, Camilla Horn. Dir. Max Neufeld. 70 mins. Rel. May 1.

Girls in Uniform (dubbed English) (Ger) (Filmechoe). Dorothea Wieck and Martha Mearns. 70 mins. Rel. March 1.

Glueckselvinder, Der (Ger) (Capitol). Boarding house romance. Felix Bressart, Charlotte Anders. Dir. Rudolf Bernauer. 75 mins. Rel. March 1.

Granaderos del Amor (Sp) (Fox). Romantic drama. Conchita Montenegro, Paul Roullet. 80 mins. Rel. Sept. 1.

Heldegeschmeister Uwe Karsten (Ger) (Ufa). Nazi book to the farm propaganda. Dir. Carl Heins Wolff. 70 mins. Rel. April 15.

Heimat am Rhein (Ger). Romantic drama. Lucie Englisch. Dir. Carl Boese. 80 mins. Rel. Dec. 1.

Hell on Earth (Ger) (Garrison) (dialog in five languages). "Horror of war." Dir. Victor Trivas. 80 mins. Rel. Jan. 15. Rev. Feb. 1.

Hochzeit am Wolfgangsee (Ger). Romantic comedy. Dir. Hans Behrendt. 70 mins. Rel. Nov. 15.

In Helderkrug (Ger) (Germania). Romantic farce. Dir. Carl Boese. 70 mins. Rel. Jan. 1.

Inge und die Millionen (Ger) (Ufa). Romantic crook drama. Brigitte Helm. 60 mins. Dir. Erich Engel. Rel. April 15.

In the Land of the Soviets (Russ) (Amkino). Newsreel compilation of past year. 65 mins. Rel. Jan. 1.

In Wien Ham Ich Einmal Eine Maedel Geliebt (Ger). Germania). Military musical. Dir. Erich Schoenfelder. 70 mins. Rel. May 15.

Iza-Nemi (Hung). Produced-written-by and starring-Sally-Fedek. 80 mins. Rel. June 1.

Juarez V Maximiliano (Sp) (Col). Mexican royalty's fall. Dir. Miguel Torres. 80 mins. Rel. May 1.

Kaiserwalzer (Ger). General). Musical with Johann Strauss tunes. Martha Mearns. Dir. Friedrich Zolner. 80 mins. Rel. Jan. 1.

Kalte Mamsell (Ger). Comedy romance. Dir. Carl Boese. 70 mins. Rel. Jan. 1.

Karl Haxten (Swedish) (Scandinavian). Romantic musical. Dir. Gustaf Molander. 80 mins. Rel. May 1.

Liebe in Uniform (Ger) (Germania). Military romance. Harry Liedtke. Dir. Georg Jacoby. Rel. Oct. 1.

Liebe Muss Verstanden Werden (Ger) (Ufa). Comedy drama with music. Dina Hans Steinhoff. Rel. March 15.

Lockvogel (Ger) (Ufa). Mystery romance. Dir. Hans Steinhoff. 60 mins. Rel. Jan. 1.

Madame Bovary (Fr) (Tapernow). Faithful transcription of Flaubert epic. Dir. Jean Renoir. 100 mins. Rel. Nov. 15. Rev. Nov. 27.

Maryjka (Pol). Rural romance. Dir. Jan Nowina-Przybylski. 60 mins. Rel. Feb. 1.

Mass Struggle (Sp) (Kiematrade). Russian revolt. Dir. I. Kavalieride. 70 mins. Rel. Sept. 15.

Meine Frau, die Schutzknechtin (Ger) (Germania). Theatrical farce. Dir. Carl Boese. 80 mins. Rel. Jan. 1.

Meisterdetektiv, Der (Ger) (Bavaria). Mystery satire. Weiss Ferdi. Dir. Frank Seltz. 75 mins. Rel. Feb. 1.

Melior Prehensile (Sp) (Fox). Musical fantasy. Jose Molica. Dir. Frank Strayer. 70 mins. Rel. March 15.

Melodie der Liebe (Ger) (Germania). Musical romance. Dir. Georg Jacoby. 70 mins. Rel. Sept. 15.

MORE STENCHING

Strand, Pawtucket, Victim-In Dec., E. M. Loew's Cap Was Bombed

Providence, Jan. 21.

Search was being pressed by Pawtucket police for a man and woman in connection with the explosion of a stench bomb in the Strand theatre, that city, Friday (11) night, resulting in slight injuries to two persons. It was the second bombing of that city within a month. E. N. Loew's Capitol was bombed and damaged quite extensively in December by persons believed responsible for bombing outbreaks in Massachusetts on same day.

The only clues were the paper bag, which apparently had contained a mixture of sulphur and potash, and a wooden match found near the seats which the mysterious couple vamped barely a minute before the bomb went off.

While most of the 1,800 patrons in the theatre were in the explosion kept their seats, that was a rush of others for exits, resulting in injuries to four persons, in addition to burns received on one leg by a patron who sat next to the bomb. Two other women faint. Most of the patrons who left hurriedly returned when the theatre had been cleared.

Mit Dir Durch Dick und Duenn (Ger) (Bavaria). Comedy romance. Dir. Franz Seltz. 80 mins. Rel. Nov. 15.

Mutter (Russ) (Garrison). Based on a Gorky novel. Dir. V. I. Pudovkin. 70 mins. Rel. Feb. 15.

Mutter Der Kompanie, Die (Ger) (Bavaria). Military farce. Weiss-Ferdi. Betty Bird. 70 mins. Dir. Franz Seltz. Rel. March 1.

Mutter und Kind (Ger) (General). Mother-love drama. Henny Porter. Dir. Hans Seltz. 80 mins. Rel. Nov. 15.

My Wife the Mile (Hung). Inter-marital farce. Dir. Steven Sekeely. 80 mins. Sept. 1.

Nada Mas Que Una Mujer (Sp) (Fox). Version of "Pursued." Dir. Harry Lachman. 60 mins. Rel. Nov. 15.

Oded der Wanderer (Palestine) (Hebrew). Life in Palestine. Dir. C. Halaham. 65 mins. Rel. July 15.

Oro y Plata (Sp) (Inter-Continental). Romantic tragedy. Dir. Ramon Peon. 90 mins. Rel. July 15.

Parada Rezerwistow (Polish) (Capitol). Military musical. Dir. Michael Waszynski. 70 mins. Rel. Feb. 15.

Petersburg Nights (Russ) (Amkino). Based on two Dostoevsky stories. Dir. F. M. Dostoevsky. 70 mins. Rel. Sept. 15.

Peterson & Bendel (Swedish) (Scandinavian). Comedy-drama with music. Dir. Carl Laubert. 80 mins. Rel. Feb. 15.

Problem of Fatigue (Russ) (Amkino). Scientific study. Dir. L. P. Pavlov. 60 mins. Rel. Aug. 15.

Prucka (Polish) (Capitol). Tense court drama. Dir. M. Waszynski. 80 mins. Rel. May 1.

Rakoczi Indule (Hung) (Danubia). Musical romance, with Paul Abraham. Dir. Steven Sekeely. 80 mins. Rel. Nov. 15.

Riachillo (Spanish). First Argentine-made pic. Musical romance. Dir. L. J. Moglia Barth. 80 mins. Rel. Dec. 1.

Roman Einer Nacht (Ger) (Bavaria). Romantic mystery. Liane Haid. Dir. Roman. Rel. June 15.

Romance Tropical (Spanish). First picture made in Porto Rico. Romantic drama. 70 mins. Rel. Oct. 15.

Schlemihl, Der (German) (Kiematrade). Comedy. Curt Bos. Dir. Erich Engels. 60 mins. Rel. Nov. 1.

Simple Tailor (Russ) (Amkino). Drama of Jewish life. Silent with sound. 70 mins. Rel. Feb. 15.

Sobre Las Olas (Mex) (Latin). Historical romance. Lr. Ramon Peon. 70 mins. Rel. March 15.

Sermone (Lat) (Prolex). Heavy drama of love. Dir. Abel Gance. 90 mins. Rel. March 1.

Sombra de Porcelana (Sp) (Col). Life of the Mexican bandit chief. Dir. C. Torro. 70 mins. Rel. March 1.

Soviet Cinema (Russ) (Amkino). Newsreel compilation. 60 mins. Rel. July 15.

Soviets Great New Turkey (Russ) (Amkino). Newsreel compilation. 60 mins. Rel. Sept. 15.

Spiel Mit Dem Feuer (Ger) (Ufa). Domestic relations comedy. Dir. Ralph Arthur Roberts. 70 mins. Rel. Nov. 15.

Spy, The (Polish) (Capitol). Drama. 80 mins. Rel. March 1.

Stern von Valencia, Der (Ger) (Ufa). White slave traffic in Europe. Liane Haid. Dir. Erich Zolner. Rel. April 15.

Tango en Broadway (Sp) (Par). Musical comedy. Carlos Gardel. Dir. Louis Gasser. 60 mins. Rel. Dec. 15.

Tantissimo (Spanish). Military drama. Hans Stuwe. Dir. Heinz Paul. 85 mins. Rel. March 15.

Tante Gusti Kommandiert (Ger) (Romantic comedy. Hansi Niese, Max Adalbert. Dir. Carl Heinz Wolf. 70 mins. Rel. May 1.

Tausend fur Eine Nacht (Ger) (Capitol). Farce. Tense Berliner. Dir. Max Mack. 70 mins. Rel. Feb. 1.

Three Songs About Lenin (Russian) (Amkino). Newsreel compilation. Dir. V. I. Pudovkin. 70 mins. Rel. Nov. 1.

Thunderstorm (Russ) (Amkino). Russian melodrama. Dir. V. Petrov. 80 mins. Rel. Oct. 1. Rev. Oct. 2.

Tochter der Regiments (Ger) (General). Military musical. Anny Ondra. Dir. Karl Laubert. 70 mins. Rel. April 15.

Trenck (Ger) (General). Military drama. Dorothea Wieck. Dir. Hans Paul and Ernst Neubach. 80 mins. Rel. April 1.

Tres Amores (Spanish). Comedy. Liane Haid. Dir. Liane Haid. 80 mins. Rel. Nov. 1.

Tres Berretines (Ls) (Hoffberg). Argentine comedy. 70 mins. Rel. Jan. 1.

Unserer Liebe Flattert Uns Vran (Ger) (Ufa). Hitler propaganda. Heinrich Grosse. Dir. Hans Steinhoff. 80 mins. Rel. April 15. Rev. July 17.

Verkauft Brat (Ger) (Kiematrade). Smetana's opera, diluted. Jamila Novak. Dir. Max Grosse. Rel. May 1.

Vi Som Gar Kogevagen (Swedish) (Scandinavian). Musical. Rel. April 15.

Violetera, La (Sp). Raquel Meller. Based on an old silent, with parts reshot. 60 mins. Rel. Jan. 1.

Waite (Ger) (Ufa). Musical based on Johan Strauss' life. Renate Mueller, Willy Fritsch. Dir. Ludwig Berger. 80 mins. Rel. Nov. 1. Rev. Nov. 20.

Wenn Herzchen Sich Finden (Ger) (Germania). Romantic comedy. Charlotte Weiss. Dir. Carl Boese. 80 mins. Rel. Nov. 1.

Wenn Mann Maenner Fesselt (Ger). Franziska Gail. Musical comedy. Dir. Carl Boese. 75 mins. Rel. May 15.

Youtn of Russia (Sov-Am). Religious conflict. Dir. Henry Lynn. 70 mins. Rel. Nov. 1.

Key to Address

Acme, 56 East 14 St.
Amkino, 123 Seventh Ave.
Bavaria, 123 Fifth Ave.
Blue Ribbon Picture, 154 W. 55th.
Capitol Film, 630 Ninth Ave.
Danubia, 72 Seventh Ave.
European Film, 154 West 65th.
Filmechoe, 569 Madison Ave.
Garrison Films, 123 Seventh Ave.

Chi 10c Houses Take Squawk to Gov't As Distribs Shut Down Pix Service

Allege Soviets Beat Can. Law by Portable Projector

Ottawa, Jan. 21.

The government is all flustered because ways and means cannot be found to stop the screening of the Soviet picture, "Ten Days That Shook the World," here and there about the country.

It's a narrow-gauge print for a portable projector and apparently there's no way to seize it or stop its presentation. Because the present laws cover only the projection of standard width prints in theatres.

Govt. even goes so far as to say that the sponsors, the Workers Sports Association, reduced the print from standard dimension in order to beat the law.

METRO'S BALLERINA IMPROV

Margaret Waldman, ballerina of the Vienna state's opera, arrived in New York Thursday (17) for Metro. She goes to the Coast early this week on a four-month contract.

Chicago, Jan. 21.

Explosion is being resented in the northwest on the 10c admission question which will throw the entire territory open to dime ducats. Distributors have been enforcing their anti-dime theatres clauses in their contracts and have been yanking service from theatres which have tried to sneak 10c bargains through without the cognizance of the exchanges.

The dime houses have now decided to take their fight right into the open instead of gumshooting their 10c tickets and are preparing to take their plea to the federal courts for a ruling. These houses had previously hesitated from making an open issue of this a question, fearing defeat on an official decision, but since these theatres now feel that they would win in such a fight following the recent decision in St. Louis and other towns where the courts have ruled in favor of independent action.

Scopia Trouble.

Theatres leading the 10c fight have already been in contact with Dwight Green, the district attorney, in their initial move in taking their case right to the federal government. At the head of the 10c battle are those houses in the colored districts which insist that they cannot afford to pay prices higher than a dime, particularly since the bigger houses with protection on pictures are charging only 15c, and the smaller spots claim that they cannot possibly follow the 15c houses at the same admission rate.

RADIN'S SURE-SEATERS CHAIN; ADDS 1 IN BALTO

Baltimore, Jan. 21.

Matty Radin, operating the Cameo and Acme, N. Y., has leased the long-drank, former legit theatre, Auditorium, in taking their case right to the federal government. At the head of the 10c battle are those houses in the colored districts which insist that they cannot afford to pay prices higher than a dime, particularly since the bigger houses with protection on pictures are charging only 15c, and the smaller spots claim that they cannot possibly follow the 15c houses at the same admission rate.

Foreign flicks at pop prices will be the end of the matter. Owner, probably Don Quixote (Chailipin), followed by "Chapeyev," "Lillom" (Lench Charles Bayer), etc.

Radin planning chain of arties. Has a deal for the Shubert, Philadelphia, which has been playing burlesk, but which will revert to foreign films about the same time they possibly follow the 15c houses here if the recent fire ravage can be repaired. Radin dickerer for spots in other towns.

New Indie Minn. Exhbs Join N Just for Smallsies

Minneapolis, Jan. 21.

Newly organized Independent Theatre Association voted under no circumstances to affiliate with Northwest Allied States or other exhibitor body and to exclude Minneapolis and St. Paul exhibitors from membership.

In deciding to limit membership to theatre owners outside the Twin Cities, the members stated that they resented to assert a reputation of what has happened in Northwest Allied States, the other independent exhibitors' organization in the territory. In Northwest Allied States, it was charged, Minneapolis and St. Paul members have asked control and practically taken over the body.

It also was argued that the association might become involved in costly labor disputes if it contained Twin City members and that the needs and problems of the smaller town exhibitors were different from those of Minneapolis and St. Paul.


J. B. Clinton, Duluth, is president; H. L. Pesette, Stillwater, is vice president; C. E. Parsons, secretary-treasurer; and the board: W. M. Miller, Cloquet, Minn. (former president of Northwest Allied States); Gus Bacer, Mendota, Minn.; H. J. Ludcke, St. Peter, Minn.; J. H. Parsons, Springfield, Minn.; George W. Ryan, Hector, Minn.; Roy T. McMillan, Superior, Wis.; and J. L. Anderson, Plainfield, S. D.



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**WILL TAKE BOX OFFICE RECORDS LIKE
WELLINGTON TOOK NAPOLEON AT WATERLOO**

ONGS TO



STORER EXPLAINS ABS REORGANIZATION; BULOVA OF WNEW SLATED AS FIRST V. P.

Revamping of Structure Expected to Give Web Chance to Operate in Black—MacFadden Publications Reported First Comm'l Starting Feb. 11

Contract allying George B. Storer with WNEW, the proposed New York key for his American Broadcasting Co., had not, yesterday afternoon, (Monday) received the signatures of the parties concerned but Storer declared Saturday (19) that the deal was all set. He also stated that the new web organization, with the title of the American Broadcasting Co., replacing that of the American Broadcasting System, was being incorporated. New corporation, said Storer, will have himself in the post of president and Arde Bulova, major stockholder in WNEW, as first v.p.

With the setup he now has, said Storer, his network can now operate in the black. Some 24 stations which he had represented in the American Broadcasting System, stated Storer, have agreed by wire to assign their contracts to the new company. What steps he will take to liquidate the affairs of the American Broadcasting System, Inc., will depend on the advice given him by his counsel. He said that he is settling the contract held by Ray Van Riper, who came on here from the west coast, to do her "English Coronets" serial, and that if there are any other program or artists contracts outstanding he will formulate an adjustment. Among those claiming to have a term contract against ABS is Tony Caboch, the dialectician avers that he was signed for 26 weeks, with the paper approved by Burt McMurtree, ABS v.p. in charge of programs and the web's artists' service.

Two Others
American Broadcasting Co. will be made up of entirely new capitalization. New company has received permission to use that tag from Major Arde Bulova who once organized a firm of that name in Delaware, and from LeRoy Marks,

Different

Goodman Ace has a novelty program in mind. He's proposing that some sponsor start a professional night.

owner of WOL, Washington, which likewise uses American Broadcasting Co. as a corporate title.

Storer stated that he had MacFadden Publications contracted as the first client for his new setup. Account will take a half hour Monday nights, starting Feb. 11, for the dramatization of yarns culled from True Detective Stories.

Storer on Friday (18) issued the following statement:

"When in the course of the operation of a corporation it becomes apparent that lack of income indicates the straight road to bankruptcy with losses to employees and creditors, the writer has always felt that it is far better to cease operations so as to pay payrolls and creditors one hundred cents on the dollar.

"Hence when it became obvious that the American Broadcasting System and more particularly Federal Broadcasting could not continue under the onerous burden of the lease arrangement with Donald P. I. M. M. Company, licensee of WMCA, of approximately \$13,000 per month plus all cost of operation of the station, it was decided to discontinue operation under this lease, pay our bills and employees out of the assets and then make other arrangements for continuing the network with another key station in Greater New York.

"In order to pay off employees, the writer, with the help of Mr. James K. Norris, paid into the company on stock subscriptions which were not due, sufficient funds to

pay all current creditors. From present indications there will be a substantial surplus.

"I regret exceedingly the fact that our staff could not be given longer notice, but the time element in this case represented the difference between paying or not paying our creditors.

"In order to make up for our inability to give our employees further notice, it is our present plan to distribute the remaining assets, if any, equally among them.

"Of course, we are going right ahead with the network. We have ample new capital and a new directorate and we have decided to start things off with a clean slate under the new name of the American Broadcasting Company.

"At the present time, Station WNEW is supplying programs to the network and is operating as its key station and it is now assured that the network will continue with WNEW as its master outlet in New York."

Providence, Jan. 21.
William S. Cherry, Jr., owner of Station WPRO here is sanguine of the future of the reorganized American Broadcasting System regardless of the exact modifications that may ensue.

Cherry is out to put WPRO on the broadcasting map and is devoting considerable attention and time to this adjunct to his department store. He has been active in negotiations within ABS since the blow-up of the WMCA deal precipitated a crisis in the baby network.

Hitz to Philadelphia In NBC Move to End CBS' Nat'l Acct. Edge

Philadelphia, Jan. 21.
National Broadcasting Company, anticipating a sales increase with both ways having basic outlets here, has established a sales division for the local eastern district.

In charge is E. R. Hitz, formerly staffed with NBC in New York, assisted by Peggy McHale. Office is expected to create some inroads in the national big of this sector, which in the past has primarily gone to Columbia through the Levys.

Bernard Leaves KHJ

Los Angeles, Jan. 21.
Don Bernard has resigned as program manager of KHJ and the Don Lee Coast network, effective Feb. 15. He goes into the sound department of a film studio.

With Bernard leaving, the berth will be eliminated and the program activities handled, as before, by a program committee consisting of the heads of the various station departments.

Detail work in connection with the office will go to Scott Perkins, production manager, to be handled in conjunction with his present duties.

Grace Moore's \$25,000

Hollywood, Jan. 21.
During the current auto show week in San Francisco Grace Moore Vicks show is airing from that city. Harry Jackson, NBC ork leader, is there handling program.

Miss Moore is getting \$25,000 for her auto show warbling.

Dave Palmer's Medal

Davenport, Ia., Jan. 21.
David D. Palmer, business manager of Station WOC, Davenport, gets the Junior Chamber of Commerce gold key award as the young man in Davenport performing the most outstanding community service in 1932.

That was the bringing back to Davenport of WOC from Des Moines.

Natalie Giddings, formerly with WLW and WCX, is doing the Jean Abbey role for Woman's Home Companion on WKRC, Cincinnati.

Democratic Station for Phila.?

J. David Stern, publisher of Philadelphia's only pro-New Deal newspaper, the Record, is understood to be on the market for a radio station. About six months ago he approached WIP but no deal resulted. Now it's possible that WPNW will be the object of Stern's acquisitive overtures.

Behind the reports of Stern seeking a radio outlet in Philadelphia is the question of the Democrats seeking to consolidate their advantages in a state which has gone Democratic for the first time in 50 years. Immediate hope may be to give Philadelphia a Democratic mayor next fall.

Radio, Films Used for Propaganda In Saar Vote; Ether Attack Heavy

RADIO SINGER IN JAM

Assault Charge Is Made Against Vernon Lawler

Davenport, Ia., Jan. 21.

Lawrence Strickland, 25, of Junonia, Okla., known in local and St. Louis radio circles as Vernon Lawler, singing cowboy, is under arrest on charge of assault with attempt to commit murder lodged against him in Rock Island, Ill.

Strickland was wounded after he had shot two officers who entered a home in Rock Island to question him concerning ownership of a car. He was driving. Officers whom he shot will recover they having received only superficial wounds.

DAVID ROSENBLUM NEW NBC TREASURER

David Rosenblum was elected vice-president and treasurer of the National Broadcasting Company at that company's board meeting held Friday (18). Rosenblum, (from Tradeway) entered the firm's employ as vice-president around four months ago, and the present additional duties of company treasurer are new.

Henry K. Norton, who has been company treasurer, over to Radio Corporation of America as secretary, David E. Knoff, president.

Utility Shoots Works

Rochester, Jan. 21.
Rochester Gas & Electric Corporation has increased from one radio program a week over WJLM to five. "Wings of Song" dropped in favor of the dramatic series on the State Troopers. In addition the utility has contracted for Bob Pierce, "Old Man Sunshine," four morning spots a week. Pierce, who has been on NBC program since 1924, sings piano selections, songs and poems, the latter humorous or strongly sentimental.

Reason for the utility's increase in air time is seen as a good-will builder to offset unfavorable publicity by state and national legislators.

American Steamships Seek German Tourist Business

United States lines is bidding for German patronage by using German language programs. Company has renewed over WINS, New York, and is sponsoring a round the world cruise all in the Teutonic language. New series on Tuesday at 1:30 o'clock and runs for a period of 26 weeks.

Elsie Maria Troja and Hans doing the script and also playing the main roles in the tour. All ports visited by the company's ships are touched on in the trip.

WFAA's Productions

Dallas, Jan. 21.
Two new studio programs at Station WFAA—Morton Milling program each Sunday, from 1 to 1:30 p. m. and the Magnolia Seed presentation with the Square Branded musical aggregation, each Saturday noon.

Morton program features Margaret Morton, contralto; Miller Morton, baritone, and an 11-piece orchestra, under Karl Lampertz.

Paris, Jan. 21.

Germans hit the air hard in their pre-plebiscite campaign in the Saar, and radio proved one of their most potent means of propaganda. Used films, too, cinema of the district carrying a series of shorts, each ending with a glimpse of a 12-year-old boy in Nazi uniform pointing a finger at the audience and saying: "Be loyal to your fatherland."

Ether proved better than screen or press for electioneering.

Typical day's program was one three days before the final voting.

At 6:35 a. m. Reichsender Köln, key outlet of West German web, sent a morning church service and cathedral bell concert relayed from Saarbrücken.

At 6:55 a review of Saar news from Frankfurt.

Cologne broadcast an hour of Saar folk music under direction of Gustav Kneip, beginning at 10:55 a. m. Lecture on "Smallest Countries in Europe," including the Saar, went on air at 1 p. m.

At 2:30 Stuttgart sent out a marionette show on a Saar subject.

A German workman's concert, broadcast at 3 p. m., included Saar numbers.

Frankfurt broadcast military music at 5:30 by the band of a former Saarland regiment.

At 6:30 p. m. broadcast especially prepared for the Saar.

Cologne, at 7:55, broadcast the day's chief musical program for Germany, consisting of a new composition by Richard Strauss, "Sarrkanta's" ("Cantata of the Saar").

A nationwide hookup from the Sport Palace in Berlin, with Minister Rudolf Heise at the mike, drew a speech about Germans living in foreign lands, especially mentioning the Saar.

Finally, at 10:55, Stuttgart signed off with an hour's program titled "Happy Saar."

They just didn't let 'em forget. And this went on day after day until the very last minute.

Greig-Blair Split

Chicago, Jan. 21.

Humboldt Greig and John Blair have parted as partners in Greig, Blair & Co. Blair will continue to operate the station representative firm, with Ray Layton moving on to New York as head of the eastern office. Disagreement over policies developed the break between Greig and Blair.

Greig, who hails from the Pacific coast, established the New York office of the company in October, 1932.

Gene and Glenn Back Home

Cleveland, Jan. 21.

Gene and Glenn, last with Gillette Razor in east, are returning to old stamping grounds at WTAM under sponsorship again of Spang Bak-series. Team started career with Spang some six years ago, making their Jake and Lena act an institution in Cleveland.

Opening date of series not yet set.

John Buttram's Job

Gadsden, Ala., Jan. 21.

John Buttram has been made manager of WJBY, and E. J. O'Malley program director.

Buttram is a brother of Pat Buttram now with WLS, Chicago, and formerly with WSGN, Birmingham.

'THE POWERFUL LITTLE FIVE-WATER DOWN IN ROSEDALE'

Pat Barrett's make-believe Station E-Z-R-A is sponsored by Alka-Seltzer. Radio executives, as well as the general public, seem to find the exaggerated absurdities of 'the powerful little five-water down in Rosedale' diverting.

Is it rude to ask if your particular station is as well known, or as highly regarded, as Pat Barrett's imaginary E-Z-R-A?

Radio stations with competitive situations (are there any not included in this category?) cannot afford to neglect trade advertising. And VARIETY is conspicuously the means of commanding standout attention for trade advertising.

Rates on Application

VARIETY

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NBC AS MUTUAL SALES REP?

Breach in Press' 'No Mention' Wall Against Indie KNX, Los Angeles

Los Angeles, Jan. 21. Two of the downtown newspapers, The Illustrated Daily News (morning) and Post-Record (afternoon) have deserted the other papers in their silent treatment of KNX, which has been in existence for 10 months and followed the refusal of KNX to jump to independent news bulletins in favor of the Press Radio service.

Following the protest of the dailies which KNX refused to heed, all the downtown dailies rejected the station's programs from their daily logs, leaving the Hollywood Citizen-News as only Los Angeles' daily carrying the listings. Daily News and Post-Record resumed their listing of KNX programs Wednesday (18).

Although E. Manchester Boddy, publisher of the News, fought against the banning, he nevertheless complied, not wishing to carry on a lone fight. But last week, Boddy considered that with two papers he was strong enough to buck the opposition on this issue. Also there's no bones made that concern over circulation figures in the move.

This leaves the Times (morning) and the Hearst papers, Examiner (morning) and Herald-Examiner (afternoon) still in the fight against the Hollywood station. Plus this is a suit of \$500,000 for libel pending against the Times, filed by KNX, following the publishing of an alleged unfavorable editorial article at the station at the time of the break.

NBC CONTACT MEN DELAYED

Routing out of NBC reps with the new station contracts has been put to the latter part of this week. Web's men were slated to start making their tour of NBC affiliated outlets last Thursday (17). They have been holding them up in the failure of the statistical and clerical divisions to complete the mass of mathematical data due to be submitted with each contract.

Formula upon which the new station contracts are based had been approved the week before by the NBC board of directors. Since then the web's home office staff has been working on individual presentations embodying this formula for each of the 72 stations that will be offered a new contract. It is proposed that each presentation will show the station what it can expect in respect from the web in commercial gain under the new compensation scale.

N.W. AYER OFFERS SHOW TO LUCKY STRIKE

N.W. Ayer has auditioned for Lucky Strike a script show based on the histories of the Royal Canadian Mounted Police. Program as presented to the account also contained a 40-piece brass band under the direction of Seaborn Harris.

Phoebe Elkins Opens a Phil. Advertising Agency

Philadelphia, Jan. 21. Phoebe Elkins, WIP originator of the station's Town Tattler and magazine of the Air shows and the town's only female announcer, has opened her own advertising agency here.

GAI will retain her WIP affiliation.

Bathtub Crooners

Philadelphia, Jan. 21. WIPN's Radio Centre building, which also houses WDAS headquarters, is going sumptuary in the smartest fashion. Edifice includes a swimming pool which has been made synthetically tropical by the installation of waving palms and shipboard atmosphere.

Studi. talent, spending a goodly share of its leisure time in the building, having the informal pleasure of hopping up to the mike and airing in bathing suits. All the outfit needs is a couple of cabanas.

MOORE-HAVAS DISOWN EACH OTHER

Almost simultaneously with the filing of a statement by Elissa Hanson, chief counsel for the American Newspaper Publishers' Association, with the Federal Communications Commission, the Transradio Press Service and the Havas Agency, rushed into print last week to disclaim having any further connection with each other. In their announcements, Transradio and Havas each took credit for initiating the break.

Hanson, during a talk over NBC last November, charged that American broadcasting had through a connection with a new news service, become the vehicle for French propaganda. FCC called on Hanson to be more specific about his allegations, and last Monday (14) the commission received from him a letter in which he named Transradio as obtaining its foreign news through Havas and described Havas as an agency subsidized by the French government.

About the same time that Hanson's letter went on file with the commissions intimations were made in Washington that the Transradio-Havas alliance was slated to come up for an airing in the House of Congress. The subject, it was said, would be introduced during the discussion of the measure seeking to make the United States a member of the World Court.

Two Statements Transradio and Havas each released a statement Tuesday (15). In both cases the assertion was made that it had been decided not to renew the contract which expired Jan. 6. Camille Lemerrier, Havas gen. mgr. for North America, averred through the Associated Press that his organization's action had been prompted by the possibility that the release of its news through broadcasting stations in America might cause misunderstanding as to Havas' policy. Havas, he said, doesn't want to appear to be taking sides in the issue between the newspaper publishers and the broadcast.

Herbert Moore, head of Transradio, declared that his service had continued to handle Havas dispatches up to Jan. 12 without having any intention of renewing the contract. In support of this claim Moore cited the circumstance that he had during the intervening week negotiated a hookup with Reuters' Ltd., British news service. Affiliation between Transradio and Reuters went into effect Jan. 13.

Naylor Rogers to N. Y. Hollywood, Jan. 21. Naylor Rogers, general manager of KNX, let today for the east. Will spend three weeks contacting accounts.

WOULD TAKE % ON PLACEMENTS

Aylesworth and McCosker Designated to Canvas Possibilities of NBC Acting on Behalf of Competitive Hook-Up

ODD ANGLES

NBC would like to serve as a sales agency for the Mutual Broadcasting System. Proposition which NBC has submitted to Mutual would place the former web in the position of retaining not only time on the Mutual station setup but NBC affiliated artists to Mutual clients. For the time it sold on Mutual NBC would expect a 15% commission.

Under the arrangement suggested by NBC the Mutual group would have available for either sustaining or commercial booking any of the talent represented by the NBC Artists' Service. Stations responsible for the sale of this NBC talent to commercials would be eligible to a split on the commissions.

Working out of details on the NBC proposition and also the drafting of an agreement to cover it has been left by the Mutual board of directors to M. H. Aylesworth and Alfred J. McCosker of WOR. Understanding is that in return for the right of time and talent representation NBC will make its studios in both New York and Chicago available for Mutual commercial programs in the event the required space is not available at the stations included in the Mutual combine.

Oddity of the situation is that Mutual's chief selling point has been approximation of major network coverage at less than network time cost.

Chicago, Jan. 21. Willard Tablet is going on the Mutual web. Will use a three-times weekly program featuring Quin Ryan and the Cadets quartet. Show will be 'Remember 'Way Back When,' with Ryan, chief of WGN, handling the mike to tell the folks about the days of the hoop skirts, etc. Clark who has been a CBS-WBBM feature for the past couple of years, will warble "way back when" songs. Understood that the type of Willard copy will be changed drastically for the network program.

Med Maxwell to WWAE Fort Wayne, Jan. 21. Medford Maxwell, program manager of WOWO for past three years has resigned to assume new duties as manager of WWAE, Hammond. Calumet Broadcasting enterprises controls this station. Move becomes effective on Jan. 23. No successor has been named as yet.

WLW in Transcription Biz

Expects to Make Discs of Sustaining Shows and Also Mutual Commercials

WLW is arranging to take on the transcription business as a sideline. Cincinnati station has as its primary objective the stenciling of some of its sustaining programs while they are in process of broadcasting for sale to commercials. Same transcribing off the air service will be available to WLW clients who want to place these discs in markets not covered by WLW's transmitter.

WLW's transcription making plans were disclosed by John L. Clark, the Croley outlet's gen. mgr., while on a visit to New York last

WFIL Is Planning to Pay Sustaining Talent in Coin; Philadelphia Plenty Excited

WNEW Buzzing

Physical aspect of WNEW, New York, changed considerably this past week with the change-over to metropolitan link for the American Broadcasting Company. Line of business callers flooded the outer office and all corridors.

WNEW is going ahead as an independent station. ABS may take additional space on the floor above. Nothing definite.

Philadelphia, Jan. 21.

Philly talent is walking around with smiles for the first time in years since plans for the operation of the new WFIL station began to leak out last week. The only thing that is being talked about here is the fact that Don Withycomb's outfit is budgeting to pay sustaining artists. According to local mike talent, this is the millennium.

Withycomb, who moved from NBC station relations, began his official duties last Monday from a suite in the Ben Franklin hotel, where he is still ensconced. Pending the authentic merger of WFIL-WLIT, which became effective today, the new manager devoted the week to giving the studios' programming the o.o. and formulating operation plans for the combined outfit. It is expected that new studio quarters and transmitter will not be completed until June and WFIL will make application to operate via WFIL solely and dismantle the WLIT tower.

With Withycomb comes Keith McCloud as program head, Stanley Chambers handling sales, and Joe Nassau, former WLIT manager, as chief engineer. First two were NBC staff men.

There has been large amount of talk in Philly as to what WFIL's policy of shelling-out for talent will do to the entire local set-up, since a salary check-havens has been a scarce enough item to frame. It is expected that the better warblers and spiccers will come out from hiding and station will have little difficulty in building an okay program schedule.

Approaches Union

It is claimed that WFIL is applying for union permission to install its own studio band. One of the band's members, Romeo Cella, musician leader, suffered a relapse upon receiving Withycomb's voluntary action regarding the house band. In the lead to snare the job are Vincent Travers, now batoning at the Pennsylvania hotel, and Howard Lanth, whose cork played the inaugural note.

Question in the minds of localities is whether the Levys of WCAU and KYW will follow the WFIL lead in establishing a fund for talent. WCAU captured the union demands last fall by buying a legit house union after station became the key for the CBS-Dixie web to which it pipes about 50 shows weekly. The new WFIL (NBC) addition, however, maintains no studio cork and, like WFIL, originates no programs to NBC. Consequently, if Withycomb pays talent and hires a station cork, will the Levys do the same? That's the question which Philly is perming to have answered, and hopes it's affirmative. They've been getting peanuts for so long they are beginning to whistle.

Adams Hat Fight Show Goes Over ABC Network

Adams Hats is picking up the Barney Ross-Frankie Klink fight in Miami this Thursday night (24) for release over the stations in George B. Storer's American chain.

Because of previous obligations, the New York source of the broadcast will be WMCA.

L. B. Wilson in N. Y.

L. B. Wilson, radio and theatre showman of Covington, Ky., is in New York City on one of his periodic trips.

Expects to spend a week.

Actor's Sponsor

Chicago, Jan. 21. Norm Sheer, Chicago CBS station artist, is buying time on the WBBM Chicago hour.

Sheer does not appear on his program.

15-SEC. DISC FOR TAREYTON

Chicago, Jan. 21. Shortest disc program in the radio business is being ready by the Gumbiner agency for the Herbert Tareyton cigarettes of the American Tobacco Co.

Are using a 15-second recorded spot program which contains a full orchestra plus a novelty singer plugging the cigarettes with a novelty verse. Agency taking as many spots as possible daily. Campaign starts generally on Feb. 1.

Kentucky Winners Walks on Sponsorship Of 'One Man's Family'

Kentucky Winners has withdrawn its backing from 'One Man's Family,' script serial, which it has been routing over 52 NBC stations on Wednesday night. Cancellation, which the agency on the account, Rutherford & Ryan, delivered to NBC last week, became effective immediately. Also canceled was the contract given WGBM, Chicago, for a sports series slated to run during the coming summer.

Cigarette's bankrolling of 'One Man's Family' started last November, with the contracts covering the show and the time stipulating a stretch of 26 weeks. Explanation given by the agency for the cancellations was that the Penn Tobacco Co., maker of Kentucky Winners, had decided to drop the show.

The club brand, Kentucky made its debut on the market last summer with extensive spot broadcasting campaigns in New York, Chicago and Boston.

Statement issued Saturday (19) by Rutherford & Ryan with the consent of NBC declared that although Penn Tobacco considered the serial an excellent program, it didn't think that it was best adapted to garner the interest of young people who had not yet formed their preference for a particular brand of cigarette.

DEPT. STORE USES 3 1/4 HRS. DAILY AT WMAZ

Macon, Ga., Jan. 21. Dannenberg, department store, is on the air three and a quarter hours daily and has been since July 15, 1932. It took two years of soliciting before WMAZ could sell the company on radio, but once sold by a month's experiment the store has become a staunch radio user.

Believed to use more time than any department store in south.

GRANT WPG EXTENSION

Atlantic City, Jan. 21. City Commission granted the Columbia Broadcasting Company a 60-day extension of its lease on WPG, municipal station, to determine whether it will renew its five-year option.

Lease expires May 1, but 90 days' notice is required, which makes Jan. 30 the deadline. Columbia asked that the option period be extended to April 1, and in return the broadcaster agrees to continue to operate the station until June 30, even should it decide not to renew the lease. Columbia said it needed the additional period because of a hearing now going on in Washington, which might affect the status of WPG.

FIRST CINCY SUSTAINER

Cincinnati, Jan. 21. First CBS web sustainer originating from its local branch, WKRC, will be series of Saturday 11 a.m. to 12 noon programs by Cincinnati Conservatory of Music orchestra, directed by Alex Von Kraler.

Starts Jan. 26.

Huston's Lux Chore

Walter Huston goes on the Lux show on NBC Sunday (27), doing an abbreviated version of 'The Bad Man.'

Under the deal as arranged by Curtis & Allen, Huston will come to New York from Philadelphia, where he's playing in 'Dodsworth.'

Amateurs N. G. for Webs—Okay Locally

'Amateur Night' on the air, the radio counterpart of an old theatre dodge, which practically overnight threatened to start a new vogue in ether entertainment, is now believed to have passed the would-be cycle stage and returned to what it was at the beginning—a purely local gag with nothing more.

General opinion of the radio business, which has closely followed developments of the amateur thing on its two principal network shows—Bristol-Myers (Sal Hepatica-Ipana) and Health Products (Fornightly)—is that the radio amateur night on a major network basis is not what it was originally cracked up to be from an advertising or good will-building viewpoint.

For a time 'amateur night' as a commercial radio program was hailed to revitalize the whole ether entertainment picture, particularly from the talent and program building angles. 'Amateur Night's' first recommendation for radio was that it was economical, and secondly it was unquestionably a sure-fire financial puller.

Neither Bristol-Myers nor Health Products has yet voiced an opinion based on its own practical experience with 'amateur nights,' but the rest of radio from its own observations has concluded that the chief benefits supposed to go with the idea have been overestimated. The economic theory is now debated on the grounds that 'amateur talent' whether really almon-pure or not, but represented as such regardless, cannot take the place of admittedly paid professional ability as an entertainment provider. The chief mail hopes are blasted by an over-whelming belief that such mail as is received through 'amateur nights' is either useless to the advertised product, or downright harmful as a breeder of ill will.

As the radio audiences of the Bristol-Myers and Health Products shows are asked to vote by postal ballot, mail for both programs is naturally composed chiefly of ballots. Another considerable share may be from friends and relatives of the competing amateurs or professional 'amateurs,' as the case may be. Latter type of mail is of course strictly the nuts of the radio business, and the advertiser has no name of the product and wouldn't care anyway. Former, inspiring a sense of competition, may create five disgruntled voters to every satisfied ballot-caster.

'Favoritism' is only logical to the radio trade now believes, that many voters whose candidates do not win, immediately conjure thoughts of a 'frame,' and become perfect examples of the effect of bad radio advertising.

In short, radio as a whole regards the 'amateur night' on a major network as an unsound business proposition, and from that attitude springs the opinion that the idea is not likely to spread, or even be maintained at its present rate for long.

From the talent viewpoint, 'amateur night' looked up as a glorious threat to the well being of professional artists. Radio has been a difficult enough field to crash and educate in matters of showmanship, without a new setback in form of a money-saving artificial-amusement device. The threat developed into reality when agents and actors saw what was happening on the Bristol-Myers and Health Products shows in the way of cost cutting through salary abatements. It looked like all that was needed was an m.c. and an orchestra, and the latter need not even be a radio artist.

Actors have seen amateur shows in theatres before, but not until recently on the radio have they regarded them in the light of competition. In a theatre that also plays vaudeville, or other paid stage entertainment, the 'amateur night' is sure to be treated as an added attraction once weekly and follows the regular show.

Develop Little. 'Amateur shows in theatres have developed some worthy talent in their time, such as Fanny Brice and a few others, but the number has been large. It is not thought that radio could be any more successful in the way of talent finding through amateur shows. Chief difficulty is that few talented people will subject themselves to possible humiliation of a radio show, the theatre's device for cutting back and actors short; radio's counterpart of the hook is the song, the pistol, or the sour trumpet blast.

Besides which it is felt that radio need not go into the amateur field, since there is a big supply of meritorious talent in the various other branches of show business that radio has not yet touched.

Because of adverse reports on 'amateur nights'

tried on the networks so far, at least four major network accounts with shows now on the air and which were understood to be contemplating switching to amateurs, are now reported to have dropped the idea.

As a local gag, mirrored on well known New York original Mayor Bowes show on WJLB, the amateur hour or period is in the right environment. Radio concedes this point, but at the same time black-balls novice entertainment for national advertising purposes.

Latest amateur stunt to break forth in New York is WJLB's amateur script writers' program on Tuesday nights. First one last week brought out 10 entrants who had their work aired over the hour's run. All stories pass a set of judges whose main function is to see that nothing offensive is included. Other every script gets attention and radio airing eventually. Time has been shifted from 7 to 8 p.m. so as not to conflict with other novice hours in the metropolitan district.

Baltimore, Jan. 21. Either craze for 'amateur nights' on radio commercial programs has finally found its way into Baltimore, or the town gets its act up and starts a new starting tonight (Monday) when WGBM inaugurates a series of 13 weekly broadcasts for a local clothier.

Sponsor is soliciting talent via ads in newspapers. Also offering cash prizes to performers adjudged three best of evening. Audiences will be admitted to the airings and will pick the winners by applause.

St. Paul, Jan. 21. KSTP last July started its 'search for talent' with hour sessions once weekly and managed to build up a creditable waiting list for ambitious ether-minded performers. To date no outstanding personalities have evolved, although the KSTP radio bureau carries two new names on its waiting list as a result of the search.

Now along comes WTCN (Pioneer Press-Dispatch and Minneapolis Tribune owned) running three-city, foot-deep ad daily, headed by a Radio Broadcaster. Enter the St. Paul Dispatch-Pioneer Press Search for Talent.

Whereas KSTP, local NBC affiliate, offers in its new weekly amateur night (15 minutes) prizes of \$25, \$10 and \$5, WTCN offers \$950 in prizes: first prize, four weeks of broadcasting; second prize, two weeks; second, four weeks at \$25; third, two weeks at \$25.

Ads daily the fact that no experience is necessary. Sheet runs entry blanks daily, stressing 'no cost, no red tape' and the possibility that 'you may be destined for stardom in the world of radio.'

With ads having run only six days, station already has 1,492 entries, from three states, Minnesota, North Dakota, Wisconsin. Production mgr. Bob de Haven expects the list to mount to somewhere between 5,000 and 10,000 names before the stunt is curtailed.

At this week's weekly broadcast, which will be held Friday (18) evening in the St. Paul studios, with Don Clayton and de Haven picking those who are to be aired for the public later. By this selective process, station hopes to eliminate listener headaches. But the one of this week, although adequate acts should be sorted out to permit public airings to begin, now planned to be held in the world of radio.

Sustained interest in amateur nights over a 10 week period has been assured by WOC with a contest plan under which it will give finalists a chance to compete for recognition. Programs are staged for a half hour every Thursday night starting at 7. Listeners determine the favorites. At the end of the 10 weeks the finalists will be heard in an hour's broadcast. Winners will be given an entrance trip to Des Moines and an opportunity to broadcast twice over WMO, Central Broadcasting company outlet.

Whispering 'Will Collins' is touring the state offering radio auditions to microphone aspirants, as a feature of his stage presentation. Act is piloted by Paul Moore, veteran Michigan theatre manager, who plays percentage dates with most of the houses booked.

Collins has been on WJLB for past eight years and is one of the original 'Red Apples.' Included in the act is complete radio-setup, pianist, press-agent and coach for the mike-struck.

Davenport, Ia., Jan. 21. Sustained interest in amateur nights over a 10 week period has been assured by WOC with a contest plan under which it will give finalists a chance to compete for recognition. Programs are staged for a half hour every Thursday night starting at 7. Listeners determine the favorites. At the end of the 10 weeks the finalists will be heard in an hour's broadcast. Winners will be given an entrance trip to Des Moines and an opportunity to broadcast twice over WMO, Central Broadcasting company outlet.

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FARGO PAPER TAKES WDAY

Fargo, N. D., Jan. 21. Fargo Forum, local daily, has bought an interest in WDAY, N. D. Helneke, who started the station, now content as president and general manager. Other offices will be filled by Forum execs.

Charles G. Burke stays as commercial manager.

'Art of Seeing London' Script from England Offered U. S. Stations

Dubuque, Ia., Jan. 21. Latest to seek gratis promotion through radio is the Travel and Industrial Development Association of Great Britain and Ireland. Association is canvassing the smaller stations of the nation with a series of news releases. First scheduled in this territory for Jan. 17.

Asks no credit nor offers any payment other than copies of talks should listeners desire. News, promotional stuff and of some interest.

First talk is on the British Isles and concerns 'The Art of Seeing London,' the city within the city. Well gotten up, and for those who enjoy factual matter is in a class by itself.

MUSICIANS-STATIONS NEGOTIATE CHI DEAL

Chicago, Jan. 21. Musicians Union contract with the local stations was signed on Friday. However, no difficulty expected from either quarter and most likely terms will continue on the present set-up. This will make it the third consecutive year of operation on the same money and hour basis.

RAIN-SLEET GRIEF

Iowa Stations in Stormy Weather

Dubuque, Ia., Jan. 21. Radio stations in the Midwest all experienced more or less grief in connection with the rain-sleet storm that struck the latter part of the week and continued through a period of several days. Not only were station facilities crippled, but telegraph and telephone communication were hard hit.

WKBB, Dubuque, was down for over four hours due to transmitter trouble caused by ice which formed on the tower. The Iowa Power & Light Co., controlling KSO, Des Moines; KWCN, Cedar Rapids, and WMT at Waterloo, was obliged to forego several hookups due to line trouble. The type was for Fargo. Radio was down for more than a day, with the Postal handling matter overhead.

Radio was called upon to do many a public service chore over a period of several days, disseminating road travel warnings, advising motorists to use chains and exercise care in driving and the home owner to use chains plentifully. All except the last-named needed travel was paralyzed.

'Ezra' on Mutual

Chicago, Jan. 21. Alka-Seltzer show with Pat Barrett as 'Uncle Ezra' is ready to double from the present nationwide NBC hookup to a Mutual web show.

Business being handled by the Wade agency here.

Broadcasting Doc Ill

Baltimore, Jan. 21. Dr. John Ruhrah, pediatrician, who has a weekly commercial spot on WGBM, sponsored by a local dairy, is in Mercy Hospital here following a sudden attack of illness. Condition is reported fair.

WGBM is on the scamper today (Monday), digging up somewhat to replace Dr. Ruhrah on his program Wednesday, and for however many succeeding weeks he will be unable to get before a mike.

Bill Protecting Stations On License Defense Costs

Washington, Jan. 21. Bill protecting owners of radio stations against financial burden of defending their licenses was introduced in Congress last week by Senator Neely of West Virginia.

Measure would add a new section to the communications act stipulating that in any proceeding upon an application involving a contest with the owner of an existing station, the new applicant, if the loser in the controversy, shall be ordered to pay the reasonable counsel fees and other costs assumed to defend the station's grant.

BACK TO WORK

Cincinnati, Jan. 21. Sam Wilson has resigned as head of Crosley's WLW and WSAI, and has been ordered to join Columbus (O.) Dispatch as dramatic and music editor.

He joined the Crosley staff four years ago following demise of Cincinnati Commercial Tribune, morning sheet.

WHN Invades B'klyn; Studio, Sales Staff Get Bowes Send-Off

WHN, New York, is set to open its Brooklyn unit within two weeks' time, and already has a sales staff employed in drumming up new business in the borough. This move is one step of the Bowes-B'klyn campaign to enter the radio field over there, and also gives the present set-up, WBBB, and WARD, WLTH and WVEF some active competition.

WHN's studio is located in the Metropolitan theatre building. To make the opening occasion something special, Maj. Bowes is gathering as many names and celebs as possible for the event. He also expects to have an amateur hour on Tuesday nights over one or two broadcasts.

Unit to put a damper on foreign programs. Plenty of class music instead. One of the main squawks now of the air is that the borough is flooded with too many foreign spiliers.

List to Sunday School On Air—Send in Contribs

Macon, Ga., Jan. 21. Baracca Bible Class of the First Baptist Church in Macon has a Sunday morning broadcast on a commercial basis over WMAZ which has been continuous since June 7, 1930.

Many classes gather in rural sections of the state for the first time in a group in Wilkinson county assemble each week and sends in the collection they take up.

WIND Forsakes Sox

Chicago, Jan. 21. Station WIND is already in the market negotiating for the baseball broadcasts this summer. In the past has been carrying the Chicago White Sox games but has now stood ready to switch to the Chicago Cubs which is rated as the most popular Chicago club at this time.

WIND now has Harry Hartman, from Cincinnati, as baseball announcer.

RADIO'S SPORTS COVERAGE

PUBLIC TAKING IT FOR GRANTED

Perhaps Press' Main Worry as to Air—First Athletic Event by WJZ in '21—Mostly Sustaining in East, but Commercial on Coast and in Chicago

WILD MID-WEST

Radio's growth has been so rapid that few have found time to take more than "passing notice" of its milestones. Innovations have piled upon innovations with such speed and frequency that few can recall offhand the details connected with notable past performances, despite the fact that everything has happened in the brief space of less than 15 years. Even the oldest of radio broadcasting have difficulty giving credit where credit is due when reminiscing over radio's past and trying to recall its "firsts".

There are some who maintain that the first sporting event ever broadcast was the David-Philistine scrap at catchweights in a vacant lot near Palestine, and those on the inside do insist that the weapon which won the pennant for Little Dave was really the jawbone of a radio announcer. But most historians of radio as it tried to recall its first sports affair was the more recent Dempsey-Carpenter embroglio at Boyle's 30 Acres in Jersey City.

After Tex Rickard promoting—and how—Dempsey and Carpenter fought it out on July 2, 1921. Major J. Andrew White described the fight over WJZ. There were close to 100,000 paying customers on the inside and perhaps twice that many other listeners. On the other hand, the fight was a mongrel assortment of receiving sets, most of which specialized in static between station announcements. But it was the first time that a private citizen, with the natural exception of One-Eyed Connelly, had seen a world's heavyweight championship prizefight on the cuff.

Contrast that to the most recent heavyweight fight—Max Baer vs. Primo Carnera on June 14, 1934. About half as many paid to get in as at the Dempsey-Carpenter fight, but 15 years earlier, but instead of 200,000 radio listeners, it drew a radio audience of nearly 20,000,000.

First College Game

On Oct. 28, 1922, the universities of Princeton and Chicago played an important intercollegiate football game, and WEAZ broadcast it. It was the first college gridiron contest ever etherized.

Early in 1924, when WEAZ was still way downtown at 156 Broadway, New York, Thornton Fisher commenced a series of nightly sports talks in behalf of the United Cigar company. This was the first sponsored program dealing with sports.

Radio's other major "firsts" in the sports line, as generally believed, were also inspired by Promoter Rickard. It happened in the fall of 1925 on the evening when Dempsey lost his title to Tunney. Rickard obtained \$5,000 from NBC for the rights. This is believed by radio to have been the first money to change hands as part of a sports broadcasting deal, and the broadcaster paid the bill. Since then, the custom has been to have an advertiser carry the bag.

After the "firsts" came the seconds, then the thirds, and so on, until the broadcasting of important sports events ceased being a phenomenon and became as natural a part of the evening as the evening accounts in the following morning's newspapers. Now any sports promoter who declines to have his sport broadcast is set down nationally by fans and the public.

Sports broadcasting has grown and advanced with all other phases

of radio, and even beyond the rest of radio in many respects, but that first-sports broadcast from Boyle's 30 Acres is still the most important of all. Not only because it happened to be the first sent out over the air, but also because it started a feud that isn't settled yet and probably won't be settled until the last newspaper or radio station expires.

Challenge to Press

For the broadcast of the Dempsey-Carpenter fight, besides adding to radio's prestige as an entertainment medium, handed the newspapers their first challenge for the title of world's champion disseminator of news and information. Up to then it was a case of pay to get in or else read the account in your favorite rag.

Sports broadcasting now holds a prominent place in the New York radio picture, but chiefly as a sustaining feature. It hasn't entered the big money class as yet. With the exception of important national events, few sports shows are sponsored, and because nationally important events are far from frequent, New York's sports broadcasting is mostly a local proposition.

Big chains stations naturally specialize in national events only, and New York is dominated by the chain stations. The smaller stations pay considerable attention to sports, but have not been able to cash in on it to a large extent. Unlike the middle westerners, New York's potential advertisers do not seem to stand up easily over local sports events, or at least not to the extent of paying for the privilege of serving as sponsors.

Probably that which has retarded commercialism most in New York sports broadcasting is the refusal of the three metropolitan baseball clubs to countenance broadcast. It is logical to assume that a sponsor could be easily found for big league ball game broadcasts, but the Giants, Yankees and Dodgers won't talk business.

Being the most natural of all subjects for commercial sports broadcasting, baseball should be the big source of gravy for the New York radio stations. But the major league clubs have refused to meet with the radio. For-sponsored World Series, which has been carried by WEAZ, WJZ and CBS' WABC along with the other stations on the two networks.

The Darby

While shut out of baseball, the major New York stations keep on their toes as regards other sporting events of importance. They do the Kentucky Derby yearly, as well as the big golf matches, tennis tournaments, basketball, and other important turf events. And, of course, the big football games. Small stations occasionally broadcast a pro game playoff. But New Yorkers don't know what a football game is like, and they are also behind Chicagoans in that they haven't heard daily broadcasts direct from the race tracks. The best thing the city boys and their customers can hope for is the evening reading of the day's race results over the smaller local stations.

Most of New York's regular sporting stuff on the air comes over WMCA, independent station, which took up the Madison-Square-Garden contract where NBC left off. This station naturally dominates New York sports broadcasting. New York, because the Garden dominates local sports. Through this connection WMCA sends out about everything that takes place at the Garden, its most regular assignments being the hockey games, wrestling, and the fights. It has found a regular sponsor for the pugilistic events, Adams Hats.

In the summer, every station in town, including the major chain stations, has at least one sports resume period, mostly taken up with baseball results, but in the winter the only prominent New York station to broadcast sports is WABC. WOR—this department store (Macy-Bamberger) owned outlet had Ford Frick on a sponsored spot until Frick became the National League's president recently. Stan Lomax is doing the WOR game with the same sponsor, Dodge Bros, occasionally bankrolling Lo-

max is on at 7 p.m. nightly, except Sundays.

Only regular sponsored local station sports events are the Dempsey-Carpenter fights, two nights weekly on WJZ. Truly Warner, another hatter, pays the bill. WJZ, Loew-controlled station, plays up sports more than the other local outlets, except WMCA. It has Harold Bruce for sports talks on Mondays, Frank Graham on Tuesdays and Ned Brown on Wednesdays, all sustaining.

Among other local sports commentators are Ray Harper, daily on WINS (Hearst) and Kevin Roberts once weekly on WLWL. WEVD carries no sports stuff at all just now.

In the way of announcers, New York has the two most nationally known personalities in that line—Graham McNamee (NBC) and Ted Husing (CBS). They come by their fame naturally, since both are the house sports announcers at the feeding source of the two national networks and started early.

McNamee is the oldest of all big time announcers, and a first-class man in every way. He has probably been the object of more criticism than anybody else on the radio, but NBC overlooks the squawks and continues to give McNamee all the championship bouts. The general complaint against McNamee is that he doesn't know a third strike from a lateral pass. NBC says Graham makes so many mistakes he has to get to the radio before he's willing to overlook the mistakes because Graham's constant excitement is conveyed to the listeners, which in turn gets them excited, and so on. NBC theory is that it doesn't matter how wrong McNamee calls his shots, as long as he keeps 'em running a temperature.

Husing is the opposite of McNamee, a cool, analytical sports expert who knows his stuff. He hasn't McNamee's knack of making a listless wait between a pair of stumblebums sound like another Battle of Gettysburg, but prefers to describe 'em as they are. It is held that a fan sufficiently interested to tune in on a sports broadcast usually knows what that particular sport is all about.

FOOTBALL COAST AIR'S MAIN SPORTS EVENT

Los Angeles, Jan. 21. There's only one sporting event that has been on the air over any one so far as radio is concerned. That's football, and on a national basis—the annual Rose Bowl game.

Otherwise, sports, so far as radio broadcasting is concerned, is purely local. Announcing the contests, be it football, boxing, motorcycle racing, or whatever you is not a forgotten art here because the art has never been advertised. Qualification for the usual run of coast sports announcers appears to be an ability to talk while mouthing a hot dog, a viewpoint that USC's football team is to put to a rigorous test in the upcoming team's quarterback on calling plays. All of which means confusion and aggravation for listeners and has the fans gratefully grabbing for the sports extras as soon as the broadcast is over. On the air they get the score but don't believe anything else.

The Perennial Threat

With local radio sports action being what it is, the air only means one thing around this section—something by which they can tell how USC is doing. All of which leads to the annual scrap when the Pacific Coast Conference threatens to go off broadcasting its football games on the theory it keeps people out of the grandstands.

It looked a cinch for radio to be kicked bodily out of the college sports picture last year, but for the threat of pro football. During the season the latter sport got going at a fairly good clip playing on Sundays. When the Conference was about to meet, the threat was cast to the winds. If they were locked out they collectively would get behind the pro game, broadcast the contests and build the

(Continued on page 38)

Handicapping, Track Selections on WJJD Latest Radio Sports Angle

Easter Eggs

Radio p.a.'s who were subjects of a waste basket publicity story, state that they fool Vauxer and their clients by omitting the negative aspects of the story and paste up the quoted blurbs as published squibs. That's how scrapbooks are made.

CHICAGO A HOTBED OF SPORTS ANNOUNCING

Chicago, Jan. 21. Chicago has long been a radio hotbed on sports. There have been six stations simultaneously broadcasting the same baseball game. Is this healthy competition or just a case of follow-the-leader?

"Public consciousness" in radio has led the stations and sponsors to boxing broadcasts, wrestling, football, hockey, racing, motorcycle racing, and even broadcasts of horse races and even the announcement of mutual machine betting.

At first local sports broadcasts were done in the name of public service and good will, and was so accepted by participants in the events and listeners. It was not a steady diet at first, only the outstanding affairs being milked. But the trend was so rapid that sports have become an out-and-out commercial enterprise for radio, nothing more and nothing less. Championship prize fights, ball games, etc., are placed in the same category as a broadcast of popular dance music recordings for the Hinkel Fur Store in Gary or the weekly Jackson County Hillbilly broadcast for Cure-All Stomach Syrup.

Of this type of broadcasting, it is felt that it is not a public consciousness regarding sports, a cynicism that may sooner or later react to the detriment of these sports. The enthusiasm the fervor driving the followers of particular teams is rapidly growing weaker. The reaction seems to be setting in.

Big Ten Games

This commercialism is also creeping into the greatly hallowed amateur field of college football. In years past these broadcasts were all for alma mater and glory. Today the athletic departments of all colleges are beginning to work under the huge coin offers from cigaret, auto and cosmetic manufacturers who feel that a football game is worth any two sopranos and a dance band on a Saturday afternoon. Pacific coast schools already sell their games to an air sponsor.

Making Stations Pay

Leading to this out-and-out charge for broadcasting is seen the rap put on stations throughout the midwest by the major colleges. Without asking any coin for broadcast privileges, the schools practically forced the stations to pay for mike privileges by making them advertise on the radio. The football game programs, Notre Dame and Northwestern, for instance, carry advertising bows in their programs from such radio stations as KGV, WEBS and WGN. As these stations remain not only for the football games but for nearly every other type of sport. While they may burn in their offices over the money charges, they nevertheless do not hesitate to pay for the broadcast privilege. In fact, if the situation were really analyzed it would be found that the coin hook-ups on these sports are due to the "stations" themselves. In nearly every case—the stations started the talk of money remuneration for many stations can't sell themselves to sports on the basis of actual air strength and exploitation but must try to snatch business on what is really a bribe angle. This

Chicago, Jan. 21. Handicapping and track selections for the horse races on the following day is the latest program stunt, and will be started here on Feb. 4 on WJJD, the Ralph Allsop station, for the Distillers & Brewers Products company.

This will be a 15-minute program and will be in addition to the regular two-hour afternoon broadcast of horse race descriptions over the station for the same sponsor. WJJD started the practice of horse races on the air 35 weeks ago for Miletoe and when \$4,500 each, and with a third sound-talker participating the tariff dips to \$2,500 apiece. Figures are slightly higher than last year. Extra expense to station is sum of about \$20 for telephone calls on every out-of-town game and close to \$100 for local piping during course of playing schedule. Stations have their individual announcers.

CINCY REDS REGULATE NUMBER OF PLUGS

Cincinnati, Jan. 21. Management of the Cincinnati Reds has upped broadcasting concession rates for coming season and also placed a limit on sponsors and number and length of commercial plugs.

Club guarantees blasting rights to 35 plugs, including a minimum of 13 on the home lot. Exclusive privilege cost is set at \$10,000. If radioing is handled by two stations the price is \$5,000 each, and with a third sound-talker participating the tariff dips to \$2,500 apiece. Figures are slightly higher than last year. Extra expense to station is sum of about \$20 for telephone calls on every out-of-town game and close to \$100 for local piping during course of playing schedule. Stations have their individual announcers.

Broadcasting contract calls for top of ten 50-word bits apiece, including a minimum of three sponsors per contest. Previously there was no limit at all, advertising time being sold for as high as \$100 a word.

Present indication is that, as in '34, the etherizing will be done by WPBE, of the ABS wave; WKRC, a CBS outlet, and WSAI, an NBC affiliate and kid brother of the 500,000-watt WLW, headed by Fowl Crosley, Jr., who likewise is prey of the Reds.

has also been the case with remote control pick-ups from hotels and ballrooms in Chicago, and it is now expected that the same thing will be done in the sports field. Offers have been made to baseball, football, hockey and other sports.

Pro football broadcasts from Wrigley field (Bears) is costing Dodge Brothers \$1,000 per game. Several stations offered the Chicago Blackhawks (hockey) money for picking up just the last period of their local games. But in Chicago the stations do not hesitate to reject network sustaining shows in favor of a local contest. Evidence of this is the five stations blasting away during the summer on the big league ball games. Only stations which could not take the games were the two key NBC outlets (WENR and WMAQ) due to the fact that both red and blue networks are heavily sold on Sundays.

WMAQ and WENR, however, have been a week—but the sponsors also insisted on Sunday broadcasts of the games.

WGN's Edge

In the case of the above broadcasts, WGN is far the best of it (Continued on page 38)

RADIO SHOWMANSHIP

(Merchandizing and Program Tieups)

Outstanding Stunts

STUDIO COURTROOM SCENE

'THE O'NEILLS'—CBS

BATTEN, BARTON, DURSTINE & OSBORNE

Realistic Court Room

New York. "The O'Neills" will use a complete court set, including a mixed jury, during the episode. The story of the characters, Danny, is on trial. Stage of the Columbia Playhouse No. 1, whence the programs will be broadcast, will be jury box, a judge's bench and other properties that go with a trial scene.

Ping-Pong Broadcast

Omaha. One of those incidental broadcasts that let listeners know what is on in town went over WOW Saturday (12). Program was ten minutes with the troupe of world champions. The players were made Omaha on their barnstorming tour. They had barely arrived when Manager John O'Connell arranged for the Omaha Table Tennis association to get them on the air.

When spotted, ten minutes before the Saturday afternoon opera, spot somewhat hard to fill. Announcer Harry Burke had only a few minutes before the event that he was to conduct the event, but so happened he had caught the national broadcast of the event from WEAF. Burke just took up where that broadcast left off, and really got the boys to talk about the game and their trip. Only two of the four barnstormers went before the mike, Coleman Clark and Jimmy McClure, the United States representatives doing the talking, while Viktor Barna and Sander Glance, the Hungarian, also played a short off-air being so hot on this country's line.

The troupe of four showed to some 500 cash customers at the Hotel Fontenelle ballroom Sunday (13), evening at prices of 50 and 75c. From here the troupe will depart for a ball for London early in February.

WKRC's House Stunt

Cincinnati. WKRC made effective use of its Cincinnati "little home project, exploitation stunt in the field. The radio medium was used to pay an old dwelling was moved from poor section of city to suburban spot opposite the station, reconstructed along up-to-the-minute lines. Progress of improvement received generous publicity in daily papers.

Mayor Wilson's talk at dedication of public inspection period picked up by WKRC and was given a detailed description by Ruth Lyons, its home economics narrator, on her tour of the residence.

Kidnapping Service

Peoria, Ill. WMBD, Peoria, Ill., was on a hunting ground and delivered with in a half hour.

Rudolph E. Joeger, 48, auto salesman of Pekin, Ill., near here, was kidnapped and robbed on a recent evening by three bandits who forced him to drive to Springfield, Ill., the state capital. Arriving there, the bandits trussed up Joeger and left him in his car in a deserted section of the railroad yards.

In the meantime, a passerby who had seen the bandits, 75 miles away, heard the broadcast, and in a half hour had located Joeger and his car and had notified frantic relatives.

KSTP's Bridge Tournament

St. Paul. Twin Cities bridge enthusiasts came in strong at the opening of the KSTP Bridge League Monday (21) night at Hotel Radisson in Minneapolis and Tuesday (22) night at the St. Paul Hotel at St. Paul. Tourney is held under auspices of the American Bridge League, which is being organized by a group of local players to supervise the opening nights play the tournament this winter. The Howell movement, whereby the first hand dealt at each table is put in a tray and these tables transferred from table to table, giving everyone a chance to play the same hand during the eve-

ning, will be used. Reservations for tables are made by calling KSTP.

Couples may play any system desired, provided it be a recognized system. Vanderhoof Culbertson, none. Tourney is conducted on a non-profit basis, 35c fee being charged to each couple. Prizes for best operating expenses. With prizes awarded the various winners each night, studio figures it will be a good deal on publicity and good-will if it only breaks even financially.

Station will air result summaries during each evening's play, but no play by play accounts will be given. If an outstanding champ emerges from the weekly tourney, SEPT will let him air his system of garnering the laurel.

The Butler's Ball

New York. WMCA's initial effort as an independent station again was to attract the annual Butler's ball at the Hotel Commodore last Wednesday (16) night, in which doormen and maids reported to Maxwell-Davis orchestra.

Details of the affair were aired from 12 to 12:30 a.m. Butler's ball handling the descriptive duties. In a few instances he managed to get a butler up to the microphone for some casual remarks. SEPT also also contacted to chatter over the air. All poised for the occasion and first maids reported to Maxwell-Davis orchestra.

Controversial Coach

Baltimore. As soon as the news cracked forth, last week that Dick Harlow, gridiron mentor at Western Maryland College, had been appointed football coach at Harvard, Lee Davis contacted him for an interview over the radio. Harlow, who is station's sports scribe, also arranged for Harlow to bring down with him from the green turtled hills of Western Maryland, Bill Shepley, former backfield man of past season. Davis will query the pair of 'em on the air.

Harlow's Football

It was a good mad for station Day after the news was approximated the Crimson, Harvard's undergrad sheet attacked Harlow, saying he had been appointed coach of a school that provided giant grants.

The newspaper writer services burned with the news, and people from Maryland almost rose in arms and sallied forth to fight the North once more when they heard of Harvard coming to verify Harlow, saying he is something of an idol in these parts.

Hear Self Telephoning

Dubuque, Ia. WKBE tried a stunt recently that drew more than passing interest. The station was on the phone on a special request program and then cut in, whenever possible, to the station to the station, calling could hear their own requests go out over the air as they made them. It took about five minutes for the other end to get word after which telephones was swamped.

As a novelty it proved a bang up stunt and attracted a good deal of comment. Not generally feasible and many disappointed in not being able to get on the air via the telephone route.

Reporting Catastrophe

Charlotte, N. C. When a Southern railway car passenger train plied up near the city limits in one of the most spectacular wrecks of state history, WBT dispatched staff men to the scene, to the hospital, to police and news agencies and picked up on every possible angle.

In addition eye witnesses were gathered up and taken to the studio to tell their stories.

10,000,000 Volts

Schenectady. WXIA, WG's experimental storm waver, has a new sign-on sign-off which should identify the station anywhere. It's the noise of the discharge of 10,000,000 volts of lightning, touched off in the General Electric Corp.'s new research laboratories. Called "The Voice of Electricity," this novel theme is a tribute to the late Charles F. Steinmetz.

Boy Scout Week Feb. 8

Dubuque, Ia. In cooperating for the observance of National Boy Scout week, Feb. 8-14, the station, KSTP, is sponsoring a series of programs, including a "Boy Scout Week" through cooperation with national scout headquarters, rather than with local headquarters. To this end, letters from many of the smaller communities, and executives, will share time with the station to the scout movement. In this manner each community will feel that it has a distinctive

part in the observance, rather than have the larger community troop get all the time. In addition the station is sending all scout troops in the territory with a program of its own.

Police Chief on WAAT

Jersey City, N. J. Bremer Broadcasting Corporation through its station WAAT, is presenting a series of dramatized crime stories. All the material is gleaned from police files with the purpose of showing that crime does not pay.

'Mighty Oracle'

Syracuse. WFBL has revived the 'Mighty Oracle,' sustaining show, tied in with Low's State at an expense of the theatre of 10 pairs of program weekly.

George Perkins, assistant program director, the new 'Mighty Oracle' script written by Robert G. Soule, director.

Originally, the 'Oracle' answered questions by a panel of distinguished listeners. 'Now the continuity uses unique questions, with the theatre passing on to those who bring them up.

WESG's Special

Elmira, N. Y. Messages from the governors of two states as well as greetings from the White House, dramatization of leading news highlights of last year, messages of mayors within the station's coverage, greetings in the form of letters, and a variety of languages were a few of the stunts packed into two hours of musical entertainment as WESG of Elmira, N. Y.

Under the title "The World Turns a Page" the two-hour afternoon broadcast of the station, WESG, is leading news stories of the past year with special script employing a cast of 18 written by Charles H. Smith. Chosen for dramatization with all incidental music supplied by an orchestra and richly embellished with news highlights, such as the Baer-Carnegie fight, shooting of Dillinger, Morro Castle disaster, the apprehension of Hauptmann and the assassination of King Alexander were portrayed.

The program, which totals 70 persons participated in the broadcast, which was considered outstanding and a great success. Listeners are advised to tune in for a paper publicity and announcements over the air.

Mugging 'The Shadow'

New York. From a two-time announcement offering a picture of "The Shadow" Blue Coat received around 70,000 letters. Though the character has been on the air for some time, it was the first time that the account concerned the loudspeaker element in the program.

Collegiate News

Hollywood. KNX is attempting to co-college and university listeners by devoting a 15-min. program weekly to news of activities at the various schools.

Saturday night chatter by London Corbett is tabbed "Campus News" and is a news and retailing news of sport and other activities at the colleges, gathered by a correspondent at each school.

Later, station will put on a contest between various musical groups at the schools.

Anything-Can-Happen

San Antonio. KTSB is feeding Southwestern Broadcasting company, the thing-Can-Happen period created by Lewis Lacey, station mgr., who is planning to air a series of events and events in the day's news. News angle is ignored with chatter about the human interest angle exclusively on a humorous plane.

Material is culled from the Dallas and other news news, but the agreement since the news angle is ignored. Hits the air at 7 p.m. five nights weekly.

Indoor Circus on Air

Canton, O. Complete two-hour circus program will be broadcast here from 8 to 10 Monday night (21). Station WHBC, arranged with Canton Shrine Temple to air the two-hour premiere performance of the annual Shrine circus from the city's annual Shrine Circus.

Will watch the show from the opening band number to the final act on the program, with as much as 15 minutes of live action being going out on the two-hour plus. Circus executives decided to give the radio a big shove by having a big advertising budget in half, believing that by airing the opening performance hundreds who had seen the news will be contacted. Other cities where the show is contracted for later in the season are watching the experiment.

Football on Coast

(Continued from page 37)

sport as much as possible. The Conference decided to continue to be hosts to the stations and the USC games are sponsored by an all company.

About the only other sport that means anything over the radio outside here is boxing, with the main bouts at the Hollywood Legion Stadium (Friday nights) and at the Olympic Auditorium (Sundays), setting either KNX has the Legion permit and KFWB the Auditorium. And the announcing is on a par with the fights, the fans still looking for the papers after the contests to learn what it was all about.

They have baseball here too—Pacific Coast League—if anyone cares. Games are broadcast mostly by the smallies, but outside the restaurants and shoe shining parlors the ball games are a yawn. Baseball outside of the World Series, is a dodo here.

Tennis and golf also figured during the past year in southern California, broadcasting but to a small degree. An innovation in sports broadcasting here was KFWB (gold) when, via portable apparatus, this Warner station covered the final round from hole to hole. That's been done in the east but was new here.

Racing came looking forward to the end of the races at the Santa Anita track, are in for disappointment. Operators so far have set on keeping patronage coming through the turnstiles by deciding to broadcast the races live. However, expected they'll relent for the coming \$100,000 classic on Feb. 23.

Chicago Eager

(Continued from page 37)

here because of its Chicago Tribune ownership, that Chicago going out and promoting its own sports events. The Golden Gloves amateur fight tournament, the Chicago Bears-College All-Star football game, and wrestling matches were all exclusively on WGN since they were launched by the Tribune.

And today Chicago has the latest step in the broadcasting of sports events. This is the daily program of horse-racing over WJJD, the Ralph Atchaf station, sponsored by "Tisbetter G. Possibility" of broadcasting the races has been discussed from time to time in the past, but no station had the nerve, or the vision, to jump into the field, fearing possible reaction from the public. In view of this fear it is remarkable to note that WJJD has been on the air for some time, and the station covers a lot of territory. The fact is that there has been a flood of congratulatory letters from fans.

Not only the station's broadcast of the races but also the mutuels. Descriptions are, of course, built from the meagre wire reports from the regular track service.

Practically every sport has been broadcast by Chicago stations including the six-day bike grind, the Indianapolis 500-mile auto race, the annual corn-husking contest, horse shoe pitching, basketball, walking, boxing, and other sports, billiards and pool, swimming and clay pigeon shooting.

Newspapers' Problem

While all this is going on, and the stations are really making a lot of money on sports broadcasts, the newspapers are running around most of the time, and when they're going to do about this radio invasion of a field which has always been strictly a newspaper child and from which they get practically nothing but competition. The newspapers are sore and plenty, but don't know what to do about it. The press has devoted years to professional baseball and college football, gave baseball front page position, three and four column inches, the best writers to be had and a special department with a heavy overhead. They built baseball to what it is. And in return the newspapers get maybe a two-inch ad for the stadium and a few lines for sending out the same thing.

In 1935 the Columbia station here, WBBM, will get \$55,000 from the Cubs' games and the bill will be paid by Kentucky Winners cigars. And the option on the WBBM games in 1936 calls for a straight

\$100,000, or an average of \$4,000 weekly over the baseball season. These prices are matched on other stations throughout the Midwest. The fact is that the radio is on the spot. They would like to drop baseball, as a sort of revenge for the desertion of the game to broadcasters, but they can't. They know that their circulation will dwindle if they do.

On the other hand, radio knows what baseball means on the revenue end and it has been careful to cement the relationship as closely as possible. It is going out of its way to make the game and the ball games and is doing everything possible to build attendance. Last spring radio was a little apprehensive when it appeared that K. Wrigley might kill off the Cub broadcasts in line with the stand taken by several other big league cities. But an agreement was reached, mainly through the efforts of Atlanta, head of WBBM and for CBS Chicago.

Baseball's Agreement

In the terms of this agreement the stations were to give three free announcements each morning preceding the day's game. Also the stations were to have a team of ball announcers so that they would say nothing that might impede attendance—no mentioning that it was windy, too cold, too hot, or too hot in any way. There was to be no mention if a baseball hit a patron, etc.

Despite all this, there was much doubt among air men whether big league clubs would accept or reject radio. The fact is, they did. Pretty much divided with each town as Cincinnati, St. Louis, and others refusing to allow the mikes to come into their parks on the contention that broadcasts would hurt attendance.

Ford's Series \$460,000

But today there is no question that all doubt has been erased as to whether baseball will snub or hug radio. Judge Landis stated that problem once and for all when he delivered the past World's Series to the Ford Motor company for \$460,000. It was the first time the Series had ever been sold to a sponsor and the results are generally agreed to have been favorable to everybody.

That seven game festival is estimated to have cost Ford \$460,000, but radio considers that Ford got his money's worth. The trade was impressed with the way Ford handled the plug, holding it down to simple "courtesy" announcements.

Ford was on both networks and on WGN, latter unaffiliated with the two webs. Tribune put up such a fight that the station was given the games that the station was given the Series under the sponsorship of the Chicago Ford dealers. The Ford expenditure. In those seven days broke all records for cash spending in the history of the network.

And through it all the newspapers could do nothing but silently roar at the mouth. They have threatened to switch their affection to other sports. In several towns they have threatened to do so. The WGN was locked out of professional games. That was to build-up and sell baseball.

Announcers

Out of the Midwest have come a couple of the biggest names in sports broadcasting. In Chicago the men who stand out are Quin Ryan and Bob Elson of WGN; Ryan on special events and college football, Elson on baseball and pro football; Pat Flanagan on WBBM, Hal Totten on NBC, Bob Harts on NBC and Buell Patterson of WJJD are other prominent. And in two other Midwest cities the sports luminaries are France Laux of KMOX, St. Louis, and Myron Wagon of WJL, St. Paul. Both Laux and Wagon have both handled the World's Series for Columbia, and in Detroit the fans got up a general petition to have Tyron mike the series for that town.

Case of Flanagan on WBBM contains a bitter pill for the press. Kentucky Winners cigars broke into town by using only the WBBM baseball broadcasts, spending not one cent for newspaper space. Flanagan did a lot of actual begging for the listeners to help him make good on the account by going out and buying the cigars to show the sponsor that Flanagan was doing his job. The station was flooded with orders for cartons of Kentucky Winners. And with each carton Flanagan sent a message of thanks. This is the type of selling which newspapers, particularly recent on the part of the other.

Radio Chatter

New York

Bill Winno is the new lusty-tongued announcer on WOKO, Albany.

Jim Healy, WGY news commentator, gave a one-word broadcast in Albany Police Court. He said "guilty" to parking his car on the wrong side of a street. The judge bristled at two words—sentence suspended.

Irving Braun of WESG, Elmira, was just about to go on the air when he received word his mother had died. He carried on.

Sammy Falkow, 13, is getting a bulldog for his singular on a commercial over WOKO, Albany. Sponsor uses a newspaper ad to announce his appearance each week.

Tom Grerson, organist, who formerly plugged the RKO Palace theatre over WHAM, Rochester, mortifies, is teamed with Dorothy Benning in her "Irish-weekly chat 'A Woman Watches the World' over WHCC.

A singer named Frank Kelly performed in the WHCC, Rochester, amateur program and caused some ribbing of Frank Kelly, announcer for WHAM, and Herb, old timers sketch over WHAM, Rochester, has begun its third year, at present sustaining almost the most of the time it has commercial. It plays to a studio audience of around 175 regularly. Barn dance atmosphere. Gene Lane, who started with the WLS barn dance, authors the sketches and Jack Lee, another member of the team, is production manager of WHAM.

Bill Meenan, p.a. of WGY, back at the mike with his "Scissors and Paste" feature, not showing the effects of a cold.

"Bag and Baggage," who debuted over WGY several weeks ago, is now Miller and Mrs. Bradford, formerly of vaudeville.

Billy Rose, announcer and tenor on WGY commercials and sustaining, is slowly recovering from a breakdown which forced him to take an indefinite leave of absence. Been hibernating up Vermont.

John Sheehan has his place on WGY's announcing staff and on sustaining programs.

The Yagabonds, WGY trio, are warbling on a new luncheon-hour commercial for the Crazy Water Crystals Company.

Deane Fredman, working on sketches for the new Ziegfeld Follies.

Bill and WNEW to carry Normande room shortly.

Adia Kutznertoff joins Leon Belasco's band over WJLA.

John RKO time for Al Shayne.

Jack Bertell to Florida for a

tripling in Philly, playing theatre, after club and airing for ABS through WIP.

Frank Lamb is starting Philly's first men's social club, installing Cameron Kirk at the helm of the club's broadcast on WIP.

Ann Kelly, niece of Jack Kelly, Philly's political leader, opened WEPN's School of Arts for the Radio Center group.

Susquehanna Mountaineers, securing ju band now with WGAL, Lancaster, Pa., are airing a series of programs on KYW, Philadelphia.

"Gospel Broadcaster," rumpus raiser among Lancaster County's Main people, signs on with WGAL for 52 weeks. Gained distinction some months ago when he split Menonite church after being expelled by father, who is one of the bishops.

Theatre of the Air, presented by the Studio Players of WGAL, Lancaster, back on the air for their 1935 season after a short lay-off. First play is "For Publicity Only."

Phila. has a long background of a local theatre for pre-arranging skill practice.

Susquehanna Mountaineers return to WGAL, Lancaster, after being the first commercial on KQV, Phila.

Quebec

Biggest noise so far in Radio in this province is the five radio addresses over CFCM, hooked up with WJLA, Lancaster, Pa., by Bennett, premier of Canada, introducing a variant of NRA into the Dominion as a promise of re-election. Canada, his property being staged all over the city to listen in and then discuss his proposals. The most revolutionary so far ever delivered by a responsible public man.

Collette O'Leary gaining attention over CFCF with ski script every Friday p.m.

Imperio Tobacco cross-Canada tour rally on CFCF Wednesday (9) first of its kind in Dominion, giving deep mine operations, talk to the radio, Atlantic and Pacific, lightings, hockey matches, music from Halifax to Victoria, all went without a hitch.

Rupe-Kaplan starts Variety program over CFCM from Montreal Repertory theatre.

Ernest Lobel, KMAC mimist, with "tee gars," may go radio in Paris.

Phil Lalonde, CKAC manager, has on job, telling grip and stick.

Joe Lester, CKAC headliner, writing own songs, theme and other.

New England

"Gems of Melody" over WBB, Boston and WBBZ, Springfield, will present for the first time on air, Merz's 24 original Military Episodes by the late William Mayberry. It will be presented in the form of a trumpet solo.

John Herrick, baritone, is no longer anonymous on the Father John-hour-over-WBB, Boston and WBBZ.

"20th Century Ideas" back on the air over WBB, Boston and WBBZ, Springfield, presided over by Dr. Kristine, 24 of Harvard.

Frank Rand, p.a. for Yankee National, Boston, gets a breathing spell after running ragged on radio.

Smith-Hudson Motors auditions. Kate Smith reported herself not interested in luncheon in her honor for Boston radio editors, to be combined with informal interview.

WATR, Waterbury, Conn., man in the-streets three times a week in front of Palace theatre.

Mountain Melodiers, hill-billies graduated from WICC, Bridgeport, to CBS, landed niche.

Joe Williams, 300-pound South Norwalk southerner, amateur singer, with Fred Allen tomorrow night (23). Roger Douless, radio ed of N. N. "Sentinel," gets artist.

Knowles Richards added to announcing staff at WATR, Waterbury.

Earl Peck band, Will Fleming tenorizing, Saturday-nighting at Jungle room, Stratford Hotel, Bridgeport, with WICC pickup.

Lillian Kaye, ex-Norfolk, Va., stressing in Buffalo, visiting the old rug at WICC.

"Radio Rings," authored by Alma Dettinger, no original music composed for WICC, Bridgeport.

WICC's Edith Josephson p.a'ing in Waterbury.

Willie Morris, four years at WEEI, Boston, getting breaks in N. Y. on the Palmolive hour, Jan. 15. Also auditioning for Paul White, WEEI, Boston.

Larry Pierce, pianist, who has a spot of his own on WDEV, Waterbury, Vt., is being accompanied by two vocalists, Lilla Culver and Tip Collins.

Rosselle Harrison on the Pacific Oil Palace, Waterbury, Boston, was

(Continued on page 45)

Receptacle for Squawks

Paris, Jan. 12.

New complete box opened in Rue de Grenelle post office, intended to garner kicks from public, contains 15% squawks about radio broadcasting.

Squawks run all day from overtures as to when law against interference by industrial and domestic motors will be enforced to kicks about superabundance of lectures in broadcasts.

Here and There

Jerry Akers, former sales manager of the Affiliated Radio Network, Chicago, Ill., is contacting smaller stations in the midwest with a view to setting up a regional chain with CHL as the focal point. Angling for anything up to \$500,000.

Clair Hull joins the WMBD Peoria, Ill., staff in the production department.

Allen Franklin, program director KYVO, Tulsa, is visiting his mother in California.

Willard Egoff, commercial manager of KYVO, Tulsa, has returned to his desk after a honeymoon in Texas.

H. Preston Peters, New York manager for Free & Steininger, Inc., back from a western business jaunt.

Arthur Boran returning for another appearance at Arcadia International club in Philly.

Ted Morde has joined the production and announcing staff of KJBS, San Francisco, and KQW, San Jose. Morde's previous radio connections have been in New England.

Nick Stemmler, who has been announcing sports programs over WSYR, Syracuse, succeeds Charles Lewis as chief announcer. Lewis left WSYR last week for Buffalo.

Jack Shannon, program director of WFBI, Syracuse, has turned pedagogic via the Y.M.C.A., where he is teaching radio technique to a weekly class.

Bill Johns, of St. Paul Dispatch, managing WFON in the absence of Minneapolis Tribune's Kingsley Murphy, who's in Florida.

Ray Smith, WDGY engineer since 1930, moves over to WTCN, Minneapolis. Clyde Green replacing.

WDGY, Minneapolis, goes from 2,500 to 5,000 watts, effective this week.

Jack Kilmerick, former Minnesota theatre stage mgr., now in same capacity for WCCO artists' bureau.

Bill Rembeau back to Chicago from the Coast where he established new offices.

Quin Ryan navigating again after a siege of Chicago fu.

Les Atlas to Washington on the WEBM, Chicago, power hearing.

Jack Strook and Verne Taschner are new announcers at KMTR, Hollywood.

Improbable Broadcasts

NO. 4—'LAVENDER AND OLD BOATS'

By Bob Landry

Sound effect—Ocean waves.

Announcer—By the soft swish of the surf we bring you each Tuesday night to Polluted Beach, Massachusetts, the wholesome little mackerel village where Deacon Dan is also manager of the local o'ry house upstairs over the fire department. But here is that lovely old character, Deacon Dan himself.

Deacon Dan—Bless you, children. Our little o'ry house upstairs over the fire department always tries to bring you an interesting guest star every week and tonight we are mighty proud to bring you George Gershwin.

Mr. Gershwin—We have an exclusive contract with Mr. Gershwin, who will not be heard on any other program—tonight.

Gershwin—Good evening, ladies and gentlemen. I wish to announce that I shall positively not play "The Rhapsody in Blue."

Deacon Dan—Mr. Gershwin will offer the reprise from Peen-a-Mint. Piano solo—Gershwin.

Deacon Dan—That's right pretty, Mr. Gershwin. You know we love fine music on the 'Lavender and Old Boats' program. We stand for things, Mr. Gershwin.

Deacon Dan—Why, look who's a-comin'. It's our own scenic, well-known, old boy, Ingenue Little Mouse. Isn't she like a bubbling brook? See her skipping along on her bare feet.

Orchestra—Hearts and Flowers (slowly).

Little Mouse—Howdy, Deacon Dan. What you all a-doin'?

Deacon Dan—Nothing much, Little Mouse. Just things and stuff. Mr. Gershwin's been a-pounding the piano.

Little Mouse—I love music. It does something inside me.

Deacon Dan—Little Mouse, you're so spiritual. We all love and adore you for your beautiful soul.

Deacon Dan—Yes, Little Mouse.

Little Mouse—Is Mr. Gershwin married?

Deacon Dan—That's right, Little Mouse, don't be a-turin' them big blue, innocent eyes of yours at any city slickers.

Little Mouse—Why whatever do you mean, Deacon Dan. I was just a-sakin' him.

Deacon Dan—That's right, Little Mouse. That ain't even a shadow of guile in you. You're a fragrance and charm of our program. Don't all the dear people write you more fan mail than anybody else?

Little Mouse—That's right, Deacon Dan, and I'm mighty proud of the sweetness and light I bring into people's lives.

Deacon Dan—Now before we bring you more of our sanctified little picnic sponsors of this program have a message for you.

Announcer—Is your tongue moist? Do you perspire when exercising? Do you awake from your sleep with a start when the alarm goes off? Do you turn violently on the first of the month? If you do these things you probably need a Mickey Finn.

Deacon Dan—What do you mean probably? Put some feeling into the announcement.

Announcer—Ladies and gentlemen.

men, unless you buy more Mickey Finn pills the sponsors of this program will take the program off the air.

Deacon Dan—That's it. Scare 'em. Announcer—Has Little Mouse brought a fresh zephyr into your life with her wholesome sweetness and unadorned American girliness? Show your gratitude. Buy Mickey Finn pills. Has Deacon Dan with his whimsical comment and warm humanity added a chuckle or two to your drab existence? Show your gratitude. Buy Mickey Finn pills. Are you grateful for the little capsules of courage, the fine decency of it all? Do you appreciate the orchestra, the guest stars, the sound effects, the electric chimps, the advertising copy? Show your gratitude. Buy Mickey Finn pills.

Gershwin—Hey, listen here, Deacon Dan, this has got to stop.

Deacon Dan—That's right, Mr. Gershwin, this isn't in my script. We didn't rehearse this bit.

Gershwin—You've got to keep that dame out of my dressing room.

Deacon Dan—Stop shouting. You blow a tube.

Gershwin—I never had a game chase me the way that one does.

Deacon Dan—This isn't in my script.

Gershwin—Script or no script, she's a pest.

Deacon Dan—Who do you mean? Don't tell me it's anybody from this program. Don't tell me.

Gershwin—Little Mouse is in my dressing room.

Deacon Dan—Hush, hush, man. There's eight million high-minded Americans listening. You can't talk that way about Little Mouse.

Gershwin—I told her not to come in and she refuses to leave.

Deacon Dan—Quick, send for Benton & Bowles. A catastrophe has occurred. We'll have to write Little Mouse out of the story.

Announcer—The orchestra will play until further notice.

Orchestra—18 choruses.

Deacon Dan—Ladies and gentlemen. You who love and adore our beloved Ingenue, who have been heartbroken at some sad news I have for you. Little Mouse has got to go away. She's had a nervous breakdown all of a sudden and she's behaving in a manner wholly unbecoming to a child all Polluted Beach adores. I am sorry to say that Doctors Benton & Bowles have prescribed a long rest.

Deacon Dan—Nuts on that stuff. You can't write me out of this script. I've got a contract.

Deacon Dan—Ixnay, Little Mouse. Little Mouse—I won't knay. I'm the sweetness and light in this show.

Sound effect—A muffled cry.

Deacon Dan—Poor Little Mouse. She isn't herself. We shall miss her.

Announcer—As Deacon Dan says, we shall indeed miss Little Mouse. Even as I speak to you Benton & Bowles are giving Little Mouse a Mickey Finn pill.

San Antonio Dialman Get Standard Pay Scale

San Antonio, Jan. 21.

Technicians have been granted standard scales by individual stations after several days negotiations. Scale differs with size of station ranging from WOAI, a \$5,000-a-week, to the 100-watts.

Affected also KTSA, CBS and SBC outlets and KMCC, KABC and KONO, smaller perks. WOAI is NBC and Texas quality group outlet.

WHK Fights Network

Cleveland, Jan. 21.

Three programs framed by John Vorpe and Carl Everson of WHK are going network over Columbia.

Networks also KTSA, CBS and SBC outlets and KMCC, KABC and KONO, smaller perks. WOAI is NBC and Texas quality group outlet.

WOR Decides to Forget It

Courtesy Gesture to Advertising Agencies Off—Union Demanded Commercial Scale

Program series through which 17 advertising agencies were to be given a chance to show-window their air merchandising talents has been called off by WOR, Newark.

Cancellation followed the demand of the New York musicians' union that the studio combo used in the programs be paid the commercial program rate. Station had proposed to add eight men to the house-unit for the series, but the New York local held that even though the time and orchestra were being given gratis the agencies the subject matter of the programs would be commercial and therefore the events could not be interpreted as not coming within

the sustaining provisions of WOR's contract with the union.

After the New York union had handed down its ruling, the station took the issue up with the Newark local of the American Federation of Musicians and found that the latter had no objections to the application of the sustaining rate to the ad agency series.

Fact that the programs would originate from WOR's New York studios brings the case, however, within the jurisdiction of the New York union.

Difference between the house rate allowed WOR and the commercial rate would come to around \$350 per program. For the series this extra outlay would mean close to \$5,000 for the station.

Hartford Radio Rumors Rife; WTIC Loss Down to \$75,000, Black Figures for '35 Foreseen

Hartford, Jan. 21. Hartford has become one of the most imaginative of the rumor centres in radio. It all started some months ago when it became known that John Shepard, 3rd, was casting this town with a view to establishing what would be Hartford's third station. That agitated the insiders. Since then there have been rumors galore of counter-maneuvers. Among these rumors are:

- (1) WDRR will move to Boston.
 - (2) WTIC will join the Columbia web.
 - (3) WTIC will seek a second franchise for a smaller station to supplement WTIC.
 - (4) WDRR will do likewise.
- Most of the rumors are as fragile as smoke and as lingering.

Hartford has been rated a "test city" for broadcasting and has been a profitable community. Insurance companies with large permanent payrolls enabled the town to roll through the depression with a minimum of hardships. WDRR, the present CBS and Yankee web affiliate, has been especially fortunate operating with a small overhead and meagre expenditures for talent or promotion. A net profit of \$40,000 in 1933 is expected to be doubled for 1934.

WTIC, owned by Travelers Insurance Company, is a big time set-up in every respect save the population of Hartford. Previous to June, 1934, station ran heavily in the carmine, due to its musical and talent expenses, losing as high as \$150,000 a year. This was charged off to advertising for the insurance company. However, with full time and a socko program schedule, WTIC losses this year will cut to about \$75,000, and it is probable the station will emerge from the crimson during 1935.

Triumph a Secret

Paris, Jan. 12. Broadcast of Paris Opera's 2,000th performance of "Faust" was big success for French radio, but at same time is occasion for squawks about the poor organization of industry. Reason for kick is that no one thought of doing the broadcast until the night before, when it was too late to give it any advertising to the fans, so only small proportion of public ever knew about it.

U. S. REPORTS RADIO EXPORTS IN '34 BULLISH

Indicative of the vast improvement in the radio manufacturing business was the report on radio export trade last week.

The U. S. department of commerce announcement showed that radio equipment exports for the first 11 months in 1934 were valued at \$22,643,337, as compared with a total of \$16,125,719 in the same period of 1933.

25% Mere Musician Pay On Air 'Calling Cars'

Los Angeles, Jan. 21. KEJ and the local musicians' union have settled their squabble over the discing of the 'Calling All Cars' program. Musicians had protested the waning of the program without paying additional dough to the tuners.

Under the agreement the musicians are upped 25 percent for this particular broadcast, which goes over some of the Don Lee network from live talent and over other stations on wax.

Wax Works

Harry A. Earnshaw is producing a second series of 13 short story discs at Los Angeles.

Dodge Motors has placed on around 100 stations 20 spot announcements to be broadcast within 10 days in January.

Schenley Distilling is again giving consideration to a spot campaign for some of its hard liquor brands. Lord & Thomas agency has gathered a mass of data showing what stations are receptive to liquor business and the time available on them.

A.C. Spark Plug is having 52 one-minute announcements recorded by World Broadcasting. The station list is now in process of being made up.

Omega Flour is placing through the D'Arcy agency 25 15-minute recordings.

Bond Bread is spreading across country with its waxed version of the 'Terry and Ted' serial. Areas to be thickly covered are the mid-west and southwest. B.B.D.O. is placing.

Stewart-Warnes Corp. will bankroll 'Capt. Dobbs's Ship of Joy' for two Tuesday and Thursday night periods (10:30 to 10:45 EST), starting Feb. 19, over a CBS link of 50 stations. Alente will be the product plugged, with the program which previously has been cleared through NBC, originating from KFRS, San Francisco. Blackett-Sample-Hummert, Chicago, is the agency.

Forhan Co. launched a dramatized version of William Yardley's 'The Black Chamber' on an NBC-WEAF hookup Jan. 21 for three evening quarters and a week. McCann-Erickson is the agency.

Tobe, stylist, has completed series of 14 platters for World designed for department stores.

Terry & Ted, sponsored by Bond Bread on 45 stations on a series of 15 minute-discs. Placed through B.B.D. & O. agency. World Broadcasting System.

Cole Milling Company, 26 times a week on 15 stations for a limited time. Placed through D'Arcy, St. Louis, Mo. World Broadcasting System.

A.C. Spark Plug, 25 announcements a week on 60 stations. Placed through D. P. Brothers & Co. World Broadcasting System.

Capsuling, one-minute announcements daily on 11 stations for period of eight weeks. Placed through Jacobs-Dillard, Atlanta, Ga. World Broadcasting System.

Marmola, series of 101 announcements on 19 stations. Placed through Kastor, Chicago. World Broadcasting System.

The O'Neill, new disk service being tried out on WIP, Philadelphia. Placed through B.B.D. & O. Agency. World Broadcasting System.

Lancaster County Seed Co. has placed a series of musical recordings, manufactured by RCA Victor, with WCAU, Philadelphia; WSM, Nashville; KSL, Salt Lake City; WHAS, Louisville, and WLS, Chicago.

NBC has sold the first four of its syndicated sustaining series to an average of 15 stations.

New WMCA Talent

New artists who joined WMCA. New York, past week, since Don Flamm's takeover include Wanda Goll, contralto; James Haakell, baritone; Sid Schwartz, commentator and Sam Taub and Angelo Pelange for sports.

Harry Hershenfeld given a daily spot also.

All-Jersey Hookup

Trenton, Jan. 21. New Jersey's first all-State radio hookup took place last Tuesday in connection with the inauguration of Harold G. Hoffman as Governor. Inaugural address from the steps of the Memorial Building Plaza in Trenton was broadcast over a network that included WOR, Newark; WTNJ, Trenton; WPG, Atlantic City and other skeeter state stations. Broadcast lasted from 11:45 to 1:30.

New York Radio Parade

By Nellie Revell

Song pluggers are having NBC trouble again. There is an unofficial rule barring them from the building. It has gotten so bad that the lads are entering through the office section but don't get very far before they are taken in tow, conducted to Almonte's don't and then released into fresh air. No one in NBC will take responsibility of issuing the order, though the music publishers have written many letters.

Wynn on Amateurs

At the finish of his last week's dress rehearsal of the broadcast Ed Wynn had Eddie Duchin stand by and run over a couple of new tunes for Wynn. Here is the reason: Wynn will break into a long spiel on the horrors of amateur nights on the slightest provocation. He claims the gong or hook is not fair for inexperienced talent since the fright does them more harm than good. Seemingly he did some talking in Cincinnati too, for the songs came from there. One of the tunes was pretty fair.

Second Hearings

Critics of radio make much of the fact that material used in radio is presented once and then forgotten. On Feb. 2 at 3 p.m. WJZ, NBC will present a script titled 'Old Words to New Music', an import from NBC. On Feb. 3, the next day, the same show will be reaired at 10 p.m. Thus two different audiences will be tapped with the same material, or so they hope.

CBS Visitors

CBS visitors over the week: Clarence Wheeler, manager, and Mortimer Watters, commercial manager of WHBC, Rochester; J. T. Ward, v.p. of WLAC, Nashville; Ed Spence, manager of WPG, Atlantic City; Ted Hill, manager, WORC, Worcester; E. S. Rogers, owner of CFRB, Toronto, Canada; W. P. Williamson, owner of WJRN, Youngstown; and Holland Engle program manager of WBBM-CBS in Chicago.

Chief Gong-Ringer

Arnold Johnson and Ray Perkins, conductor and master of ceremonies, respectively, on the National Amateur Night for Feenamint at CBS (now last Monday) would get the singing of 'Boss', one of the applicants insisted on speaking only to the 'Boss'. Arnold won the toss and is engraving his business cards—'Boss of N. A. N.'

Keith McCCloud Commutes

Keith McCCloud, who goes to WFIL, Philadelphia, as program manager, will temporarily commute to New York Sunday to continue his show. Jessale Depper Ball (Mrs. McCCloud) moves to Quakertown with hubby.

Short Shots

Pat Barnes will leave the Wednesday eve Plough commercial over NBC when Guy Lombardo and his orchestra for the Coast on Feb. 14. John Fitzgerald, former p.a. for J. Sterling Getchell in NY goes to CBS Chicago, to replace Hal Burnett, who resigned to enter insurance biz. Fitzgerald will work under Bob Kaufman. NBC will set aside Abe Shachter's ex-office in the press dept for use of visiting scribes who feel the urge for a typewriter or desk. Mme. Schiaparelli will air over CBS from Paris on fashions on Feb. 4. Dana Blackman has resigned from firm of Black, Barr & Castle of which he was senior partner. He is free-lancing though retaining interest in the biz. Al Bowly will sing on the new Ray Noble commercial for Coty which airs next month. Larry Harding, CBS announcer, was first hostess on Cobina Vicious show last Monday. Cobina was out ill. Hack Parkyn out of NBC music program dept with grips last night. Everett Marshall to Warner Bros. for pix. While on Coast Bi-so-dol will air from there and Marshall's contract calls for no studio appearance on Wednesday which is broadcasting day. Helen Strauss will be on CBS press dept night desk, resigned to via International Business Machine Co. where he will be assistant editor of the house magazine. Walter O'Meara, copy chief of Benton & Bowles, promoted to a v.p. Did time in Chicago offices of Lord & Thomas and J. Walt Thompson Agencies before coming to B&B. The new Spanton show which airs on Feb. 10 with Jolly Coburn and Roy Campbell Swane Slings will air two-hours earlier and be opposition to Father Coughlin.

Scribbled Notes

Was Bill Brady scared when he got his script pages mixed during his CBS show? But no one could tell as he ad libbed for several minutes. John Charles Thomas on a hurried trip to the Coast for concerts due back on Feb. 6 but took sick out west. Jacob Tarshish, the 'Laughing' heard over WOR and the Mutual network, stirred up plenty of excitement with his recent 'Amos 'n' Andy' talk. Tarshish discussed the pros and cons of the ex-taxi-twin moving to a mythical and utopian city. Now the mail is descending upon him, some again him and some for him—but his mail. Now that Jack Denny's Conoco show is taking a rest he will get a new sustaining spot Jan. 25, over WEAF where Wednesday starting Jan. 30. Since the announcement of her engagement to Fred Hufsmith, Muriel Wilson has been deluged with gifts for her Hope Chest from 'Mary Lou' fans. Sponsors of the Gems of Melody show have signed John Herrick to fill in the last half of their series of 13 weeks. Program originates in Boston. Eton boys begin a new sustaining on Feb. 1. Roy has found a new one, who he believes will be a second Ruth Etting. Her name is Ruth Carhart. Harry Lang and Louise Squire, WINS comedy duo, will double in vaude at the Rocky week of Feb. 8.

Stand By

Winner of Feenamint Amateur show at CBS two weeks back was Jean O'Neill. She is an old pro of Bob Wilkinson of CBS press who handles the account for the network. In 1932 Bob was handling the RKO-NBC Radio Talent Quest at the RKO 86th St. theatre in NY city. The young lady was a prize winner even in those days. Helen Strauss of p.a. dept at Benton & Bowles in Chicago for chat with CHKS, LA. Em. Rice threw a party for Bob Armstrong and his ilk at his home. The dessert consisted of Cream of Wheat with a cake of Lux sprinkled with Ludens Cough Drops (Armbrusters commercials) and the ravioli was authentic. Brewster Morgan is new production man at N. W. Ayer, handling the Kellogg show. Comes from legit where he was production manager for Harry Moses followed by couple of years in radio where he had a small radio company in Indianapolis. Smiley Ed McConnell is letting Florida sun cure his bronchitis while Gypsy Nina pinch hit on his CBS commercial out of Chicago. Freddie Rich and Jack Pearl are first cousins. Bill Rando of CBS production doing the eve Press Radio reports. Jack and Loretta Clemens have new commercial, Wilberts Floor Wax.

Gossip

NBC will air Francis Cleveland, son of ex-President Grover Cleveland, and James Lin, son of Lin Sen, president of the Chinese National government. Bill Bacher will direct the new Eddie Cantor program. Larry Harding, the CBS announcer, is away on Feb. 21, after a 10-day stay in the hospital. Beatrice Lillie is presently all by friends with chess sets. No one understands the reason but they all expect a gag of some kind. Emil Coleman will play for a dinner dance for Mrs. H. K. Riker at Ritz-Carlton on Feb. 2. Arthur Boran finished up on his six Warner shorts. The first opens the renovated Strand.

8 MONTHS
RENT WORTH IT
HOLLYWOOD REST.

SMASH!!

GO ALL RECORDS

Theatres—Radio—Clubs—Screen

HAIL!!

EDDIE PEARBODY

"The Instrumental Stylist"

COAST-TO-COAST TRIUMPHANT TOUR

EXCLUSIVE DIRECTION

SIMON AGENCY

RKO BUILDING
RADIO CITY, NEW YORK

NOW HEADLINING
ALBEE, BROOKLYN
This Week, Jan. 18

Week of Jan. 25
FOX THEATRE
Detroit, Mich.

FLEISCHMANN
- HOUR

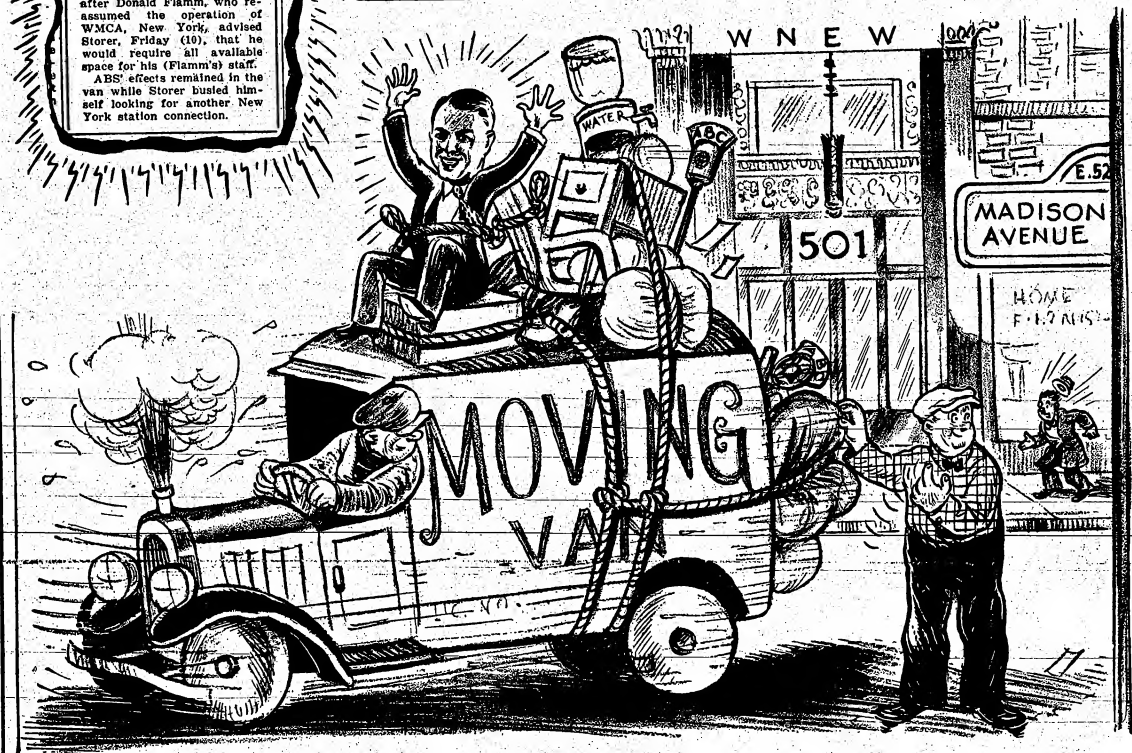
MAXWELL-HOUSE
SHOW BOAT
- HOUR

REORGANIZE STORER WEB

Office on Wheels

Offices of the American Broadcasting System were in a moving van during the past weekend. George B. Storer, ABS' prez, ordered a van and had the web's files, furniture, etc., packed aboard, after Donald Flamm, who re-assumed the operation of WMCA, New York, advised Storer, Friday (10), that he would require all available space for his (Flamm's) staff. ABS' effects remained in the van while Storer hustled himself looking for another New York station connection.

YOU BET WE'RE on WHEELS!



-and WE'RE GOING PLACES!

W N E W

New Key Station of THE AMERICAN BROADCASTING CO.

INCREASES

OUR POWER IN GREATER NEW YORK

5 Times More Power Daytime! (2500 Watts)

2 Times More Power Nighttime! (1000 Watts)

Giving Us GREATER COVERAGE

EXTRA

TWO NETWORK COMMERCIALS SIGNED IN TRANSIT

!

GEORGE B. STORER, President, 501 Madison Avenue,

New York City

New Business

NEW YORK CITY

Drug Trade Products, Inc., two 30-minute programs per day excepting Sunday for period of 52 weeks. Placed through Hest-Schoff, Inc., Chicago. WNEW.

American Clinical Laboratories, six 15-minute programs per week, for period of 13 weeks. Placed through Loewy Advertising agency. WNEW.

Carter Medicine Company, three one-minute programs per week, taking in 15 broadcasts. Placed through Street & Finney, Inc. WNEW.

William Nibur Company, 15 minutes on Sundays presenting Bud Rainey, Southern Gentleman, for period of 13 weeks. WINS.

Venita Company, three weekly for period of 13 weeks, presenting talks. WINS.

Nathan Furniture Company, Saturdays for 15 minute sports talk with Earl Harper, for 13 weeks. WINS.

U. S. Steamship Lines, renewal for period of 26 weeks on a German

traveling, coming on Tuesday afternoons. WINS.

Grove Laboratories, daily for 15 minutes with talks by Gabriel Heatter, for 13 weeks. WOR.

Italian House Coffee, increased program to six weekly, presenting Angelo Gloria Company, for indefinite time. WOV.

Empire Gold Buying Service, renewal, Wednesday and Thursday periods. Through Friend Advertising Agency. WOR.

Borden's Ice Cream, Friday's "Uncle Don" program, starting March 29. Through Pedler & Ryan. WOR.

Heater's Department Stores, Sunday half hour, starting Jan. 29. Heater's International Liquor Revue, with Patsy Fleck, Joe Laurie, Jr., George Hall's band, Loreta Lee, Sonny Schuyler, Riviera Boys. WOR.

Grove Laboratories, Inc. (nose drops), four weeks, Gabriel Heatter's comments on Hauptmann trial from Flemington, N. J., quarter hour daily. WOR.

PHILADELPHIA

Evening Public Ledger (newspaper), participation in Uncle Wip Program, on seven days a week, 13 weeks contract. Placed direct. WIP.

Detrol Manufacturing Co. (roach powder), spot announcements, two days a week, 13 weeks contract. Atkin-Kynett Co. WIP.

Elena Beauty Shop (beauty products), on three days a week, for indefinite contract. Placed direct. WIP.

Joint Taxation Committee (tax talk), five minute talks, on three days a week, two weeks' contract. Adrian Bauer, WIP.

Ford Motor Company (Fords), spot announcements, on one day a week, for indefinite contract. N. W. Art and Son. WIP.

Thomas L. Harris, Rector (talks), religious broadcast, on one day a

week, for 13 weeks. Placed direct. WIP.

Delmar Morris (apartments), spot announcements, on two days a week, for one week contract. Placed direct. WIP.

Ware Brothers (dodges), spot announcements on two days a week, for one week's contract. Placed direct. WIP.

Andrassy (turns), spot announcements, on six days a week, for four weeks' contract. Placed direct. WIP.

Watch Men's Shop (haberdasher), spot announcement, on three days a week, for two weeks' contract. Placed direct. WIP.

Leifco Optical Company (eyeglasses), spot announcements, on three days a week, one year contract. Placed direct. WIP.

Crazy Water Crystals Company (Crazy Water Crystals), 15 minute musical program, on five days a week, for one year contract. R. A. Evans. WIP.

Auto (automobiles), spot announcements, on six days a week, one week contract. The Stewart Jordan Company. WIP.

Charles Corset Company (foundation garments), spot announcements, on five days a week, for one year contract. Placed direct. WIP.

Candy Coo Distributing Corp., participation in Uncle Wip program, spot announcements, on six days a week, for 26 week contract. Redfield Coupe, Inc. WIP.

Baker's (apparel shop), spot announcements, on six days a week, for four week contract. Placed direct. WIP.

Harts Mountain Products, Inc. (candy food), 15 minute musical program with canaries, on three days a week, for two weeks' contract. Placed direct. WIP.

New Bellevue Health Institute (bath house), spot announcements, on six days a week, for three weeks' contract. Placed direct. WIP.

J. Stromeyer (syrups), participation in Home Makers Club four times weekly. Placed direct. WIP.

General Baking Company (Bread), electrical transmissions, on

five days a week, for 13 weeks' contract. Batten, Barton, Durstine, and Osborn. WIP.

NASHVILLE

Nymistamo Company, Fort Worth, Monday 7:00-7:15 P. M., beginning Jan. 7th for 13 weeks. WSM.

Paradise Penna., five-minute electrical transcription, beginning Jan. 2 for 40 times. C. F. Kern Adv. Agency, Philadelphia. WSM.

Olson Rug Co., Chicago, 8:45-9:00 A. M., five days a week, Monday through Friday, beginning Jan. 17th for 12 times. Philip O. Palmer & Company, Chicago. WSM.

Akron Lamp Company, Chicago, 7:30-7:45 P. M. Saturdays, beginning Jan. 12th for indefinite period. Gunther-Bradford Co., Chicago. WSM.

Clark Bros. Cheving Gum Co., one minute electrical transmissions, Monday to Saturday, inclusive, 5:44 P. M., beginning Jan. 4th through May 4th. Edward M. Power Company, Pittsburgh. WSM.

Wheeling Corporation, one minute electrical transmissions, beginning Jan. 17th for 13 times, 10:30-10:45 P. M. Critchfield & Co., Chicago. WSM.

LEONARD, ILLINOIS

Procter and Gamble Co., Drett, 120 announcements, Jan. 14 to June 28. H. W. Kastor and Sons, agency. WMBD.

Tango Candy Bars, four announcements a week, Jan. 7 to March 30. Fred A. Robbins Agency, WMBD.

Chrysler Corporation, 20 announcements, Jan. 12 to 21. WMBD.

Co-operating merchants, 15 minute programs weekly for 26 weeks; one program. WMBD.

Cystez newspaper adventures, one 15 minute program weekly, 25 weeks. Allen South Agency. WMBD.

Clark Brothers Cheving Gum, six announcements per week, Feb. 3 to May 4. WMBD.

PITTSBURGH

Clark Bros. Cheving Gum Co., 78 one-minute spot discs. Placed by Edward M. Power Co. KDKA.

Pittsburgh Auto Dealers' Association, sponsorship of "Strange Facts", daily for one week. Placed by B.E.D.O. KDKA.

Gimbel Bros., Pittsburgh, 13 one-minute spots. Placed by Elsie Schuchman. KDKA.

Foley & Co., daily weather reports. Placed by Frank-Rose Co. KDKA.

McConnon & Co., five-minute spots. Placed by The McCord Co., Inc. KDKA.

General Motors Corp., 12 one-minute spots. Placed by Campbell & Ewald. KDKA.

Dodge Brothers Corp., 44 one-minute spots. Placed by Rutherford & Ryan. KDKA.

Alaska Pacific Salmon Corp., 26 participations in Home Forum. Placed by J. Wm. Sheets. KDKA.

HARTFORD

Royal Typewriting Company, thirteen 15-minute programs, one each week, "Super Time Story Man". New England Network. Placed by Hanf-Metzger. WTIC.

Plaskowski, Furlies, Hartford, thirteen-time contract, one advertisement daily. Morning Watch. Placed direct. WTIC.

Normans, Inc., Clothers, Hartford, sixty-five 15-minute announcements. Ad-Liner. Placed by Hammer Advertising Company. WDRO.

B. C. Porter Sons, Furniture, New Britain, announcements. Morning Watch. Placed direct. WTIC.

Framers Co-operative of Connecticut, announcements on Morning Watch Hour. Placed direct. WTIC.

Eric's Beauty Salon of Hartford, announcements on Morning Watch. Placed direct. WTIC.

MacCallum Motor Service of Hartford, announcements on Morning Watch. Placed direct. WTIC.

BOSTON

Cream of Nujol (Stance, Inc.), 39 programs, Tuesdays, Thursdays, Saturdays, 7:15-7:30 P. M. starts Tuesday, Jan. 15, ends April 13, electrical transcription (R.C.A. Victor), titled "Nujol Clinic of the Air". Placed direct. WTIC.

Shawmut Battery Manufacturing Co., eight announcements on "Evening Teller". Tuesdays and Thursdays, Jan. 17, 23, 24, 31 and Feb. 5 and 7. Through Frank T. Day, Boston. WEEL, Boston.

ELMIRA, N. Y.

Gold Dust, Silver Dust announcements at 10:15 a.m. and 5 p.m., Mon. through Fri. for 26 broadcasts. Placed through B.E.D.O. WESG.

Garfield Liver Pills, Mon. and Wed. Fri. at 9:15 a.m. (transcriptions) Health Drama for one year. Placed through Spot Broadcasting. WESG.

Pillsbury Flour Mills, Miltintx announcements on Tues, Wed, Thurs, and Fri., at 9 a.m. and 11:30 a.m. Placed through Hutchinson Adv. Agency. WESG.

N. Y. State Milk Program, 15-minute transmissions at 5:20 p.m., Tues and Fri. 26 programs. Placed through N. W. Ayer & Son. WESG.

Standard Milling Co., Hecker's Food 39 announcements on Mon., Wed. and Fri., on Housekeeper's

Chats. Placed through Benton & Bowles, WESG.

Norwich Pharmaceutical Co., Cold Prevention Drive, 24 announcements on "Coffee Cup" program. Placed through Lawrence C. Gumbler Agency. WESG.

Porridge Co., Edith Abell Products, 156 announcements on Mondays, Wednesdays and Fridays. Placed through K. Horton. WESG.

New York & Western Shoe Co., Nunn Bush shoes, five-minute transcription "Sports Secrets", six programs, 8:15-8:30 P. M., Placed through Neisser-Meyerhoff, Inc. WESG.

WHITE PLAINS, N. Y.

Good Reclaiming Corporation, six 15-minute programs weekly, for the definite, run using Aaron Weeks disks. WFAS.

Alphadec Company, four announcements weekly for four weeks. Placed through Associated Broadcast Advertising agency. WFAS.

Summit Healthorium, Mt. Vernon, quarter hour weekly, for indefinite period. WFAS.

Blond, Inc., two announcements weekly, for indefinite period, Placed through Associated Broadcast Advertising Company. WFAS.



UNCLE EZRA
(P. Barrett)
Featured on
Sponsored by
ALKA SELTZER HOUR
Saturdays, 7:30-8:00 P.M.
Coast-to-Coast
Covering the Key Cities of America
Mon. Wed. Fri., 7:45 P.M. EST
On NBC Key Stations—Watch for
New Mutual System Program

ARTHUR TRACY
"THE STREET SINGER"
DR. SCHOLL'S PRODUCTS
Evenings, 7:30-7:45 P.M.
Tues.-Thurs.-Sat.
WOR-WLV-WGN-WXIX
Direction
ROCKE PRODUCTIONS
RKO Bldg., New York City

BOB HOPE
BROMO-SELTZER
Every Friday—9:30 P. M.
WJZ-NBC
Direction
LOUIS SHURE
AL MELNICK

LEON DELASCO
ARMOUR HOUR
FRIDAY—WJZ—9:30-10 P.M.
NIGHTLY, CASINO DE PAREE
Broadcasting—Coast-to-Coast—CBS
Direction, HERMAN BERNIE
1619 Broadway, New York

fred allen's
"TOWN HALL TONIGHT"
HOUR OF SMILES
with
PORTLAND HOFFA
JACK SMART
LIONEL STANDEE
JOHN BROWN
MINEVA FLOUS
EILEEN DOUGLAS
Marilyn Davis, Allen and
Harry Taggart
Management, Walter Batchelor
Wednesday
9-10 P.M., E.S.T.—WEAF

DeWOLF HOPPER

SPONSORED BY
UNITED DRUG CO.

Sunday, 3 P.M., CST
NBC
COAST-TO-COAST
Personal Management
H. C. HOWARD
110 East Oak St.
CHICAGO

JOHNNY GREEN
AND HIS ORCHESTRA
WITH MARJORIE LOUHAN
★ WABC—Coast-to-Coast ★
Tues. and Sat., 11:30 P.M. E.S.T.
Columbia Broadcasting System
COLUMBIA RECORDS

ABE LYMAN
AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC—Tuesday, 9:30 to 9 P.M. EST
(Phillips Dental)
WEAR—Friday, 9 to 9:30 P.M. EST
(Phillips Milk)

GRACIE BARRIE
HELD OVER
CASINO DE PAREE
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

JACK DENNY
AND HIS ORCHESTRA
WIZ WJZ WEAF WOR
Mon. 11:30 P.M. Tues. 12 P.M. Wed. 12 P.M. Thurs. 12 P.M. Fri. 12 P.M. Sat. 12 P.M. Sun. 12 P.M.
CONOCO OIL
Wednesday, 10:30 P.M., WJZ

Inside Stuff—Radio

WSM, Nashville, devoted three hours to a program aimed directly to the 3,000 employees of the National Life and Accident Insurance Co., owner of the station. At the opening of the program Harry Stone, manager of the station, told the general public to tune to some other station as the program would be of limited interest to them. Program was made up of members of the home office of the insurance company and had a chorus composed of stenographers singing songs of inspiration to salesmen. Records of fieldmen, prizes and promotions were announced, and the three hours consisted mostly of being a house organ type of program.

"Dick Grant, former news commentator over W.A.C., Boston, and now secretary to Massachusetts' new governor, James M. Curley, has the administration routine for the 'fireside chat' idea. Picked for the weekly series of reports to the electorate is a Tuesday evening spot on WJZ, Boston, and WEEA, Springfield. Message will be delivered by the governor personally or by a member of his staff. Initial status (8) has Grant on for the imparting of the governor's proposed reforms in the judicial and police systems.

French, state radio stations dropped all advertising January 1 by order of Georges Mandel, minister of communications. Private stations, led by Poste Parisien, are jubilating and certain ones are considering boosting rates, now that this competition is out of the way. But the competition, as a matter of fact, did not amount to so much. Total advertising revenue for all the French state outlets estimated at less than \$60,000 a year; Radio P.T.T., which had highest rates, next to Radio-Paris, grossed only \$19,000 in 1934.

Sacha Guitry, the Parisian stage star, playing Santa Claus on the air from French government station, pulled a fast one on this nation's kids. In pre-Christmas broadcast he asked parents to get the children out of the room, and then instructed them to send in names of offspring and the principal naughty things they did.

Then on Christmas eve Santa Sacha was able to call on his proteges by name from ether, and tell each kid where he got off.

Yankee web's lately-inaugurated practice of having local announcers read Transradio news bulletins at all station breaks already burning some sponsors of in-between commercial burbs. Advertisers argue news flashes dull value of their announcements. Choice of bulletins, as heard, apparently arbitrary with member stations, depending on which story came off the teletype last. Announcements credit Yankee Network News Service and generally bally web's next complete news period.

Chester Bowles of Benton & Bowles agency has addressed a three-page letter to radio editors concerning the forthcoming Colgate series starting Jan. 28. Speaking of Otto Harbach the agency exec writes: "Mr. Harbach had never been in radio and we were afraid this might be a handicap to him. But to our surprise and delight he quickly caught on to the requirements of radio."

Nancy Randolph, society editor for N. Y. Daily News, is ghosting the Park avenue chatter on WHN's Society Sleuth hour. Jeffrey Harwood's doing the reading of the Randolph copy. Everyone in Mayfair from Lucius Beebe to Cholly Knickerbocker has been mentioned as the brains behind this column, which goes out of its way to pass on the latest gossip.

Report current in Chicago sports circles is that the exclusive broadcast rights to the Kentucky Derby will be available to any commercial ready to pay \$25,000. Race, if sold, will make it the most expensive sports event in the history of broadcasting when the running time is considered. Henry Ford is offering \$100,000 for the exclusive mike coverage of the seven World Series games.

John Gillin of station WOV, Omaha, reports 1934 increase of 82% over business for 1933. This is the best year in the twelve the station has been commercially operated.

Warbler of the theme song on the "Let's Dance" marathon over NBC Saturday nights is Mrs. Joseph Bonlime, wife of the musical director for the McCann-Erickson agency.

SINGIN' SAM
Harry Frankel
Orchestra
15 Mins.
COMMERCIAL
WOR, Newark
Harry Frankel is back on a cross-country hookup doing the same routine and drawing the same crowd from the same account, Barbasol. The link takes in, besides WOR, WGN, Chicago, and WABC, Cincinnati, and the once weekly station (Friday evening) originating from the last named outlet.

Returning Singin' Sam to a network the drug distrib was apparently actuated by the discovery that neither listening station targeted as the folksy folks were cottoning to Edwin C. Hill's glittering verbiage. Frankel is taking good note of this and by sticking to the old character by feeding 'em the sentimental tunes of away back vintage. A line of patter that is actionably backcountry as a vaude veteran can make it.

His latest hookup Singin' has acquired two new appendages. One is a four or five piece combo for the accompaniment and the other is a chatty that will take a task on "The Shadow's" trademark. Frankel is again helping the announcer out on the timing of the plug. Frankel not tell 'em how they can obtain a gift toothbrush. Ode.

'STARSTUD'
Ulmer Turner
News and Chatter
10
Sustaining
WGN, Chicago

Turner is the radio editor of the Chicago Herald-Examiner, morning Herald star. He hits the radio every Thursday evening for a 15-minute gallop on the air. He includes stuff and gossip. Was formerly on KYW.

Face is fast and easy. Besides chattering about the various radio programs and performers, Turner gives the audience a chance to get into a simple contest by sending postals to guess the name of the program by the theme songs. Autographed photos of other names are the prizes.

For the millions who read radio columns and are radio fan conscious this program is a cinch for listeners since it gives the radio listener the contact with the star performers in the same manner that picture fans magis tip off the chatter on film stars.

'Starstud' theme song is a particularly good choice and fits in excellently with the name of the program and the program itself. Gold.

BERNIE BIERMAN
With Halsey Hall and Wheaties
Football Chatter and Songs
10
COMMERCIAL
WCCO, St. Paul-Minneapolis

This weekly stint, which bowed on Dec. 24, is like to the male radio star. Especially since Bernie Bierman, coach of the national champion Gopher steam-roller, is prexy of National Football Coaches' Ass'n, well and good. Halsey Hall, who scribbles sports for the Minneapolis Journal, is the probably the world's leading football coach, as the sport is played only in the U. S. and Bernie is top line.

Bierman's radio voice is surprisingly agreeable and understandable for an other voice and the lines various pigskin technique and strategies so that, even a high school kid can savor Bernie's voice, however, is a sure note.

Original Wheaties quartet trots out a number of two with each leg. The sponsor figuring that bit of warbling may land femme listeners who might otherwise twist the dial. Singers, while possessing a good set of pipes, haven't added much to their repertory since their last air appearances two years ago. They should exercise better, and too—something more apropos to the sporting theme—than "Sweetie Pie" on the debut, and "Nina," when last caught.

Program opens and closes to the sound of a referee's whistle. Usual Wheaties blurb, "This is the breakfast of champions" is somewhat overplugged. That the hay is sponsored by the American Medical Ass'n was also mentioned. Airs from 9:30-9:45 every Monday night. WBCB of Duluth picks it up via WCCO. Ratchles.

THE MUSKETEERS
Porto Rican Orchestra
15 Mins.
Sustaining
WLWL, New York

The Musketeers is a bad billing for a Porto Rican orchestra, which is a double surprise in that it's a good novelty combo emanating from a bush league band. The fatherman from a station with an ecclesiastical aura, being controlled as WLWL is by the Paulist Fathers of N. Y.

Regardless, the Musketeers are plenty rumba, danson and pasado. It's different, and the Porto Rican rhythm, on Tuesday evening, 6 to 6:15 p.m. feature on this station. It belongs in fast company. A-64.

S. S. LE DE FRANCE ARRIVAL
With Ben Grauer, Kaye Don, Feodor Chalapin, Mischa Elman
Novelty
15 Mins.
Sustaining
WEAF, New York

Novelty stunt was the mid-day 15 mins. last Tuesday when the S. S. Le France, the only one of the Hudson to Plor 57, with Ben Grauer, NBC announcer, and an NBC wire in the 2 deck of the de France, Le France, a lot of story line and other notables were aboard, probably one of the most gaily personality crossings of the crack boat, but Grauer and NBC forgot all about ex-NBC'er Eddie Cantor (returning with his family) and singled out Kaye Don, the British sportsman, Feodor Chalapin and Mischa Elman for the informal mike chats. El Cantor hadn't switched affiliations to CBS on his new commercial starting Feb. 13, it's a cinch he'd been at that mike. (Incidentally he stole the press statements, being also-nans 50 far as the ship news reporters were concerned.)

It was a novelty, quarter of an hour, even if the steel hook of the liner did something to the transmission of the broadcast. Cantor, in the difficulties didn't help further, Grauer being compelled to put the prop interrogatories to him in French on a couple of occasions. No trouble with Don or Elman, of course, and all was well done. A good institutional bally for the liner, including a plug by the ship's wireless chief concerning the new Normandie's forthcoming attractions, from the wireless viewpoint, in which mention that all de luxe cabins will be hooked up for wireless telephony directly from the ship, on the occasion of the voyage. All the excitement, hustle and bustle of a great ocean liner steaming into New York port was faithfully reproduced in the transmission of this novelty interlude. Abel.

VENETIAN GONDOLIERS (4)
Instrumental
15 Mins.
Sustaining
WGAL, Lancaster, Pa.

Disregarding geographical locations entirely this group, which aired for the first time Thursday (10) uses Neapolitan Nights as a theme song and apparently got away from the pop.

Group which popped up from nowhere seems exceptionally good for newcomers. Strong rhythmic drive, putting their unusual musical combination across. Group includes two mandolins, a guitar and an accordion. The accordionist uses left hand to beat rhythm and follows the melody with the right.

Group, which included three or four moderns. Outfit seems to have previous air experience and is a good bet. Last broadcast it was its first mike facing.

FLOYD H. WALTER
Organ
15 Mins.
WOKO, Albany

Floyd H. Walter was organist at the Strand, Albany, when that house had some horns for the source of music. He broadcasts every Sunday afternoon on an early slot, putting the music in a name house. Program ranges from classical to pop, with Walter doing a better job of the soft and sentimental than with the hot stuff. Latter lacks the touch of speedy rhythm so difficult for some organists.

Nevertheless, the program includes was selection of numbers. Offer is made to play request numbers. Program closes with an announcement of week's film program at the Madison. Walter also gets on the air occasionally from the hall balcony, where he manipulates the carillon bells. OHP.

FRIENDLY BUILDERS
Musical Comedy
30 Mins.
COMMERCIAL
WQAI, San Antonio

One of the best programs of the Southwest which has a new series (Friday 4), originating from WFAA, Dallas, airing on the station. The musical comedy group, which was expanded in this instance to include two Oklahoma spots. Hits the air at 9:30 p.m. Fridays.

Revamped half hour session now includes a comedy spot midway with Celia and Skillet (Biggs and Meyan) working in the Gigs and January fashion, which gives the program a nice change of pace. Musically it's a better show than this territory. Bel Cantu quartet, pioneer radio and recording group, with Joan Evans, and the vocalists, a 14-piece band under Karl Lambert's baton. Vocal and instrumental work is smooth throughout.

It's the Texas Lumbermen's Association way to tell the populace how it can build new abodes through aid of national housing act. Commercial job is bad and specifies no particular lumberman. Jimmie McClain the commentator. Eric Roney agency of Dallas placed this in fast company. Keys.

NIELSON VARIETY HOUR
With Geoffrey Waddington, Orch.
Jimmie Shields, Julian Oliver, Kathryn Young, Gordon Calder, m.c.
60 Mins.
COMMERCIAL
CRCT, Toronto

Oldest commercial program in Canada, the only one on the Dominion ether to continue the 60-minute stretch, Nielson's Variety Hour has just chalked up its 40th. For the first time in the history of the program, it was the first Canuck program to have trans-Canada coverage and, with subsequent honors falling by the wayside, now remains the only survivor in the field, presenting an hour of variety.

No novelty spurge for the anniversary broadcast. Presented the standard compilation of dance music, instrumental solos for the semi-classics, and singing singles and ensembles. Weekly nut runs about \$2,000.

Program holds most of the longevity records in Canadian radio. The chocolate manufacturers jump on the band in this province back in 1927 before there were any Canadian networks. Started out with a 17-piece band under Geoffrey Waddington, who still handles the baton for the trans-Canada broadcasts with hand stepped up to 35. Only six drop-outs from band have since the time of the world. Vocal line-up has Jimmie Shields and Julian Oliver, tenors. Gordon Calder as m.c. comes on the choral choir, orchestra, and crowds in for the ensemble singing. He's a tenor, too. Kathryn Young, soprano, and Gordon Calder, alto, they join for a good blue-singer if one turns up. All the singers are good in their own field. Shields went to NY for six months, radio listeners howled at letting the youngster go and Nielson's brought him back after signing him to a three-year contract. He's up to the end of '35. Julian Oliver was with NBC for five years, singing opera arias over the air. He's now in the direction of Cesare Soderio in grand opera over the air. Kathryn Young sang in Detroit over WJY for four years.

There has been some criticism that Waddington's orchestra plays side of the road as far as the only band on the Canadian ether that can keep up the swift tempo faultlessly. The music is fast and good. Also complaint about his wait numbers. There is room for improvement in the program. It seems to be pleased with the program and there is no likelihood of immediate change. Drama sketches were tried once under the direction of Edgewood, but the last sketch and idea was dropped. Room for drama if name-players could be secured. Understood the talent is good. For Gordon Calder, a singer, but lad is tied up with the Wrigley program. Room also for comedy, but no comedians here unless they are imported.

Hour has also been a great training-school, grads including Anne Macdonald, a Waddington girl, who interchanges with Gladys Swarthout in the Beauty Box Revue, and Grace Dunne, who went to CBS, Chicago, as a blue-singer. Ode.

SIGURD NILSEN
HARDESTY JOHNSON
Song and Chatter
15 Mins.
COMMERCIAL
WGY, Schenectady

This duo of concert-operative singers are now filling the Sunday evening spot on which a femme Met singer was formerly featured for the American Radiator Company. Nilsen is a bass, and Johnson is a tenor. In keeping with the Radio Sing idea, they do standards and semi-classics, with an occasional operatic number added.

Both men have fine voices, although it is not often a deep bass and a tenor are teamed on an aerial swing. Nilsen sings with resonance and dramatic fire, despite the volume, he does not like microphone or loudspeaker. Probably would be even more impressive were he to vocalize without the aid of the microphone. Powerful enough to boom against a heavier background of accompaniment.

Johnson is a first-class tenor, possessed of a fine tone, wide range and interpretative punch. On one of his final solo was the "Goodbye, Goodbye" and copper. Joco.

COURT OF LITERARY JUSTICE
Ivan Firth, Julian Proskauer, William J. McCarthy, Roger Bowers
15 Mins.
COMMERCIAL
WOR, Newark

Third of Wednesday evening period. Macy's department store seeks to show that there is more to one way to merchandise a book. Idea as represented by the Court of Literary Justice might be an effective one if it weren't mixed up in a radio club-dub. The program would like to apply the light kiding touch to the authors and books involved, but what it actually achieves is a pandemonium of witless and aimless crossfire.

Mixed up in the exchange is the author whose recent release is under discussion, the judge (William J. McCarthy) who attempts a straight that would go swell with an ironic twist. The material were only funny, an interviewing reporter (Roger Bowers) and Major Ivan Firth, who as a prosecutor with psychoanalytic pretensions. Major Firth himself is an author. After a spell with the British Broadcasting Corp. he came to this station as a production man he wrote "The Gateway to Radio," a primer for the mike ambitions.

In the case's efforts to put the comedy heat on the author of the current best seller the central idea of the program, which is the plugging of new books, comes soon lost in a maze of meandering dialog and mossy wheezes. Program's guest last Wednesday (6) was Julian J. Proskauer, author of "Spook Crows and 'Suckers' All." Proskauer managed to stem the crossfire around the author, to explain that his book deals with the crooked gambling fraternity in the Times Square sector and exposes their ways of doing business. He also had a dice, marked cards and phone bookmaking. Proskauer averred that his material came from the diaries of the late Honest Kelly. Ode.

COCKTAIL TIME
Photograph Talk
15 Mins.
COMMERCIAL
WABY, Albany

This is a whiskey-peddling broadcast for downtown liquor stores. Price and other promotional tags are mixed with dance music recordings. You can get good whiskey for as low as 45 cents a pint. That's one of the emphasized lines. Starts off with sound of pouring into glass. Sometimes recipes are given.

It seems this would create more interest than merely plugs about low prices, remodeled store and address. Just another time-filler with Popular recordings followed a pop song. The program is a bit away from pop melodies probably took many listeners away from the freewheeling program. OHP.

'VACATION DAYS'
Dorothy Page, Winter Vacation Boys, Donald McGibney, Harry Kegen
Music and Talk
30 Mins.
COMMERCIAL
WMAQ, Chicago

Illinois Central railroad is paying for the bulk of the program. Ride to plug its once-bound trains this winter. And doing it with a minute of music and a half of comedy. The program is a bit away from pop melodies probably took many listeners away from the freewheeling program. OHP.

Speaking in a pleasant, easy manner McGibney does the mike for long minutes, yet without losing a listener. So effective is McGibney's simple yarns that the program is a bit away from pop melodies probably took many listeners away from the freewheeling program. OHP.

Illinois Central railroad about three years ago paid for the filming of a reel of travelogue along the route. The reel was used to peddle the motion picture reel to theatres without tipping the houses off to the fact that the reel was commercial in the yarn. Looks like the radio program is more effective stunt.

Besides McGibney the program carried the Harry Kegen orchestra for the bulk of the entertainment. With excellent orchestrations, fine delivery, this studio orchestra sounded very good indeed. Neither Miss Page nor the Vacation Boys had much to do on the program and the program was a bit away from pop melodies probably took many listeners away from the freewheeling program. OHP.

HUDSON MOTORS' NEW TALENT SHOW
With Kate Smith, Jack Miller
Orchestra
30 Mins.
COMMERCIAL
WNAQ, Boston

Third of Wednesday evening period. Macy's department store seeks to show that there is more to one way to merchandise a book. Idea as represented by the Court of Literary Justice might be an effective one if it weren't mixed up in a radio club-dub. The program would like to apply the light kiding touch to the authors and books involved, but what it actually achieves is a pandemonium of witless and aimless crossfire.

Mixed up in the exchange is the author whose recent release is under discussion, the judge (William J. McCarthy) who attempts a straight that would go swell with an ironic twist. The material were only funny, an interviewing reporter (Roger Bowers) and Major Ivan Firth, who as a prosecutor with psychoanalytic pretensions. Major Firth himself is an author. After a spell with the British Broadcasting Corp. he came to this station as a production man he wrote "The Gateway to Radio," a primer for the mike ambitions.

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CRITIC AND THE LADY
Theatre Reviews
15 Mins.
COMMERCIAL
KYW, Philadelphia

Ever since Powers Gourdau began reviewing the night club local theatres two years ago every station has followed in one form or another. But the feeling slightly inane, or chattering informally with his gal friend. Show caught last Monday evening the couple reviewing Sean O'Casey's "Within the Gates." But, although the couple's review was a supposed rave, O'Casey, who is certainly adolescent, it certainly did nothing but keep business out of the theatre.

It seems this would create more interest than merely plugs about low prices, remodeled store and address. Just another time-filler with Popular recordings followed a pop song. The program is a bit away from pop melodies probably took many listeners away from the freewheeling program. OHP.

BAGS AND BAGGAGE
Song and Talk
15 Mins.
COMMERCIAL
WMAQ, Chicago

In print, the above title suggests low comedy, but the program is a bit away from pop melodies probably took many listeners away from the freewheeling program. OHP.

Speaking in a pleasant, easy manner McGibney does the mike for long minutes, yet without losing a listener. So effective is McGibney's simple yarns that the program is a bit away from pop melodies probably took many listeners away from the freewheeling program. OHP.

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'Anything Goes' with Several Hits, Most Plugged Show Since 'Sunny'

Tunes of 'Anything Goes' rate as the most widely plugged score of a show which show business has ever known. Almost every one of Cole Porter's songs in the legit musical, due to the radio influence which demands more and more new songs, has been given a thorough etherizing so that each has had a chance to show up for sales possibilities.

Jerome Kern's 'Sunny' score a decade ago is about the nearest thing to songplugging. Every band and smart spot played and sang the show tunes, with and without permission. 'Goes' has gone far beyond 'Showboat', 'Roberta' and 'Music in the Air' which scores also were heavily plugged.

Under the recent evolutions in tin pan alley, it's been to the interests of the music pubs and songwriters to encourage plugs, even of show tunes, because it looks good in the ASCAP tally sheet on the number of public performances.

While the publishers are trying to restrict an overpromiscuity of performance on 'Anything Goes,' new ideas in some plugs is that it doesn't kill a show's chances, as was long a common belief. The radio baby, if anything, is deemed a good builder-upper for out-of-town trade. Viewers to the show seem to have 'Anything Goes' first on their 'must-see' lists of legit, due in no small measure to the big air plug for the show's tunes.

If it isn't the title song and 'You're the Top' in 'Blow, Gabriel, Blow,' 'All Through the Night,' 'The Gypsy in Me,' and 'I Get a Kick Out of You,' all bombarding the air waves. This wealth of song material from one show alone commands respectful attention with the hinterland dial-inners, especially when some of the more ambitious local programs render complete musical resumes of the entire score, with vocal interludes.

One thing that Harms, publisher of 'Anything Goes,' is making a strong issue of, is the tabu on parodies on 'You're the Top.' The Sunday strutting and posing and gaudy caricatures in the class has around New York and other keys who give out their own versions, often risqué, are being proceeded against wherever possible.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the number of combined plugs on WEEF, WJZ and WABC.

- Blue Moon
- It's June in January
- Hands
- I Believe in Miracles
- Dancing with My Shadow
- Love Is Just Around Corner
- Object of My Affection
- Blame It on My Youth
- With Every Breath I Take
- Believe It, Beloved
- You and Night and Music
- Anything Goes
- On the Good Ship Lollipop
- Little Fingerprints
- The Continental
- Mr. and Mrs. Is the Name
- Stay as Sweet as You Are
- I'll Follow My Secret Heart
- I Get a Kick Out of You
- Sidewalk of Cuba

Building Up Columbia List with Bruns. Names

Chicago, Jan. 21. American Record corporation is shifting the talent on its Brunswick and Columbia labels to even the sales power of the two labels. Company is trying to do away with a lack of balance by moving some of the names from Brunswick to Columbia.

Shifting to Columbia recordings in the new setup are Ruth Etting and Henry King band.

SULLIVAN'S IDEA
Ed Sullivan, N. Y. Daily News' Broadway columnist, who was bitter by the songwriting-see-when his 'Waters Under the Bridge' columnar caption was developed into a pop song, now has another idea, 'Anatole Friedland set it to music; Joe Young wrote the lyrics.'

Inside Stuff—Music

Crawford Music is emulating the Friars Club and taking a penthouse suite of offices in the Brill bldg. around March 1 as its new location. This means that Bobby Crawford vacates the DeSylva, Brown & Henderson bldg. on Seventh avenue, which was his headquarters since Crawford headed the DeSylva firm. Only recently his own name went up instead of the DeS-B-H label.

Friars Club has the Hollywood theatre building's penthouse on Broadway as its club-quarters.

Meyer Davis is the only other showman having penthouse office quarters in New York. Ed Carroll was the first showman to feature a combined penthouse and office quarters, when he built himself the supplementary structure atop the film building at 729 Seventh, also in the Times Sq. sector.

Louis Dreyfus, brother of Max Dreyfus, and both veteran music publishers, is in America for a brief visit. Plans to return to his home in London Jan. 26.

Due to Max's recent protracted indisposition, Louis has made it a rule to visit America four times a year and see his brother. Max, head of Harms, has been on the mend late and coming down to his office for some time to three days a week. Louis Dreyfus, besides heading the Chappell & Co. (Chappell-Harms in America) of London, is also prominent in almost every musical production in the West End.

The jackets of the Brunswick and Vocalion records, both manufactured by the Brunswick Record Corp., are now adorned with the legend, 'Made in the U. S. A. with American songwriting.' Brunswick and Vocalion's subsidiary, Columbia Phonograph Co., Inc., carries on the Col-disk jackets an NRA symbol.

The competitive Decca Records, Inc., is an American subsidiary of the British Decca firm. Its president is Jack Kapp, former general manager of Brunswick, who left that outfit to align with Decca. British agent of Brunswick, who left that outfit to align with Decca. Englishman, is chairman of the board.

When ASCAP upped score charges at the Indiana Roof, Indianapolis, Tom Devine, manager of the local ballroom, objected and offered books as proof that the income of his business had not increased. Failing to secure a compromise, ASCAP has restricted the Roof from playing numbers under its control.

As a result of the controversy, spot was off its nightly radio program over WFDM, but permission was granted last week for continuance of broadcasting, though the suit is still in litigation. Devine is determined to make a test case of the present situation.

Tin Pan Alley accompanied Paul Whiteman to Harlem at the Savoy ballroom early Sunday morning (20) for a breakfast dance, which was the occasion for a tribute from the colored musicians. Occasion was a public celebration of what Whiteman has done for Negro music. A loving cup and formal program dignified the ceremonies.

Foremost colored composers and performers put, on a special floor show.

Richmond Goes Robbins, White at T. B. Harms Co.

With Elmore White shifting over to T. B. Harms Co., professional staff, Jack Richmond has joined the Robbins Music exploiters.

Richmond was for many years with Feist, later going to Shapiro-Bernstein as band and orchestra head. He's no relation to the former member of the Richmond-Robbins Music Corp., which was the forerunner of the present Robbins outfit.

Another T. B. Harms addition is Larry Daniels, newcomer to Tin Pan Alley. He's the husband of Helen Daniels, radio songstress.

ANOTHER GOIN' OVER FOR CODE

Music publishing industry's code got another going over from NRA authorities in Washington last week. With John G. Paine, chairman of the Music Publishers' Protective Association, present to represent the trade, the terms of the code received, in turn, the scrutiny of the NRA, research and planning board, the labor board, the consumers' board and the legal division.

Couple of the analytical groups found fault with the wording of some of the provisions and suggested changes to avoid any future arguments over interpretation. Although the code was officially approved by all the boards concerned, Paine may have to make another visit to Washington this week before the covenant is made the law of the publishing industry by the NRA executive committee.

MUSIC NOTES

Dave Kent now chief professional contractor for Harry Engel. Another newcomer on Engel's professional staff is Ted Livingston.

Eric Correa has succeeded Felix Ferdinand as the Montclair, N. Y.

Ozzie Nelson's contract with the New Yorker extended to March 15.

Dancing de Limas, Albert and Ruth, added to the show at the Park Center, N. Y.

'La Boheme' by Metropolitan opera, set out within ninety days of initial announcement.

Don Bestor playing Pittsburgh auto show.

John Fogarty recording for Decca.

Johnny Green and Johnny Johnson opened in opposition to one another at the Hotel St. Regis and Commodore, N. Y., respect on the same Friday (18) night. Music boys were on a bicycle between 'em.

Dick Jorgan's orchestra from the St. Francis, San Francisco, goes into the Palomar ballroom, L. A. Replaces the Nick Stuart combo.

Albert Kavelin orchestra, doubling from the Central Park Tavern on the Green and the Hotel Lexington.

Bene Russell has under his Harms, Inc., contract already worded and melodized seven songs.

All About a Wrist Watch

Abe Lyman Will Explain Gift to Jack Little Publishers Solicited to Pay for It

Abe Lyman has arranged to meet John G. Paine, chairman of the Music Publishers' Protective Association, this week and explain his (Lyman's) side of the story involving a \$200 watch which Little Jack Little received as a present. When Paine heard that a fund was being taken up among publishers to reimburse Lyman for his expenditure on the watch, he issued a letter to the trade. The circular reminded the publishers that the giving of gifts to orchestra leaders was a violation of the anti-bribery pledge which the trade entered into last summer.

Presentation of the watch took place at a testimonial party that Lyman tossed for Little Jan. 13 at the Paradise restaurant, New York, where the Lyman unit currently fills the bandstand. Present at the event was a goodly representation of publisher's men.

N. Y. Supreme Court Scores 802 for 'Oppressive' Action Against Insurgents

Ether Influence

Songpluggers who delighted in that homely but vigorous appellation to their calling, and even those with some authority in the ranks who like to be called professional managers or east. prof. mgrs. now make a point of it to disclaim such nomenclatures as applied to them.

They prefer to be called contact man—more class. That's the radio influence, as they don't 'land acts' any more as in the past. Some advertising exec or other contact, in an agency who controls the destinies of programs and the way the songs are laid out is a more effective plug sometimes than the band or the singer direct.

KARZAS BINDS WEEKS' ORCH. FOR 5 YEARS

Chicago, Jan. 21. Andrew Karzas, operator of the Triano and Aragon ballrooms here, has signed the Anson Weeks orchestra to a five-year exclusive contract starting in Oct., 1935. Deal for Weeks is for the Aragon, to replace Wayne King's band, which closes its own five-year run for Karzas this autumn.

Weeks was in town for Karzas last summer while Jan Garber and King alternated on short vacations.

CONNELLY COMING OVER

London, Jan. 21. Reg Connelly will sail for New York in early February to coincide his arrival there with Jimmy Campbell's advent on Broadway.

The other half of the Campbell-Connelly music firm has already sailed for America, going to South America and California first and then east to New York. Mrs. Campbell (Betty Balfour) accompanies him.

ington (lunchtime sessions only). New York has recorded a flock of Vocalion-Columbia, including the leader's own composition 'Love This Game.'

J. H. Wood, Paris gen. mgr. Editions-Francis, Day, of France, is in New York for a four-week stay.

Barney Rapp opens at the Gibson, Cincinnati, Sunday (27).

Anson Weeks left the Carter, Cleveland, Sunday (20) for California.

Louis Bernstein of Shapiro-Bernstein in Florida for three weeks with his daughter, Mrs. Frank Kelton. Latter, also of S-B Co., joins his wife later in the season.

Bene Russell has under his Harms, Inc., contract already worded and melodized seven songs.

Scoring both Joseph N. Weber of the American Federation of Musicians and the old governing board of Local 802 as having been severe about the matter, Justice Hammer in the New York Supreme Court last week granted an order restraining the international and the local from depriving their members' rights a group of 802-ites who last April went over the heads of the governing board and called a special election. Justice Hammer's temporary injunction protects the group against any union action until the whole controversy has been tried by the courts.

Seven 802 members who staged the special election were each fined \$300 by the local's governing board. When their cases were passed on to the international for review, the latter body, headed by Weber, imposed an additional fine of \$450 on each of the group. The imposition of these two fines, held Justice Hammer in his decision, might upon the presentation of all the cases be held to be an oppressive, unconscionable and illegal.

The decision, commenting on the effect of such fines in these times of lack of employment, decides that this condition and the fact that the average workman is in a bad state financially, should be to 'unite tribunals a guiding influence to leniency rather than severity in decision and sentence.'

Election meetings by the group later penalized was called shortly after the American Federation of Musicians in convention granted local autonomy to 802. In appealing to the court for relief action, the action of Weber and the 802 governing board, the members of the group argued that the international had produced to show that the unofficial election order was in violation of the 802 by-laws and that the governing board before which the charges were tried was biased.

Billing Battle

Boston, Jan. 21. A billing battle continues between a leading dance hall and a Hunting Avenue bar next door. More Pearl band leader and owner of The Tent in uptown Boston has recently taken to billing himself in person, and also as 'world's greatest band.'

Joe Gallo, tonorial technician, in adjoining building stood this flashy billing out front as long as he could and then went into competition as far as fronts and signs concerned. Gallo has a photo of himself prominently displayed; but has an arra. of fancy cards in the window carrying following copy: 'Good Haircut, \$5.00. Special Haircut, \$5.00. Haircut by Joe Gallo, in person, \$5.00.'

Where Pearl fronts it with expensive cars, the expansive barber carries out with morning suit and outwits with spots and cash.

RICH'S MODERN MUSIC

Freddie Rich, CBS maestro who starts on a commercial with 30 men for Frigidaire Feb. 13, with Jack Pearl and Cliff Hall, is also planning a series of modern music programs for the Columbia network.

Rich has just completed a 'Bernuda Echoes,' suite of which 'Crystal Cave' is the most ambitious portion.

FORSTER'S N. Y. OFFICE

Forster Music Co. of Chicago is establishing a professional and sales office in New York.

F. J. A. Forster, head of the publishing firm, was in New York last week looking for a man to put in charge of the local branch.

A Chicago Mendel Thell HERBIE KAY and His Orchestra

Playing: enchanting music from the Edgewater Beach Hotel and via C.B.S. and WGN. A series of modern music programs for the Columbia network.

ROBBINS MUSIC CORPORATION 1295 NEW YORK

Paris Nitery Wins Injunction in N.Y. Against U.S. 'Boeuf Sur Le Toit'

Decision which establishes a precedent and which may have far-reaching effects upon night club nomenclature is by U. S. Supreme Court Justice John L. Walsh's order enjoining the proprietors of the new 'Le Boeuf Sur Le Toit,' 57 West 57th street, N. Y., from further use of that name or any imitation of the name. The Societe Anonyme Cabaret de Paris, owners of the original 'Boeuf Sur Le Toit' 48 Bis avenue, Pierre Premier de Sebris, Paris, represented by its managing director, Louis Moyes, brought the suit through its attorney, Max Chompick. The Societe alleged that the New York 'Boeuf' unfairly adopted the name and sought to associate its cafe with the Paris original. Defendants are Charles L. Brazelle, owner of the New York 'Boeuf,' and Maurice Ch. Lomax, who designed its decorative scheme. They opposed the injunction on the ground that the original 'Boeuf,' 4,000 miles across the Atlantic, was outside the realm of real competition. Brazelle will appeal and appeal of the 'Boeuf' has been set for March.

So long as prohibition prevailed in America, the suit set forth, the original 'Boeuf' refused to establish a 'Boeuf' in New York. Early last November, however, its managing director, Louis Moyes, arrived here accompanied by his general manager, Herbert Jacoby, incorporated the famous name and began negotiating for the installation of a 'Boeuf' in the Ritz-Carlton hotel.

'Le Boeuf Sur Le Toit' as the trade name for a New York night club was registered with the New York County Clerk by Brazelle, owner of the Cafe Basque, at 57 West 57th street, a few days after Mr. Moyes arrived in New York, the latter alleged. Advertisements and news stories subsequently appeared in the press announcing the opening of a 'Le Boeuf' Sur Le Toit' at 57 West 57th street and announcements stated that it would be designed by Mr. Chompick as an exact replica of the Paris 'Boeuf' and that Alina De Silva who was director of entertainment at the Paris establishment would be star of the New York club's first night. 'Le Boeuf' opened on Dec. 15.

In signing the order of injunction, Justice Walsh found that the defendants are quite patently seeking to capitalize the name of the plaintiff's night club.

Peggy Taylor's Eye

Peggy Taylor (Kitchen Pirates) was forced out of the Casino de Paris show Saturday (19) due to infection of her right eye.

A minor operation was performed Sunday and she'll return to the cabaret before the end of the week.

THE SHIP SINKS

Abany, Jan. 21.

The ship, night club aboard a barge in the Hudson river at Troy, sank after pounding ice caused a leak.

Hauled out by trucks. Damage \$2,000.

N. Y. Nitery Switches

Jack Whitting, just closed in 'Calling All Stars,' Broadway legit, is the new m.c. at the Hotel Weylin's Caprice room at the same time that Larry Siry's orchestra succeeds Eric Madriguera, who has shifted to the Embassy club, Miami Beach.

Sodafite Virginia Uppercu, Milton Douglas, Raoul and Eyo Reyes and the Hernandez Bros. continue in the same spot.

At Hector's Club New York, Billy Comfort and Tommy Reilly have succeeded Billy Owen and Armand Vallerie. Latter has switched to the Stork Club, with Lita Grey Chaplin out. Lois Elliott, another Jr. Leaguer, still continues at the New Yorker as does Jack Meyers orchestra.

New lineup at the Hotel Montclair has Eric Correa and his Caribbean rhythms as the danapation play Leon Janney, film juve, as m.c. Leota Lane, Rosita Ortega and Franco and Francine, dancers, round out the show.

Bill to Confine All Nebraska Guzzling to Hotels and Nite Clubs

Lincoln, Jan. 21.

Liquor handling, which is occupying most of the state legislature's time, saw the introduction of a regulatory bill by Representative Wachtler, Omaha, which will be a boon to hotels and night spots if passed.

It provides that there shall be liquor stores, but the only places where drinking is permitted will be in nite clubs and hotels. For this concession a state tax of \$2,000 is proposed for the hotels and \$1,000 for night clubs.

PHIL Saxe ON OWN

Pittsburgh, Jan. 21.

After 15 years with Irving Aaronson, Phil Saxe has struck out on his own and has a band at Joe Miller's Music Box. Opened Friday (18) and includes a number of men formerly with Aaronson.

Aaronson orchestra recently played the Pitt here in a unit and was understood to have disbanded following that engagement, with the veteran leader plotting a new set-up. Red Stanley, long with Aaronson, has joined Rudy Vallee's band in N. Y.

Plastered Yeggs

San Antonio, Jan. 21.

Yeggs—ho—bound and gagged watchmen in the recently opened swank Olmos dinner club, failing to open safe took pocket money from attendants and robbed a storehouse of \$400 worth of bonded booze.

After getting up wine and gin in sight of helpless employees, they blew.

Buggy Show Helps Def.

Detroit, Jan. 21.

Thirty-fourth annual Auto Show, being held this week, in Convention Hall, is proving to be a real hypodermic for the night club business. Establishing sort of a record for attendance, all clubs have been getting a tremendous play. Oriole Terrace, Manhattan and Chess Paros are going for large space in the dailies.

Mellers or Cotton Club Show May Be Spotted in Man. M.H.

Among several plans under consideration for the dark Manhattan Music Hall, a policy of old melodramas three times nightly with dancing in between is one of 'em. Moving the Cotton Club of Harlem in is another. Besides these, the Yermi Stern Casino de Paris crowd has its own ideas.

Promoters behind the meller figure on three two-hour shows at no cover, with music by the Columbia University Band (14 pieces) for one-hour intervals in between the performances. Included is a no-cover or minimum, customers paying only for what they eat or drink. Shows suggested include 'East Lynne,' 'Bertha the Sewing Machine Girl' and 'King of the Opium Ring.'

Reported that the idea of the Cotton Club moving down has not only been broached for the Manhattan M.H., but also to several other B-way niteries. Nitery biz has not been good north of 125th street of late.

Meanwhile the Manhattan M.H., Inc., applied over the weekend for a reorganization under the new bankruptcy law.

An involuntary petition for reorganization proceedings under section 77-B of the new federal bankruptcy law has been filed against Manhattan Music Hall, Inc., 1897 Broadway, New York. This is the former Billy Rose's Music Hall, Inc., housed on the site of the former Manhattan theatre.

Hearing on the petition will be held before U. S. Judge Coffey of the New York district Feb. 15. Creditors asking for the reorganization are McKesson & Robbins, Anthony Ochs & Co. and Cliff Pickering, Ltd. The petition claims amounting to \$400,000, while the assets come around \$100,000. Latter covers equipment, scenery, costumes and deposits.

This makes the second nitery casualty on Broadway in a fortnight. Ben Marden's Palais Royal, with George Arkin as financial man, likewise being reorganized. Palais closed down for a few weeks Saturday (19) and reopened as Our Edwards' Show Case. This is a nightly change in talent idea which Edwards has had for months, where-in he will audition new faces every day, dovetailing the added specialties into the regular revue.

Advent of the French Casino with its smashing biz of \$40,000 average takings cramped the other cabaret-theatres and the regular niteries. The name band at one of the competitive Broadway spots, long credited with doing the business of the street, is reported to have been compelled to take a salary cut.

HOTEL ST. MORITZ (NEW YORK)

One of the instances where Broadway and the show world's loyalty, fealty and general professional allegiance assert themselves so markedly punctuated the debut of Fowler and Tamara at the Hotel St. Moritz's Continental grillroom. The turnout by the show bunch was hearty, spontaneous and genuinely affectionate, being a cross-section of Broadway, Hollywood, London, Paris and Park Avenue. Each said some nice things about the team and had his or her bit to the degree that a glacial could have run for hours hadn't Leon Navara, the orchestra maestro, wisely paced and curtailed it.

After doing five shows at Radio City Music Hall that day, Fowler and Tamara had no small assignment in doubling into the grillroom. The team, of course, is as ultra as ever. Their terpsichorean exploits in the capitals of the world have made show history in the smartest revues, gambling casinos, spas and cafes, and they repeat here with a paid before that's the end of the later doing some corking modern ballroomology and topping it off with a plop comedy routine.

The Fairbanks Twins with Gloria-swansong coiffures and a svelte Hollywood manner, know how to whip over Paris. It's their first time east and not to be confused with the dancing Fairbankses. The gals know what to do with their hands, too, which can't be said for some of the other ultra-modern warblers who gesticulate unduly. In addition they seem to be on exceptionally good terms with their couterier. (Since then Vivian Vance has come into the lineup).

Yvonne Bouvier, French chanteuse, is a blonde looker who also warbles effectively but somehow handicaps herself because of her makeup. (She too has since shifted to the Mon Paris).

Navara's orchestra is still tip-top, besides which he's probably the only jazz maestro who can give out Rachmaninoff's Prelude in G sharp minor and make 'em love it. That's saying plenty, considering the nitery atmosphere.

Continental Grill is one of the nicest intimate bottles around town and is fast building, and deservedly so. No cover; a \$1 club supper, with drinks extra, and reasonable—60 to 80c. With Fowler and Tamara added, the spot will probably do extra biz. Abel.

CASINO MONTCLAIR (NEW YORK)

This past summer the Hotel Montclair roof and the adjacent Cafe Chantante, also on the roof, did bullish biz. Now the hotel is concentrating the street floor Casino Montclair (grill) with a lavish show, some of it now something of a local institution, such as with drinks extra, and reasonable—60 to 80c. With Fowler and Tamara added, the spot will probably do extra biz. Abel.

Leota Lane (Lane Sisters), vocalist and Franco and Francine, ballroomologists, round out the show, both satisfying specialists. Latter's opening number, a bolero, in dim lights, is rather obscured by the too soft-azure calciums. Miss Lane

NIGHT CLUB REVIEWS

last in 'Strike Me Pink,' does the 'Let's Call It a Day' ballad she introduced in that musical, and threw in an operatic aria to good crowd for extra measure.

No covert, supper tariff \$1, beverages good and reasonable, and a quite gala floor show, make this East 50th street hostelry a good bet for after theatre. Abel.

Dorchester, London

London, Jan. 12.

Clifford Whitley has added another to his line of successful cabaret productions at the Dorchester. He has brought over an entire American show, the only native artist present being Naughton Wayne, the m.c. This program varies from its predecessors in that there is no chorus, all the performers doing individual acts. They are capable of so many and varying routines and numbers that probably no two performances are the same.

After the opening number, a Trip Round America' come the Crane Twins, followed by Myra Lott in a very original variation of the Rumba. Next is Diana Ward, who at first is difficult to classify, but after she sings her second number she registers acceptably. A very silly travesty on the old melodramas titled 'No, No, a Thousand Times No!' was received in the apoplex-in-which-it-was-designed. Audience hissed the villain, etc.

Eleanor Penns has an original idea for a Spanish dance and there are interesting tunes by Eileen Allen and Mary Starnes Vitch, the pantomime, who is greeted by screams of laughs.

An ensemble number, backed by a Hawaiian melody, is followed by Betty Jane Cooper and the Lathrop Brothers, who scored the biggest hit of the evening night caught. They played a Spanish dance and there are interesting tunes by Eileen Allen and Mary Starnes Vitch, the pantomime, who is greeted by screams of laughs.

All this takes exactly one hour.

Femme Imps Sloughed In Rensselaer, N. Y.

Albany, Jan. 21.

The slumbering city of Rensselaer, just across the river, won't stand for female impersonator revues. Police halted one of them just as the entertainers were scheduled to do their opening stanzas at Van's Grill. The cops said William Van Valkenburgh, proprietor, had wanted arrested, but Van Valkenburgh was held on a charge of possessing a slot machine and violating the state liquor control law by screening the interior of the grill from view.

Over in Troy, where police tried to stop a femme impersonator revue at the Echo Tavern, the latter has started a return engagement of Jack Mason's Playboy Revue, the same outfit that was pinched some weeks ago.

Hotel's Sideline

Charlotte, N. C., Jan. 21.

Hotel Charlotte is going into the night club business on the side. Manager A. L. Bland, of the hotel, is opening the Charlottean Evening Club Deluxe Jan. 24. Johnny Johnson will manage the club, which will play orchestra floor shows. No cover charge.

NOTICE is hereby given that the use of parodies and similar injuries to our property rights and investment in

"LOVE IN BLOOM" "JUNE IN JANUARY"

and other compositions will be strenuously prosecuted on our behalf as well as the composers

FAMOUS MUSIC CORPORATION

A NEW KIND OF SHOW BIZ

Benny's 34G Wk. in Pitt Pursuades Loew to Also Put Name Shows In

Last week's heavy gross at the Stanley, Pittsburgh, with Jack Benny, was the persuader for Loew to resume steady stage shows at its deluxer Penn in that city. House restorer high-priced units and vaude Feb. 1, with the first show being the Casino de Paree (nee Manhattan Music Hall) Revue.

Second show at the Penn, Feb. 8, will be headlined by Jimmy Savo, with Alex Hyde's orke and a Danny Dare chorus troupe among other acts.

Pittsburgh, Jan. 21. Biggest week around here since Joe Penner's \$38,000 gross a year ago at Penn was Jack Benny engagement last week at Stanley. In 30 performances, comic and wife, Mary Livingston, and 'Behold My Wife' as the film, gave the WB deluxer around \$34,000, a figure it hasn't seen for the last four years. Takings topped by around \$3,000 those of Eddie Cantor and Dave Rubinoff here a year ago.

A \$6,000 opening and a \$7,000 Saturday were followed by four absolute capacity days, except Monday, when a blizzard kept takings down somewhat. Another possible \$2,000 was lost when Benny was unable to make Sunday midnight show because of necessity of returning to New York for weekly broadcast. The last time Benny played here was at the Penn in a unit a few seasons ago and he was just another comedian then.

At the same time, Penner was proving around here that he had lost none of his old pull. Playing four days in this territory, one each in Johnstown and McKeesport and two in Erie, for WB on a straight 60-50 split, duck salesman pulled down around \$4,000 for his share.

Encouraged by Jack Benny's showing, Stanley is lining up a number of future stage bookings in an effort to keep the hall rolling. Currently, house is running a straight picture, "Broadway Bill," but next week, with "Limehouse Blues," brings in Polly Moran as featured name in "Words-and-Music" unit. "Moose-komede" recently closed at Congress Restaurant in New York. Couple of other stage names tentatively slated to follow, but nothing actually set.

May Hold in Chi

Chicago, Jan. 21. Jack Benny show with Margaret Livingston and Frank Parker, now at the Chicago, may hold over for second week.

If it can be worked out, Benny's second week will be a six-day ride closing on Wednesday (30) so the show can make a Friday (1) opening at the Hippodrome in Baltimore. Benny is heading for a big gross at the Chicago currently and will do five shows daily this week.

RKO MEM. BILLS START SOMETHING IN BOSTON

Paramount plans a series of big stage shows during the month of February at the Metropolitan, Boston, to offset the bills RKO is putting into the Memorial.

First show in the Memorial, opening Feb. 1, will contain Joe Penner and the Boswell Sisters. Met that week will co-headline the Duncan Sisters and Dave Apollon. Paramount hasn't set its second Met show to compete with Phil Baker that week at the Memorial.

Accuses Club Booker

No-payoff complaint has been filed with the N. Y. District Attorney's office by Rutledge's Puppets against Mabel Embree, club booker of 1819 Broadway.

Act alleges it played two club dates for Miss Embree at \$95 for both, but received no money.

Gov't Chases Nashville Lombardo Show Specs

Nashville, Jan. 21. Reports that 56c tickets to a show here Saturday (19), were being sold by specs for as much as \$5 each caused field deputies of the federal tax collector's office here to receive instructions to "watch for scalpers."

Charles McCabe, collector of internal revenue, warned that any tickets sold must have a 10% government amusement tax paid on them or the seller will be liable to a fine of \$100 in each case. The tickets were for Paramount, which played Guy Lombardo's orchestra.

PITT, PITTSB'GH, GIVES UP GHOST

Pittsburgh, Jan. 21. After trying for couple of months to buck stage competition from Alvin, George Shafer has given up the ghost. His Pitt, which has been alternating between vaude and units with first-run pix, folded last Thursday night (17) and is doubtful of reopening again although management says it's just temporary.

Shafer, former Wheeling, W. Va., operator, took over Pitt more than a year ago against advice of reputedly smart crowd and netted himself around \$30,000. Had no stage competition then, but with opening of Alvin and Penn's and Stanley's occasional flesh policy, he was in a tight spot.

With closing of house, Joe Falvo, band leader and pit soloist there for last two seasons, has formed a miniature vaude unit for a swing through Ohio, West Virginia and western Pennsylvania. Featured in the act with him will be Chic Saunders and William (Luke) Riley.

J. O. Mann, formerly with the Pitt, will be the unit's manager and agent.

SHANNON BACK INTO LEGIT ROADSHOWING

Sam Shannon is returning to legit roadshowing, which was his business before he went into vaudeville. He is now touring with a troupe named "Greenwich Village Scandal." Harold Atteridge is writing the book and Lucky Roberts the music.

Opens around Feb. 15 in the south, with Vic Leighton backing.

Special Productions At Loew's Jersey City

Loew's Jersey City begins a new policy of specially produced stage shows starting Feb. 1. First production will be built around Johnny Perkins, who just completed a 16-week run at the Alvin, Pittsburgh. Teddy Adolphus will be the stageer of the first presentation.

Harris' Chi Unit Office

Chicago, Jan. 21. Will J. Harris has opened an office here for the production of vaude units. First to go in rehearsal will be 'Casino Continental.'

MITZI GROWS UP

Having come of age, Mitzi Green will be able to play New York theatres on persons.

She's set with Loew for some weeks around N. Y. after four weeks in the midwest.

NITERNY PLAYING TIME TOPS VAUDE

Agents' New Night Work Is Educating 'The Boys' on Talent—Big Coin for Drawing Acts and More Work Than in Vaude

SALARY NORM

With more acts working this winter in hotels, cafes, night clubs, about cruise ships and in Florida, this is a new kind of show business which has the agents, managers and talent negotiating for engagements in a strange land.

It's the boom season for the niteries. The cabaret field today is a more lucrative and a more highly concentrated source of income than any other branch of show business—excepting, of course, Hollywood. For the straight variety market, even the chain picture houses and vaudeurs are eclipsed at the moment by the amount of available time today in the niteries. The Florida winter boom, of course, swings the balance in favor of the covert charges.

The newness of this evolution of post-repeal show business is evidenced every post-midnight on Broadway. The cabaret field today who did their business with managers afterwards now do it after the winking hour. The cafes must be cultivated. It's strictly a direct and personal contact proposition.

'Syndicates'

Hotels as well as 'syndicates' running the reformed speakies or other type of cabarets and niteries all must be educated in the fundamentals of show biz. This has been the experience of the talent sellers.

Most of 'em seem open to conviction. The agents recognize from the start, however, that it would be professional suicide to breach faith with this new outlet for acts, hence extreme care is taken on all sides not to oversell and high-pressure the niteries managements into taking dubious talents. Unlike the circuit, with their split week and four weeks in some spots at fancy coin if the act proves worthwhile.

For this reason the cabaret agents have got a norm for salaries which they use as an argument to the acts themselves. Any act wanting over \$1,000 a week is told that he or she must be an unquestionable favorite for large draw. If there's any doubt, it only means a stalled payoff (according to some standards of niteries operation), or it jeopardizes the agent's future relations with that particular cabaret, hotel or similar spot.

The 'boys' running the reformed speaks and hideaways are now wide open, with free bankrolls and generous talent deals, but business must be good to keep 'em happy. If it's poor it only means that the average agent has a lot of explaining to do why he didn't use better judgment in framing the show, and, of course, it minimizes any future prospects for future talent selling. Since there is an entente cordiale among a string of these niteries, that becomes a lucrative proposition for any talent seller if he knows how to judge what will go best in each spot.

Salaries

Thus, next to the \$1,000 act there is the very good \$400 act, and there is also, paradoxically, the 'show stopper' at \$200. There is many a punchy niteries songstress, card manipulator, comic or minor radio personality who at \$200 to \$300 does more to satisfy the customers than even the headliner. But the latter must draw, and if drawing 'em in, for one reason or another, that type of an act need not worry about the lesser-payrolled people who manage to eke low checks.

Miami Beach this winter is an ex-

Casino Paree Show at \$10,000 and % Biggest Vaude-Cafe Booking Recorded

Dave Lipton to Coast on Behalf of Sally Rand

Dave Lipton left Friday (18) for Los Angeles on behalf of Sally Rand. While on coast will look over San Diego fair which is interested in the bubble dancer.

Miss Rand sticks another six weeks at the Paradise Restaurant, Broadway. Lipton will be back in two weeks.

ABE LASTFOGEL PERMANENTLY ON COAST

Hollywood, Jan. 21. New setup of the William Morris office here has ABE Lastfogel heading Hollywood his permanent headquarters with three or four trips East each year. He is arranging to build up new screen personalities.

LONDON IMPORTING BEAU COUP U. S. ACTS

Three Diamonds, back from Europe only a couple of months, are set for a quick return on a Dick Henry booking. They open at the Cafe de Paris, London, April 3.

On another booking Gypsy Nina, Bee-Boote, and Louise go over for a five weeks' run with the Jack Hyllon orchestra at the Palladium, opening March 4.

Chas. Dill of 4 Flash Devils Held in Ptsbg.

Pittsburgh, Jan. 21. Charles Dill, 26, member of the 4 Flash Devils, was arrested last week backstage at the Stanley, where he was appearing on a bill with Jack Benny, for dropping slugs into pay telephones. Under suspicion for a couple of days, phone company detectives set a trap for Dill and nabbed him when he paid for a phone telegram to New York with a couple of two-bit slugs.

After an alderman's hearing, he was held for court and released under \$500 bond. He gave his address as 310 West 125th street, New York.

ample of fancy salaries for the name talent. Lucienne Boyer at the Embassy is guaranteed \$3,500 for four weeks. Harry Richman gets \$4,500 at the Beach and 'Pennis for six' at the Beach. Sophie Tucker's \$5,000 a week guarantee for 10 weeks at the Hollywood in Hollywood, Fla. (near Miami Beach) is the longest extended term. Lilian Roth, Vincent Lopez, Marie Madriguera, Earl Carroll's Palm Island venture and others rate in the big coin.

The country normally is studied with the top-flight casinos where gambling is more or less 'official' (when it's across the county line), and these, among other spots, shell out fancy coin to attract potential audiences for the roulette, baccarat and dice tables.

The converted cabaret-theatres constitute another recent evolution in show biz.

As regards the 'boys' who run some of the spots, there are better regarded by the 10%ers for business purposes than the corporate hotels, because the 'syndicates' are inherent gamblers and sports. If one of their ventures falls on evil ways, they engage a somewhat else, but are reputed to usually pay off.

Casino de Paree Revue, out of the Manhattan Music Hall, New York, niteries in vaude at a \$10,000 guarantee plus percentage in the biggest vaudeville booking out of a cabaret on record. Show will be topped by Milton Berle, not in its east on Broadway added for the theatre dates. Berle m.c.'d another show at the C. de P.

Casino show opens for Loew at the Penn, Pittsburgh, Feb. 1, then comes to Broadway for two weeks at the Capitol and State for same circuit, an RKO Boston booking interspersing the New York weeks. Following the State, show goes to Baltimore and Washington, in order named, also for Loew.

Resides-During show includes Carlini, Cagie's Midgets, Milton Watson, Evelyn Dill, Chilton and Thomas, 32 chorus girls and six fat girls. William Morris agency is repping the show for vaude.

Bako Showmen Jointly Staging Benefit for Prez's Ca. Foundation

Baltimore, Jan. 21.

Burg's showmen are jointly planning a benefit to be held at Loew's Century Jan. 30, President's birthday, for the Warm Springs, Ga., crippled children's home. Bill Safford, Loew's manager, is chairman of committee and is arranging the show.

Performance will be at midnight and the door tap will be \$1. Entertainment will be mustered from all branches of show biz here. Niteries will send some, three vaudeville acts, represented by two acts apiece, the pair of burlesk houses are lined up, as are the radio stations. Walter Huston and Fay Bainter, appearing here that week in 'Dodsworth,' will be invited to participate.

Newspapers are contributing space and ads. The local billboarding and printing firms are going to paper the town at own expense. Governor Nice, Mayor Jackson and ex-Gov. Ritchie will be present.

Figured show will run two hours and will comprise about 15 acts.

JESSEL'S ONE-NITERS START FEB. 9 IN FLA.

George Jessel opens his one-niter vaude and dance tour Feb. 9, with the exact location still a choice between Jacksonville and St. Petersburg, Fla. Second feature of the show will be Art Landry's 16-piece orke. Tour will mainly entail auditions.

Jessel's idea is to present an intimate revue at \$145 top, with dancing to Landry's music after the show proper. Comedian at present is vacationing with his wife, Norma Tammara, in Miami.

Others with Jessel on the tour will be Ann Butler (Mrs. Landry), Mahon and Rucker, Jimmie LaMar, Jack Ruscoli, Paul Davin, George Lyons, Great Figi and Three Melody Merry-makers.

Roy Ellis, of U. S. Trio, Dies in London Hosp.

London, Jan. 21.

Roy Ellis, dancer, of Rayo, Ellis and LaRue, died here after being in a local hospital five weeks with bad teeth and heart trouble.

Rayo and LaRue have carried on the act during Ellis' illness, doing a two-act, and are continuing in the 'Crook' show at the Palladium. Trio was together for more than six years.

NEW ACTS

AL JENKINS and ORCHESTRA
(12)
Music, Singing, Dancing
15 Mins.; Full (Special)
Orpheum, N. Y.

Billboards out in front label this colored musical contingent "soft, sweet and simple." True, it is a departure from the usual Harlem hi de ho, but not enough to merit any particular distinction. Most of the tunes presented sound draggy. Jenkins in front decked out in a white suit. Others in neat grey attire. Bad lighting held up some of the interest due here at the beginning. Spots adjusted by the time a male hooper appears. His routine good, but could stand clipping, as too much time is allotted for his specialty. Then a husky prima donna out next in an exaggerated bustle crack of a revival of "Shuffle Off to Buffalo" though her version drifted away from the original lyrics. One encore.

"Chinatown, My Chinatown, was the only piece they sang in the town on. A little more Harlem hotcha would liven things up a bit.

ERNER and FISHER REVUE

Dance Flash
12 Mins.; Full (Special)
Orpheum, N. Y.

Conventional little flash with the usual hootie hootie team, acrobatic femme dancer and a mixed team. Latter are evidently the billed names, at least, on merit, they should be.

Erner and Fisher stand out with a gay '32 routine first, then the black comedian. Male team is on twice, far both times, with the blonde acrobatic kicker and splitter interspersing. She doesn't deliver anything different. With exception of the applause tendered the mixed team's routine was received rather quietly in the closing frame.

Scho.



DIAMOND BROTHERS

In Chas. Cochran's London Musical Comedy named "Why Not To Night," they told "Breadthless knock-out" fooling by the Diamond Brothers. How these three young men in dinner-jackets escaped breaking their necks, I know not. But they looked them in a noble cause and had the lovely audience laughing uproariously.

Direction—Arthur. Fisher, 1600 B'way

PAULINE COOKE

FLORENZ-AMES

"MERRY MALONES"

14th West
MELBOURNE, AUSTRALIA

WALLER and LEE

Comedy

12 Mins.; One
Orpheum, N. Y.

Dated material and uninspired salesmanship puts this mixed team in the small time class. They throw everything possible into the soup and come up with malarkey, neither their singing, dancing, musical work or comic, the latter predominating, hold anything.

Girl is a flashy redhead, while man stamps himself as a comic via an upturned hat brim. As it turns out, she's the comic and he's her straight, but, considering the other way, it makes no difference either way.

Deuced here in a five-acter.

Scho.

JERRY LESTER

Comic

12 Mins.; One
Orpheum, N. Y.

A little bit of everything here, but mostly comedy. Single first out to massage the microphone and bid radio announcers. Excerpts from many air personalities brought together for this reprieve. Material is spotty.

Attractive girl atogee with a long straight holder on for some feeding with most of her gags depending on the usage of the accessory. Audience anticipates this from the moment she appears. Just a brief interval, though, with Lester taking over the act for the remainder of the routine. Rhymes, dances and a dash of singing thrown in. He tries to hit upon a definite character, apparently, from his get-up. Striped trousers, grey coat and a white cap with brim turned back. Works hard enough and will get along after the routine shapes up.

Kaye SKIDMORE and Eric ZARDO

Singing, Pianolo

15 Mins.; Full (Special)
Orpheum, N. Y.

Quiet singing and musical act, with Zardo's ivory-tiding mainly in accompaniment to Miss Skidmore's singing when things should be just the reverse. Girl's voice was evidently trained for finer things than pops, which makes her delivery of the latter entirely too studied for vaude. Appearance of a girl on par with her voice, classic.

Zardo does go into the classics for his one solo pianolo, delivering "Liat's" "Rhapsody" with a concert flourish. According to the big hand he got here, perhaps Miss Skidmore would be better off singing the things her voice is best suited for.

Light blue drapes and a few chairs are just background for the piano platform, which is pulled out almost in 'one'. Zardo is in tails, with Miss Skidmore evening-gowned. Bowled off in the try to a big hand from a packed house.

Scho.

Moritzer's at Palace

Hotel St. Moritz's floor show from the Continental grill of the New York hostelry doubles into the RKO Palace, N. Y., commencing Friday (29). Can't make Brooklyn or other houses because of the dinner and supper sessions at the hotel. Powder and Tamara, along with the Leon Navarra orchestra, both from the St. Moritz, switch over into the Pal as a unit.

15 YEARS AGO

(From VARIETY and Clippings)

Woolworth and other dimeries were plotting to go into the sheet music pub biz. Had been buying sheet stuff for years, but wholesale prices were going up and they planned their own words and music.

Sawyer & Lubia were planning midnite vaude in left houses in Times Sq. To go in after the regular show with acts and a pic. Had their eye on the N. Y. roof, which was packing them in until one o'clock with picx only. Not so bright.

Equity staged a recruiting meeting in Chicago as the Associated Actors and Artists of America. Harry Mountford one of the speakers. Not much help.

Stock in the new Orpheum setup on the curb. Opened at \$32.50 and went up \$4. A \$10,000,000 Delaware corp.

England worried over its chorus girls. Salaries ran from \$7.50 to \$12.50. Claimed the girls had to go on the loose to live.

Marcus Loew bought 1548 B'way, part of his State theatre site, for \$200,000. Brought the total cost of the real estate up to \$2,450,000.

Famous Players was taking over Lynch's Southern Enterprises. Had been working with F-P, so the takeover was only physical.

Book publishers planned to make their own vaudeville companies of popular books. They got some inside figures. Quit.

Marshall Nollan denounced advertising in pics. Said some production men were practically financed by national advertisers, but the exhibs were soaked rentals just the same. Still a moot point.

Socialites were backing plays. Two already and four more in the offing waiting for theatres. Didn't last long.

Joe Schenck found one of his guests using marked decks in a poker game. Made quite a lot of talk.

"Dorothy" Barker, saved only as a director of Vanity Fair because of Ziegfeld, Dillman and Belasco all complained. Robert Benchley, then editor, went on a sympathy strike.

N. Y. Military Band changed its tag to Goldman Concert Band. (Continued on page 52)

Unit Review

PENTHOUSE FOLLIES

(ORPHEUM, LINCOLN)

Lincoln, Jan. 11.

This is the trail-blazer for the expanding Cushman time, and it's the circus type, away from the singing-dancing mania which seems to infect most of the travelling ensembles. In other words, with one or two exceptions, all the acts lean to novelty and go over fine.

Billy Joy and Co., boy and a couple of femme lookers, open the show in a single flash, and clean off the rostrum in short order for Hal and Baby Crider. The latter, nice-looking kid, does the shim-sham, and Hal, who has some old routines, including an attempt at the Continental, while maintaining a hand stand. His close, jumping rope while lying on his shoulder blades, is a sock.

George Latour, juggler, on next, works fast and has three good tricks. Gives 'em and acrams to nice hand, and is followed by Paul Green, one of Kipley's troupe, who can almost tie his ankles in a knot behind his head. Gleason (he's the band leader) and Allyn follow with a musical bit, in which Gleason plays several instruments. Both move around plenty, and the instrumentalizing is in different way to get in a band number.

Harry and Billie Clark, military tappers, just fair, are next, but a fine hipodrome closing is provided by Paige and Jewett, uncyclists, who do considerable clowning high up, much to the discomfiture of the front row. Cycle biz is good, but the girl should drop the song and the man could be better off if not talking. Show is in front of a 10-piece band headed by Gleason.

This is the first of 19 units booked by Cushman out of Albuquerque, N. M. Has a good angle on the situation and doesn't build any of the units. Takes a gander at 'em in

Inside Stuff-Vaude

Several jams and much confusion have resulted lately over a new ruling by the Chicago bookers. It requires that Chicago agents must show written authorizations from all acts submitted by them.

Under this ruling it's no longer possible for New York agents to deliver acts to Chi brethren on short notice, or without written consent of the acts. Result is a scramble by Chi agents for authorizations, since simple agreements with New York agents are no longer sufficient protection.

Disinclination of small town picture house managers to tilt admission prices, when showing a stage attraction in conjunction with their regular screen program, is ascribed by veteran roadshow men as largely responsible for a dearth of stage fare in the hinterland. Recent road tour of Arthur Hockwald's "Georgia Minstrel" closed as bearing out these charges. In one town in Oklahoma, attraction played a fairly good-sized picture house, but the local management refused to boost the gate beyond the regular 25c admish. Result was the attraction played to around 1,900 patrons, yet lost money on the date.

Chi RKO Worried

Chicago, Jan. 21.

RKO office personnel here is apprehensive following the sharp slump in money receipts by the vaude booking department, and fears are growing that several lettings will occur.

Drop in revenue for RKO follows the shift of the Dick Begen book with the Great States vaude time to the William Morris office.

2 ACTS FROM 'VARIETIES'

Two of the features of the defunct 'Continental Varieties' have been set by Paramount for vaude. DeLoze, magician, opens in Chicago Feb. 1, going first to Detroit, Buffalo and Boston in the order named.

Rafael, concertina artist, opens in Detroit Feb. 15, with Chicago to follow.

'STARS' PAIR FOR LOEW

Everett Marshall goes into vaude or Loew, opening at the State, N. Y. Feb. 2.

Patricia Bowman, also of 'Calling All Stars,' opened at the Capitol, N. Y. for Loew, Friday (18) for a two-week stay. Both set by Matty Rosen.

the other territories, and if they come up to his requirements offer him 24 weeks, which it takes about 31 to play. Has added four Nebraska reports and some from Iowa and is making his first appearance this far north and east with this unit, which is owned by Harry Clark. Running time is 53 minutes. Went over here in excellent shape. Barney.

AN OUTSTANDING HIT!!!

The First Sensational Comedy act of its type ever to appear at Radio City, New York.

HAROLD BOYD

AND 3 JIG SAWS

GEORGE CHARLAND—LYTKA KADEMOVA—ROLAND ROMAS

Radio City Music Hall, This Week (Jan. 17)

Opening Jan. 25th in Chicago to play four weeks of B & K houses.

Personal Direction
PHIL BLOOM

Europe
DICK HENRY

ADA BROWN

"BLUE TUNES MELLOW WITH SWANEE RHYTHM"

THIS WEEK (Jan. 18), PALACE, NEW YORK

NEXT WEEK (Jan. 25), COLISEUM, NEW YORK

"COME ON HARRY"

at the Piano

Direction

MARTY FORKINS

GWYNNE

THE ARISTOCRAT OF DECEPTION

LOEW'S STATE, NEW YORK

This Week January 18

FOX, PHILADELPHIA (Next Week), January 25th

Direction, NORTH and FLAUM

RKO

THEATRES

1270 SIXTH AVENUE

RADIO CITY NEW YORK

EPIC STORES GO SHOW BIZ

Burley Near Bottom, If Not There, Says Boston Judge from Bench

Boston, Jan. 21. — Burley was judicially branded "one of the lowest forms of entertainment" and "perhaps the lowest" by Judge Charles L. Carr of the municipal court here in handing down a decision in favor of Fofu Louka, Greek tragedienne of Athens and New York, in the sum of \$2,500 to libel.

Case, which first smacked of a publicity gag, arose from the display of the plaintiff's photo in a lobby display of the Park theatre (Minsky's), Boston, advertising 'Minsky's Midsummer Follies'. According to the actress' complaint her picture was prominently displayed in a group of "art" photos of burley girls under the heading "Burley Lane", "The Original Beauties". During the trial nobody could exactly explain how the Greek tragedienne's picture came to be included in the burley art layout. But in defense, a picture of "Burley Lane", a picture of the plaintiff, was produced by the defendants' attorney, Lee M. Friedman. Since "Lovely Lane" was not produced in person, the judge dismissed it as testimony.

Cites His Authorities.

In rating burlesque as "lowest form of entertainment" Judge Carr referred to his bibliography on the subject, which included the Encyclopedia Britannica and an English book on burlesque by Adams, recommended by the defense; and Sobol's 'Burlesque, An Underground History of Burlesque Days'. In referring to the defense's suggested reading, his honor stated: "The defendant's counsel has invited by attention to the definition of burlesque given in the Encyclopedia Britannica. But burlesque has undergone great changes since Aristotle and Sheridan. Counsel for defendant failed to call my attention to an American book, 'Burlesque, An Underground History of Burlesque Days'. I put aside these book definitions and found that burlesque is among the lowest, if not the lowest, form of production on the stage. It is an excuse to exhibit the female form, scantily clothed, if clothed at all. Its principal offer is sex appeal. To use the words of the plaintiff's expert 'It is not art'."

Judge Carr's memorandum continues: "Regarding the plaintiff merely as a woman and not as an actress of tragedy and the better class of plays, I find that this display with the inferences to be drawn therefrom would expose her to ridicule and contempt. Regarding her as an actress of tragedy and as a better class of plays, I find that this display would also injure her in her profession, trade, or occupation. So far as her profession went I find that the inference would be either that she was failed to make good in her chosen field or that she had prostituted her art for money."

Atty. Harris J. Booras, representing the plaintiff, alleged that the photograph in question was displayed in the Park theatre lobby June 15, 1932.

L.A. UA's Dual Vaudeville

Hollywood, Jan. 21. — Combination of vaude and picture goes into the United Artists theatre Jan. 31.

Double features and five acts of vaudeville is the idea, Frank Orth to m.o.

Gypsy Nina Dated

Gypsy Nina, radio and cabaret warbler, booked by Fanchon & Maude for two vaude weeks. Opens at the Ambassador, 515 Lexington, Feb. 8.

She sails for London later in February for a four-week stretch at the Palladium, London, opening March 4.

F.M. WITHDRAWS FROM 'GEORGIA MINSTRELS' CO.

Los Angeles, Jan. 21. — Fanchon & Maude has withdrawn its interest from 'The Georgia Minstrels', which it booked for past two years, and Arthur Hockwald is again sole owner and manager of the troupe. It is now wintering in Southern California.

Lew White, Organist, Booked for Route in Comerford Theatres

An organist as a traveling attraction is the idea of the Comerford circuit, which has set Lew White, NBC radio organist, for 10 weeks, opening at the Strand, Scranton, Friday (25). White then shifts to the Buffalo, Buffalo, for Shea for the next four weeks, then returning for the rest of the Comerford time. Other bookings for Wilby & Kinsey south set to follow by Rockwell O'Keefe, routing White.

Broadcasting on breakfast, matinee and late hour sessions over both NBC networks, White's demand for personals is ascribed strictly to the air. He's been on many times a week on NBC. White was formerly organist at the Roxy and in Radio City Music Hall.

Jesse Crawford once played New England, southern and midwestern houses as a traveling "personality organist," getting the house-writers out of the mothballs in many instances.

Too much jazz caused a woman to suddenly get religion in the midst of the cup presentation. Her holy roller screams stopped proceedings for several minutes, until quelled down.

London, Jan. 12. — Reginald Foot, one of the foremost jazz-organists in England, is the first English organist scheduled to appear on Broadway.

Just sailed for America, stopping off at Toronto, Canada, to do a solo recital, and then goes to the Paramount, New York, for one week. If he makes good he will be extended.

Crashed a Street Car

Seattle, Jan. 21. — Lew Kaplan and Chuck Stanley, of vaude time, tangled with their auto and street car at Portland, sending 'em to the hospital. Ten stitches for Stanley and two days late, the show went in Seattle at the Orpheum. The boys had to cut to four minutes.

Whiteman's Par Week

Paul Whiteman is set for another week of Par time, opening in Buffalo, Friday (25).

Date will be but six days, Whiteman coming back to New York Thursday (31) for his broadcast over NBC. On Feb. 1 the Whiteman band goes south for a series of one-nights.

Baltimore, Jan. 21. — Paul Whiteman's orchestra, which played the Hipp last week, has been contracted to repeat at the house a week in March. Date depends upon length of his tour of one-nights stands in the south.

Whiteman crew is in Baltimore today (Monday) and tomorrow, playing the auto show. Hippodrome has also inked in Jack Benny for week of Feb. 1. The house will build a unit around the comic. Another future booking sealed by the Hipp is the Eddie Duchin crew for a week in March.

ACTS BOOKED ON YEARLY BASIS

Marshall Field Leads Trend Toward Name Acts for All Departments — No Seasonal Splurge, but Steady Diet — Company Organizing to Specialize

MERCHANDISE NAMES

Chicago, Jan. 21. — Started in the midwest by the Marshall Field department store, the other merchandise establishments of the territory are going into show business in a big way. While these department stores have used occasional show biz stunts and acts in the past for special tricks, the trend is now away from stunts to a steady diet of show business for consistent booking.

It is the outcome of an idea that was started about five years ago by a Special Attractions Merchandise Service Association, which means nothing more or less than the booking of attractions into department and specialty stores.

For many years Chicago has been the hub of—furnishings, midgits, clowns, bands and animal acts to various department stores for the Christmas trade. Several Chicago agents furnished novelty acts of this order all over the United States, but it has remained for the above-named company to build a business out of the booking idea, so as to make it a year-round proposition and national in scope.

Firm is composed of a former advertising agency man and copywriter—a former mail-order executive, an ex-newspaper man and a former vaude agent. Combined, they have worked out a series of letters with a number of attractions that cover a department store from the basement and cheap merchandise right up to the top floor of furniture and radio.

Down the Line

Service furnishes anything from contract bridge players of local and national fame to local and national radio artists, clowns, bands, roller skaters, national and local athletes, the latter taking in baseball, football, ping pong, even down to trapeze acts. But it is the Marshall Field store, the largest in the world (and this goes for the amount of floor space, cost of merchandise, to the gross business turned over in a year) that has made a business of bringing attractions into special departments where customers are wanted.

Father-Son Days

Marshall Field has been stressing its sports goods, restaurant and sports department. Last week, the store took a fifth-page in the daily to tell office executives to bring their sons downtown and then take them to lunch at the Marshall Field men's restaurant where they would see such stars as Ray Ewering, All-American Chicago university football player, a noted coach and several other star athletes, advising the fathers that after lunch these athletes would appear in such-and-such department.

On the previous day the store advertised what it termed one of the finest and best-trained dogs in the world, Snoozer and Meredith. Plus the Snoozer act the store also had on exhibition two Siberian retriever hounds. Store has had famous tennis players, ping-pong players and writers in attendance.

Special Service Association is trying to build up a clientele of 20 to 30 department stores in the key cities. In some instances it books on salary and percentage, but most of the time it is a flat-fee basis. It charges a booking fee and gets commission from the talent.

Circuits File Brief Against Code Making 'Em Pay for Indies' Chiseling

CHILTON-THOMAS WIN NO PAY-OFF SUIT

Chilton and Thomas, colored dance team, won its no-payoff suit against the Lafayette, Harlem, management in Municipal Court, New York, last week. The Lafayette in May, 1934, with Lew Leslie's 'Blackbirds' at a \$1,000 salary, and claimed to have received only \$65. Court ordered the theatre to pay the \$935 difference.

Balto Agency Sending Units Into 15 W-K Towns in the South

Baltimore, Jan. 21. — National Agency here starts booking units into two and three-night stands through 15 towns in Virginia and North Carolina. Houses are Wilby-Kinsey located in Charlottesville, Newport News, Durham, Greensboro, Salisbury, Charlotte, Asheville, High Point, Raleigh, Winston-Salem, Wilmington, Statesville, Wilson, Fayetteville and Rocky Mount. First unit leaves this week, a 22-people layout, billed "Continental Flashers."

About half the towns possess what are termed A houses; others have B theatres. In the A spots the units will get \$175 a day, and \$35 less in the lesser cities. Shows are being built in Balto. by National and sent out motorized. Agency has Bill Licht, currently down in South Carolina and Georgia—discovering for more time. As it stands now the Kinsey-Publics houses currently booked are slated to have shows on alternate weeks.

National is still booking acts and units into Warrick-to-town theatres, and in many instances there are Wilby-Kinsey spots opposing the WB acts, making for a peculiar situation. There have been plenty of differences between the bookers and WB.

Latest break came Friday (18) when the agency had sent a unit down to Harrisburg, Va. Unit ran into a snowstorm and had difficulty making the date. When it arrived and was about to go on the house manager is said to have told Len Trout, partner in agency here, who had accompanied the show to the city, that the show could not go on because the weather was bad and biz would brodie. Trout refused.

Jaffe's New Stock

Pittsburgh, Jan. 21. — Company line up by George Jaffe for his return to stock burlesque at Variety includes Eddie (Nuts) Kaplan, Reggie White, Chic Hunter, Agnes Nichols, Jim Bennett, Irving Selig, Joe Moon, John Head, Ray Miller, White Sisters, Arline Miller, Ella Seiers, Billy Holmes, Diana Rowland, Zambra, and Conde and Allen. There's also a locally recruited chorus of 20 girls.

Kaplin, in addition to serving as chief comic, is also directing the productions. Jaffe plans to change principals every two weeks.

Grofe to Chi

Ferde Grofe takes another trip into vaude with a 14-piece orchestra at the Palace, Chicago, week of Feb. 1. Set by the CBS circuit, the band, Grofe and band will get \$2,200 for the week.

NEW TIENSEN RECRUITS

Louis and Gaby, Mexican team who just closed at Chez Mariane, New York, have joined the Paul Tiesen band act.

New lineup opens Friday at the Paramount, Newark.

Washington, Jan. 21. — Adoption of a code amendment making theatres responsible for the payment of specified wages to vaudeville actors hired by independent contractors would place a serious burden on theatre owners and work an injustice, according to the brief filed with the NRA by the four major circuits.

Seeking to block approval of the amendment proposed by the government, Fox, Loew's, Paramount and RKO complained not only against the original proposition, but also against a compromise suggested at a recent hearing by Deputy Administrator William P. Farnsworth. Under the latter's plan theatres can cancel contracts with independent vaude contractors found to be violating the code.

The four circuits maintained independent contractors can under existing provisions be brought under the code, and should be compelled to subscribe to the pact. This would permit the code authority to handle all alleged violations of wage or hour clauses, complaints contained.

Claiming the government's idea, the circuits said it would be improper and unjust to place upon exhibitors the responsibility for non-compliance by an independent contractor...the liability should be placed where it belongs—upon the independent contractor—and he should be made responsible for his delinquency.

Noting the precarious nature of the vaude business, chains said that the government plan would add burdens to an already risky venture and might penalize employees in the long run.

The cancellation and blacklist remedies suggested by Farnsworth were an unacceptable as the original government proposal. The right to cancel contracts of violating independent contractors, the brief said "would be futile, because the engagements are usually of short duration, and a cancellation might either come too late or, if it came in the middle of an engagement, it would be embarrassing to the exhibitor, because he could find no available substitute." On the blacklist idea, the exhibitors said that they feared they might be held liable for conspiracy, same protest was raised against the suggestion that exhibs be required to obtain from indie producers a certificate to certify with the code.

Ticklish legal points raised by exhibitors are likely to cause considerable delay in working out a formula satisfactory to all concerned, but the government has indicated it will not throw the idea overboard because of the need for some way of tackling the indie contractor problem. Labor groups complain that the present set-up gives exhibs an overworked alibi whenever attempts are made to enforce code clauses.

Meanwhile the remainder of vaude changes in the film pact are being held up, and exhibs are waiting this point before getting approval on the other amendments.

He desires to act all at once on the dozen pending revisions.

Escudero Into M. H. As Dancer and Stager

Escudero, concert dancer, comes into the Radio City Music Hall for two weeks commencing March 7. In addition to hoofing in the show, he'll stage a special ballet for the house.

Escudero's last New York date was in 'Continental Varieties' (legit). Music Hall appearances will be his first at pops.

JUDGMENT VS. EX

Muriel Lee (Lee Twine), ex-wife of Lee Reis (Reis and Dunn), obtained a judgment against her former husband Tuesday (15) for \$160, due on an original note of \$200. Loan was repaid by mail after Miss Lee secured a Mexican divorce from Reis a couple of years ago.

MUNICIPAL SHOW CIRCUIT

CCC Free Drama Units Continue; More Shows, Talent May Be Added

It is expected that the drama relief project under federal budgeting in the Civilian Conservation Camps, will be continued for at least several months beyond Feb. 15, end of the period set last fall when the first free shows went into the CC camps.

Washington allotted \$300,000 for the camp entertainment and the continuance of the camp shows, it is believed, will be accompanied by a further coin allotment. Circuits now cover most of the eastern seaboard states.

When the free show project was started under a federal grant along relief wage lines, provision was made for employment of 152 players and directional aides. Then New York, city and state, took over the drama project and more people were employed—agents, borough managers for the open air performances, and office assistants.

Last autumn saw the start of the CC camp units, which primarily employed 300 actors. Additional clerical, agent and managerial help required, pushed the total number of people of the stage or affiliated with it to about 1,000.

It is hoped to employ even more professionals, dependent on federal, state and city increased allotments and possible money raised by small

(Continued on page 58)

POP OPERA IN DETROIT PARK

Plans for open air municipal opera at Navin Field were assured this week, when J. J. Shubert met with James McEvoy, president of Board of Commerce and other prominent localities.

Shubert brought with him Herbert J. Krapp, New York architect; and S. P. Gerson, of Chicago, an associate. After giving the local ball plant a thorough going over, they announced plan would be 'ideal for our purposes.'

Tentative plans call for stage 100-feet wide, that could be set up in two hours. Features would be an orchestra of 40 and a large local chorus. Seating arrangements would accommodate 12,000 persons.

Season will begin about June 15 and continue for 12 weeks, with opening piece probably being 'Cyrano de Bergerac.'

SPOT LYDA ROBERTI IN WHITE'S 'SCANDALS'

Hollywood, Jan. 21. Lyda Roberti will have a featured spot in the next edition of 'Scandals,' George White is planning the show for Broadway in May.

Player was signed for the show here last week by White and is currently appearing in his musical edition of 'Scandals' at Fox.

White is due back in New York early in February and goes to Miami to start working on the show.

Cliff Edwards is the only other player set for the show so far.

Bulgakov to Stage 'Postman' for Guild

Los Angeles, Jan. 21. Theatre Guild has invited Leo Bulgakov to direct 'Postman Always Rings Twice' in N. Y.

He's currently directing 'Till Love You Always' for Columbia.

TEN NEW YORK RELIEF HOUSES

PWD Figures on Using Theatres in Outskirts to Employ Stage Help—All Stage Unions Interested

TO CHARGE ADMISSION

Establishment of a circuit of 10 municipal theatres within the five boroughs of New York under the supervision of the drama section of the Public Works Division of the City of New York is the latest proposal to the furthestance of relief for actors. Idea is to charge an admission of 10c, 15c and 25c, and should any profit be derived, the money is to be devoted to banding together more seats for presentation of legit shows which, for nearly a year, have been given without any charge at all.

Col. Earle Boothe, in directional charge of relief shows financed by the Emergency Relief arm of the Works Division, also the Civilian Conservation Camp units supported by Federal money, outlined the new phase of the project during a meeting of all stage interests, although managers were not present because the plan is non-commercial. Proposal met with a blanket endorsement because the central idea is to promote public interest in stage presentations. It was stated that Mayor La Guardia favors small admission fees.

Municipal theatres would replace school auditoriums and institutions where the free shows have been presented in the metropolitan areas. Possible that one or two legit spots formerly of the subway circuit will become municipal. New circuit, if it materializes, would have its spokes in the outlying districts; aim being not to compete or affect commercial theatres.

Sponsors of the plan declare it will not compete with small picture theatres, being a different type of diversion. Those who cannot afford any sort of admission fee will not be shut out, provision being made for distribution of free admissions, as at present, through welfare agencies.

Idea of modest admission fees arose during the summer. There was a volume of inquiries from persons.

(Continued on page 62)

Showdown on Ducat Fight Starts; Everyone Set for Court Battle

Taking Him Up

When the management proposed that the cast of 'Page Miss Glory,' Mansfield theatre, N. Y. (closed), take a cut, one actor, Charles D. Brown, objected. However, he agreed to accept less if the difference were donated to the Actors' Dinner Club.

Last Saturday, when paid off, he received a sum minus the percentage of alic, plus an IOU which represented the balance. It was paid the club, which secures gratis meals to actors without the four bits.

Showdown on the right of the NRA to license Broadway ticket brokers through the administration of the legit code should be started Thursday (24), when injunctive proceedings filed by independent agencies against the Code Authority collectively and individually is due to be argued in the Supreme Court, N. Y.

It is contended by the indie agents through their attorney, Charles Abrams, that the agencies merely perform service, operate only in the borough of Manhattan, and should not be licensed directly by the Federal government; that the rules of those sections of the code in question tend to create a monopoly; that because they must give the service desired by people who can afford to pay for it, they are compelled to purchase tickets from other agencies, paying at least 75c over the regular price, and are therefore entitled to like remuneration from their customers; that the U. S. Supreme Court ruled that the fixing of resale prices of tickets is unconstitutional.

Charges

Further charged that were there assurance that theatre tickets be distributed equitably there would be no difficulty among brokers reselling tickets at a fixed premium, but it is alleged there are 'secret alliances, understandings and obligations between certain of the producers and theatre ticket brokers.'

An exhibit tending to prove special allotting of tickets is a postcard from one agency, upon which is printed: 'We receive a preferential allotment of tickets from the theatres, therefore best tickets are allocated.'

(Continued on page 62)

LOWER PRICE TRY FLOPS ON B'WAY

Experiment of lowering prices of Broadway legit shows proved a complete blunder. Three shows chopped scales from \$3.30 to \$2.20. 'Two,' 'Page Miss Glory' and 'Musie Hath Charms,' stopped Saturday (19), and the other 'The Farmer Takes a Wife,' slips out this week.

Showmen agree that a downward revision of scales should promote interest in shows, but sporadic objections are no good, merely calling the public's attention to the fact that the shows are not especially strong.

Had an appreciable group of shows joined the move, box office reaction might have been much more favorable, it is believed. When the plan dropped up it was proposed that the list of attractions making the cut include several undisputed successes. Managers of the hits, however, refused to join up.

One show appears to have gotten favorable results by reducing the top. It is 'Merrily We Roll Along,' which reduced from \$3.85 to \$3.30, with business improving last week. Indications are that the show had drawn nearly the limit of \$3.85 ticket buyers, however.

ROSE BIG TOP PLAY IN HIPPO?

Billy Rose is after the Hippodrome, N. Y., to house his dramatic show, 'The Merry Wives of Windsor,' which he plans to put into rehearsal around March 1 in order to play the big tops starting May 1, like a regular circus attraction. After the spring, when the show is a dramatic, Rose hopes to bring it to New York for the Hipp run as a dramatic piece.

Rose originally wanted to import 'The Circus Queen,' Hungarian play which is likewise set in a big top, and which is just opening in Paris. Instead he came across a script by Ben Hecht and Charles MacArthur which was first intended for filmization, but which Rose will do as a straight dramatic circus-musical. Jerome Kern and Oscar Hammerstein 2d are to do the score; John Murray Anderson will stage and Albert Johnson will do the settings.

CLEVELAND PLAYHOUSE TESTING NEW LEGITS

Cleveland, Jan. 21. Tryout of 'On Stage' will make the Cleveland Play House one of the leading test theatres in the Midwest when it opens here Jan. 31. Piece is by Howard Pierson, New York lawyer and a dramatist of modernistic school, who is coming here for the premiere.

'Something to Live For,' new drama by George O'Neill, author of 'Over the Land' and 'Manhattan Dream,' which the Theatre Guild did a couple of seasons ago, was premiered by the Play House last week. O'Neill made the trip to Cleveland to see its baptism, play also drawing Melvyn Douglas, Helen Gahagan and Don Totherog from N. Y. and a local carriage trade.

Musical's Jinx Idea

Guy in 'Revenge' Blamed for Trouble—Now Out of the Show

BARTON DOING B'WAY 'TOBACCO' ROLE IN L.A.

Los Angeles, Jan. 21. Jack Kirkland is producing 'Tobacco Road' here with James Barton, thereby delaying two other projects, one of which had Henry Hull for the lead.

Timponi Chills Brokers; 2 Ticket Booths in Chi

Chicago, Jan. 21. Rolio Timponi, manager of the Erlanger, has ruled all ticket brokers out of the picture and has refused to sell duets to the hawkers.

Kirkland has opened two ticket windows in the theatre, one for current pastebords and the other exclusively for reservations and future tickets.

With business for 'Revenge' With Music, New Amsterdam theatre, N. Y., picking up again as a result of which cast members received a \$50 bonus, members of the company are all the more convinced that there had been a jinx among them.

A former cast member was blamed for a series of accidents which sent two ensemble people out of the show and was topped by Charles Winger's ankle fracture which forced the show dark for two weeks before Christmas.

When Ben Stein, show's manager, revised the operating nut, he let this performer out.

Still another mishap, however, when Rex O'Malley injured an ankle in the same scene that caused Winger's break. But it was discovered that the 'let-out' was out front watching the performance, so now he is barred altogether. Guy was around every time there was an accident of some sort.

O'Malley, whose part was played by George Kirk, assistant stage manager, is back in the show,

Play on Keats Gets Omaha Premiere

Omaha, Jan. 21. Omaha Community Playhouse opens its new year with a world premiere of 'A Thing of Beauty,' original play concerning the poet Keats and written by Dewitt Eden. 'Beauty' is in for a six-night run.

Author is at present scripting dialogue in Hollywood for Warners.

For February production, Director Bernard Seld has substituted 'East Lynne' for Ben Johnson's 'Volpone.'

ULMAN-HARMON TO PRODUCE INDEPEND.

James R. Ullman and Sidney Harmon have settled their producing team, and henceforth will do shows on their own. Duo was together about three years and produced five plays, among which was 'Men in White,' done last year in association with the Group Theatre and which won the Pulitzer prize.

Harmon has a new play, 'Heritage,' by Hugh S. Stange, which he wants to put into rehearsal, possibly next month. Ullman, too, has contracted for a new play, but won't do it until next season.

WB WANTS SCHWARTZ'S 'YOSHE KALB' ON B'WAY

Warners is negotiating with Maurice Schwartz to put on a revival of 'Yoshe Kalb' in the original Yiddish version at the Hollywood theatre on Broadway.

Show ran two seasons in Yiddish on Second Avenue, N. Y., and toured one season. Was tried in an English version at the National theatre, N. Y., under Dan Frohman sponsorship but lasted only a week.

Schwartz washed up with Metro last week after spending six months on the lot at a reported \$1,500 weekly but with no assignments.

Green-Irwin Play

Harry Green, comedian, and Lou Irwin, agent, have a script, 'Show Business,' a comedy about two Broadway agents, which they contemplate producing themselves soon. It's by Alex Rubin, Hearst newspaperman on the Coast.

Green recently was in on the production of 'Piper Paid,' in which he also played.

Calling Mr. S-P

Hollywood, Jan. 21.

Henry Duffy is trying to locate Joseph Spurrin-Callea, somewhere between New York and L. A., on his way to Metro. Duffy wants him for the male lead in 'Small Miracle,' which he played in New York.

Rehearsals for the play are being held up until the actor is heard from.

Freeman's 'Chi Sixteen'

Chicago, Jan. 21. Charles K. Freeman is reading a production of 'Sixteen' for the Blackstone here-to open on Feb. 17.

Stage Hands Make Concessions; Allow Cuts on 'Waltz,' 'Merrily'

Stage Hands' Union twice last week proved its willingness to help extend Broadway engagements by making concessions on legitimate claims from legit showmen. Both shows have had large backstage complements and both, because of drooping grosses, sought reduction of deckhand operating units. At least one of the shows also pared company expenses: 'Waltzes from the Great Waltz,' Center theatre, N. Y., and 'Merrily We Roll Along,' Music Box.

Robert Milford, manager of 'Waltzes' and the theatre, told the executive committee of local No. 1, I.A.T.S.E. that the backstage load was now too burdensome. Reply was that the union was just as much concerned in keeping the 73 stage hands working as he was keeping 'Waltz' running.

Show has been paying the crew one hour overtime because the sets could not be fixed within the usual 30 minutes before curtain time limited by the rules. Union conceded that point, and instead of the men reporting at 7:30 nightly, they were ordered to punch the clock at 7:45 and get the settings ready on time, without overtime.

In addition, the matter of relief men was partially ironed out. Under the rules, since a material part of the union's members have been unemployed, each working deckhand is required to lay off two performances weekly, a substitute replacing the regular for those performances. Milford, however, have retained key men and paid the replacements. At 'Waltz' there are 25 key stagehands, which meant the payment of \$12.50 each to the union weekly by the union. Latter cut the number in half, with the house agreeing to pay 12 men on relief.

After cutting down two scenes in 'Merrily,' the union permitted dropping 11 men from the crew, reducing the number of deckhands to 28 men, in addition to heads of departments and operators. Concession was granted after William Gilbert Norton, manager of the show and house, explained the facts to the union's board.

Originally, 'Merrily' had 45 stage hands, quick scene changes making that necessary. Rules permit reduction in crews only if there are changes in production. Attraction is now virtually set for touring, but will probably move to another theatre for awhile when 'Rain' is revived at the Music Box. Yellow Card requirements will be the same when the show starts on the road. The actors were promised 15 people were let out of the show, they being bit people and extras. When the show opened company totaled 91 people.

STOCK TRY FLOPS AT BELASCO, WASHINGTON

An attempt to establish stock at the Belasco, Washington, lasted a week and two days, company disbanding Tuesday (15) last week. Venture was backed by Myrtle Morgan, new to show business. Bankroll was short, exploitation almost nil and ads in the papers down to the minimum, with no all dailies used.

With the capital jammed by visitors, stock-idea looked ripe, but the intake was so small that the management was unable to pay the stagehands, who called the show off. Actors were promised by guarantee money and paid off by Equity in New York.

Backstage crew was getting wages nightly, but Monday last week Miss Morgan asked the stock hands to wait for their wages until the next night. When no coin then showed it was curtains.

Robert Pitkin, last reported selling motor cars, also interested in finally appearing in character parts, too.

Wm. Cullum Critical

Hollywood, Jan. 21. William Cullum, veteran legit manager, is ill in the general hospital here.

Current Road Shows

Week Jan. 21

Abbey Players, Cass, Detroit.
'Ah, Wilderness,' Babst, Milwaukee.
'As Thousands Cheer,' English, Indianapolis, 21-23; Hartman, Columbus, 24-26.

Corpus Christi Skinner, Chestnut, Philadelphia.

'Dodsworth,' Forrest, Philadelphia.
'O'Dy's Carte' Repertory, Colonial, Boston.

Eva LeGallienne Repertory, His Majesty's, Montreal, 21-23; Royal Alexandra, Toronto, 24-26.

'First Legion,' Plymouth, Boston.
'Fritz,' Collier, Repertory, Rialto, Tucson, Ariz., 21-23.

'Green Pastures,' Auditorium, Memphis, 22; Auditorium, Nashville, 23; Tennessee, Knoxville, 24.

'Pagan Lady,' American, St. Louis.
'Petticoat Fever,' Halls, Chicago.

'Roba,' Erie, Chicago, 21-23.
Ruth Draper, Royal, Alexandria, Toronto, 21-23; Erlanger, Buffalo, 24-26.

Scottish Players, Portland, Ore.
'Small Miracle,' Broad, Philadelphia.

'Stevadoro,' Selwyn, Chicago.
'Three Men on a Horse,' National, Washington.

'Vanities,' Hanna, Cleveland.
Walter Whiteley Repertory, Shrine, Oklahoma City, 21; Auditorium, Amarilla, Tex., 22; Majestic, Houston, 23-24; Convention Hall, Tulsa, Okla., 25; State Normal School, Emporia, Kans., 26.

'Valley Forge,' presented at the Guild theatre by the Theatre Guild, will be withdrawn after playing six weeks, which is one week over the subscription period. Drew good theatre. Show was too costly to operate at the grosses drawn.

'FARMER TAKES A WIFE'
Opened Oct. 30. With exception of Sobol (Mirror), all the top-notch reviewers liked this presentation. Hammond (Tribune) called it among the season's few acres' and Anderson (Journal) said, 'A play of rare flavor and deep enchantment.'

'VARIETY' (Idee) said: 'Should be in the money.'

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'VALLEY FORGE'
Opened Dec. 10. Seven of the nine first-stringers received it with varying degrees of approbation, but Lockridge (Sun) called it 'a bad play,' and Garfield (Tribune) said it's 'one of Anderson's (Maxwell) less fortunate numbers.'

'VARIETY' (Idee) said: 'Indications are for a limited engagement, probably a bit over the subscription period.'

'Gold Eagle Guy,' presented by the Group Theatre and D. A. Doran, Jr., will close at the Belasco, after playing nine weeks. Earlier part of the engagement was at the Morosco theatre. Show was too costly to ever climbing as expected, however.

'GOLD EAGLE GUY'
Opened Nov. 28. Most of the first-stringers liked this one, some more than others. Anderson (Journal) declared, 'You may put it on your list and say I said so.' But Brown (Post) considered it 'a moderately interesting play, but not a business.'

'VARIETY' (Idee) said: 'That it will emerge with some financial success is likely, though show is costly to operate.'

'Page Miss Glory,' presented at the Mansfield by Laurence Schwab and Philip Dunne, closed Saturday after playing eight weeks. Drew fairly good notices, but understood it had only one profitable week.

'COAST 'MERRILY' GETS
Breakin', Then Frisco

Los Angeles, Jan. 21.
Homer Curran's coast production of 'Merrily We Roll Along,' which broke in at Santa Barbara nights of Jan. 25-26. Show opens following Monday (28) at the Curran in San Francisco.

Latest cast additions include Dorothy Wilson and Harry Ellerbe.

'Vanities' Fire
Indianapolis, Jan. 21.

Earl Carroll's 'Vanities,' stopping over for three days at the English theatre, encountered fire backstage after the first-night's performance last Monday (14). Damage variously estimated at from \$28,000 to \$35,000.

Show was forced to cancel the second night's performance and moved into the Murt for the final night. Fortunately, costumes were protected and, with scenery borrowed from Dunner houses, show was put on with little loss.

James Carroll, manager of the show, has ordered new scenery to meet the company in Cleveland and tour will be continued.

'BATTLESHIP GERTIE,' presented by Courtney Burr at the Lyceum Friday (18), failed to get the nod from the critics. Suddenly ordered off after Saturday's matinee. Understood only \$100 in house for night performance.

'BATTLESHIP GERTIE'
Opened Jan. 18. Seven of the nine major critics declared this a poorly worked-out good idea, while Garfield (Tribune) opined it, and Sobol (Mirror) stated it is guaranteed to make you laugh.

Show lasted but two performances.

'LIVING DANGEROUSLY'
Opened Jan. 12. Anderson (Journal), Hanson (Tribune) and Garland (Telegram) passed it up, while the other six first-stringers, with the exception of Mantle (News) put it on his mark. Mantle gave it a rather good rating, but Brown (Post) declared it 'en extremely sleepy affair.'

'VARIETY' (Idee) said: 'Limited appeal.'

'Little Shot,' presented at the Playhouse by Pearson and Baruch, stopped suddenly Saturday. Opened last Thursday (17).

'LITTLE SHOT'
Opened Jan. 17. Roundly scoring notices of the eight first-stringers who attended were hardly a day old before it was decided to send the play to the vaudeville.

Sobol's (Mirror) sentiments that it was 'another one of the worst plays of the season' was shared more or less by all except Atkinson (Times), who stayed at home.

'A Lady Detained,' presented independently at the Ambassador, expired Saturday after one week and a half. No trade.

'A LADY DETAINED'
Opened Jan. 9. Outside of Atkinson's (Times) no-opinion, the other first-stringers plainly stated that if they wanted the play had been detained elsewhere. Gabriel (American) summed it up when he said 'it was the authors' 'up-and-down' around words.

'VARIETY' (Idee) said: 'An unconvincing mess.'

'Music Hath Charms,' presented by the Shuberts at the Majestic, also stopped Saturday night. Agencies could not sell tickets. Reduced scale to \$2.20 last week, but didn't pick up.

'MUSIC HATH CHARMS'
Opened Dec. 29. Criticism was two-to-one against among the first-stringers who attended. Lockridge (Sun) called it 'a happy and melodious entertainment' and Sobol (Mirror) agreed with him. Atkinson (Times) summed it up for the directors by saying 'Music Hath Charms' is dull.'

'VARIETY' (Idee) said: 'Should do rather well, even though it won't get preponderant plaudits.'

'Battleship Gertie,' presented by Courtney Burr at the Lyceum Friday (18), failed to get the nod from the critics. Suddenly ordered off after Saturday's matinee. Understood only \$100 in house for night performance.

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Show lasted but two performances.

Shows in Rehearsal

'Mary of Scotland' (road)—Theatre Guild.

'Field of Emires'—Crosby-Gale.

'The Private Road'—Harold Berg.

'No Man's Hero'—M. M. Benham.

'The Eldst'—Sam Gritman.

'Prisoners of War'—Frank Merlin.

'Awake and Sing'—Group Theatre.

'Rain' (revival)—Sam H. Harris.

'It's You I Want'—Del Bordo and Haring.

'Loose Moments'—Walter Gagne.

'Noah'—Jerome Mayer.

PITTS. LEGIT PROSPECTS UP

Pittsburgh, Jan. 21.

Legit prospects are looking up, with everything pointing to a strong finish at the Nixon, which has been dark more than half the time since the season's opening. Last-minute booking brings in 'On to Fortune' for a week, opening tonight (21), as second subscription offering of the American Theatre Society, Crosby Gagne having decided to keep it out for a spell after the Washington break-in last week. Place came in on only three days' notice.

Following 'Fortune' comes 'As Thousands Cheer' with an advance mail order sale already of close to \$20,000, indicating the biggest week of the season. Helen Broderick won't be with the show in Pittsburgh. She's leaving the cast to enter a hospital, and her role will be taken over by Marget Irving.

Week of Feb. 4 will be split between Cornelia Otis Skinner first half and 'Petticoat Fever' last half. Nothing yet lined up for the following two weeks, with the O'Dy's Carte company scheduled for Feb. 25.

No dates set, although also promised before the end of the season are 'Farmer Takes a Wife'—'Within the Gates,' 'First Legion,' 'Tobacco Road,' and return engagement of 'Ah, Wilderness' and 'Mary of Scotland.'

'Gates' Back Into New York After Controversy Ends in Boston Bay

After being banned in Boston, which resulted in a cancellation of this and next week's date, 'Within the Gates,' by Sean O'Casey, will be brought back to New York for an attempted second run. Show goes back into the National, where it originally opened and played. All other road time has been temporarily cancelled, despite the fact that the show did pretty good business in Philadelphia last week, partly boosted by the news from Boston.

Boston, Jan. 21. Boston again came to attention last week, when Sean O'Casey's 'Within the Gates' was definitely banned by Mayor Frederick W. McKim, at three weeks' resistance of religious groups. Prominent in the proceedings were Rev. Fr. Russell M. Sullivan, S. J., representing the Boston college council of Catholic orators (state wide), and Bishop Charles Wesley Burnes of the Methodist Episcopal church of the Boston area.

Week-end preceding the ban, Herbert J. McVary, city censor, caught the play in New York at the suggestion of the mayor, who had already received complaints by mail. McVary was first quoted as saying 'O'Casey's play was suitable for Boston, but later in the week the mayor quoted the censor as being opposed to its performance here.

Shubert interests, represented by A. G. Munro, city manager, and the last week in February.

Charles Emerson Cook, agent of the producers, stood early in the week that city hall had agreed to ok 'Gates' if the character 'Young Whore' were changed to 'Young Woman,' plus a few line deletions or revisions. Mayor denied this in an official statement. Play was to open Sunday (21).

Shuberts also suggested that 'Gates' be allowed to open on approval, making changes after the first show, but this was turned down.

When 'Strange Interlude' was barred in Boston six years ago that play was played in Quincy, Mass., about 30 minutes away from the hub, but the possibility of O'Casey's play showing there was firmly squelched last week by that town's officials. Chelsea and Cambridge were mentioned unflatteringly as (Continued on page 58)

Bourdet Play Starts

Rehearsals of Edouard Bourdet's play, 'Les Temps Difficiles,' which is being produced by E. Roben, started yesterday (Monday). Title of Louis Bromfield's adaptation from the French has been switched to 'Times Have Changed.'

Roben's 'Lorance' was recruited from Hollywood for one of the leading roles. He arrived yesterday and began rehearsing immediately.

Play hopes to open on Broadway last week in February.

Nine Broadway Shows Fold

'Broadway's list is again violently shaken out this week. With three scheduled closings this week and six sudden withdrawals Saturday (19), there will be at least nine attractions exiting. Two shows which blew were casualties among last week's premiere card.

'The Farmer Takes a Wife,' presented by Max Gordon, will close at the 46th Street theatre after a 13-week date. Comedy did moderately well until holiday time, then slumped. Battered even break through picture sale.

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Opened Oct. 30. With exception of Sobol (Mirror), all the top-notch reviewers liked this presentation. Hammond (Tribune) called it among the season's few acres' and Anderson (Journal) said, 'A play of rare flavor and deep enchantment.'

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'Gold Eagle Guy,' presented by the Group Theatre and D. A. Doran, Jr., will close at the Belasco, after playing nine weeks. Earlier part of the engagement was at the Morosco theatre. Show was too costly to ever climbing as expected, however.

'GOLD EAGLE GUY'
Opened Nov. 28. Most of the first-stringers liked this one, some more than others. Anderson (Journal) declared, 'You may put it on your list and say I said so.' But Brown (Post) considered it 'a moderately interesting play, but not a business.'

'VARIETY' (Idee) said: 'That it will emerge with some financial success is likely, though show is costly to operate.'

'Page Miss Glory,' presented at the Mansfield by Laurence Schwab and Philip Dunne, closed Saturday after playing eight weeks. Drew fairly good notices, but understood it had only one profitable week.

'COAST 'MERRILY' GETS
Breakin', Then Frisco

Los Angeles, Jan. 21.
Homer Curran's coast production of 'Merrily We Roll Along,' which broke in at Santa Barbara nights of Jan. 25-26. Show opens following Monday (28) at the Curran in San Francisco.

Latest cast additions include Dorothy Wilson and Harry Ellerbe.

'Vanities' Fire
Indianapolis, Jan. 21.

Earl Carroll's 'Vanities,' stopping over for three days at the English theatre, encountered fire backstage after the first-night's performance last Monday (14). Damage variously estimated at from \$28,000 to \$35,000.

Show was forced to cancel the second night's performance and moved into the Murt for the final night. Fortunately, costumes were protected and, with scenery borrowed from Dunner houses, show was put on with little loss.

James Carroll, manager of the show, has ordered new scenery to meet the company in Cleveland and tour will be continued.

'BATTLESHIP GERTIE,' presented by Courtney Burr at the Lyceum Friday (18), failed to get the nod from the critics. Suddenly ordered off after Saturday's matinee. Understood only \$100 in house for night performance.

'BATTLESHIP GERTIE'
Opened Jan. 18. Seven of the nine major critics declared this a poorly worked-out good idea, while Garfield (Tribune) opined it, and Sobol (Mirror) stated it is guaranteed to make you laugh.

Show lasted but two performances.

'LIVING DANGEROUSLY'
Opened Jan. 12. Anderson (Journal), Hanson (Tribune) and Garland (Telegram) passed it up, while the other six first-stringers, with the exception of Mantle (News) put it on his mark. Mantle gave it a rather good rating, but Brown (Post) declared it 'en extremely sleepy affair.'

'VARIETY' (Idee) said: 'Limited appeal.'

'Little Shot,' presented at the Playhouse by Pearson and Baruch, stopped suddenly Saturday. Opened last Thursday (17).

'LITTLE SHOT'
Opened Jan. 17. Roundly scoring notices of the eight first-stringers who attended were hardly a day old before it was decided to send the play to the vaudeville.

Sobol's (Mirror) sentiments that it was 'another one of the worst plays of the season' was shared more or less by all except Atkinson (Times), who stayed at home.

'A Lady Detained,' presented independently at the Ambassador, expired Saturday after one week and a half. No trade.

'A LADY DETAINED'
Opened Jan. 9. Outside of Atkinson's (Times) no-opinion, the other first-stringers plainly stated that if they wanted the play had been detained elsewhere. Gabriel (American) summed it up when he said 'it was the authors' 'up-and-down' around words.

'VARIETY' (Idee) said: 'An unconvincing mess.'

'Music Hath Charms,' presented by the Shuberts at the Majestic, also stopped Saturday night. Agencies could not sell tickets. Reduced scale to \$2.20 last week, but didn't pick up.

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Opened Dec. 29. Criticism was two-to-one against among the first-stringers who attended. Lockridge (Sun) called it 'a happy and melodious entertainment' and Sobol (Mirror) agreed with him. Atkinson (Times) summed it up for the directors by saying 'Music Hath Charms' is dull.'

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Sale of picture rights helped better break.

'PAGE MISS GLORY'
Opened Nov. 27. Five of the eight top critics gave this comedy generous acclaim, but Brown (Post) and Anderson (Journal) and Atkinson (Times) detailed its faults and said, but not much. Anderson declared it a 'polka-dot entertainment—funny but 'spotty.'

'VARIETY' (Idee) said: 'Should enjoy a moderate run, but it's no panic.'

'Living Dangerously,' presented by the Shuberts and Hensen and Shepard, was taken off at the Morosco Saturday. Played one week and a night; panned and no business.

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'Little Shot,' presented at the Playhouse by Pearson and Baruch

Loop Grosses Better All Around; 'Roberta' \$23,000; 'Ah' 1-Nighters

Chicago, Jan. 21. Business spurred with renewed vigor last week, with money being pumping into the half-dozen attractions in town. This was in contrast with the sudden weakness last week among the picture palaces.

Particularly powerful was the 'Roberta' show at the Erlanger, picking up four grand over its opening week gross. The company, to take the care of the patrons, making it the first time in five years that a legit theatre has had to have two ticket windows to care for the booming trade. Being the only full-fledged musical show in town gave the spot an added advantage.

Otherwise the loop legit situation is in a state of flux, with a number resigning their exit and a like number preparing their entry into town. Among the exits are 'Ah' Wilder, 'Petitfoot', 'Fever', and the Shakespearean lay players. On the entry list are 'Vantiles', 'Continental Varieties' and the Abbey Players.

Plans are on for attractions for houses which haven't had legit shows in years. Murray Close (34) 'Stung Gallo' for the Auditorium is practically set by Manager Fred Crowe, dramatic stock for the Great Northern and a 'Wee & Sevenish' Horace Slatore show for the Princess.

Estimates for Last Week
'Ah' Wilder's 'Grand' (1,200; \$2.75) Finished the six-week stay here as the first show on the American Theatre Society list, to \$14,000. Opens at the Babst in Milwaukee tonight (21) for a week, then a couple of one-nighters in Madison and Des Moines before starting for Kansas City and St. Louis. May go to the coast.
'Petitfoot Fever' (1,000; \$2.75) (5th and final week) Fades out of town this Saturday (26) after profitable run as second American Theatre Society show. Goes into Toronto before trying New York. Did good \$10,000 last week.
'Roberta' (1,300; \$3.30) (3rd week) Waller's 'Ah' Wilder. Practically capacity now and put away a powerful \$23,000 last week.
'Shakespearean rep.' (1,100; \$3c) (5th and final week) After five weeks of good trade, will leave for a tour. Around \$4,000. 'Continental Varieties' comes into the house on Feb. 4.
'Stevadors' (1,000; \$1.50) (5th week). Has recouped the closing order following healthy perk of trade. Now on Broadway.

Other Attractions
Showboat 'Dixiana' will go through the winter into another summer season at present rate. Exchange and party business holding the gross.

With No Opposish, Doyle Carters in Boston for \$22,000

Boston, Jan. 21. Biz battle scheduled between 'Within the Gates' and 'The First Legion' was crimped by Mayor Mansfield when Sean O'Casey's play was banned by the Mayor and city licensing board. Shubert theatre was requested not to stage it after city hall was swamped with barrages of protests from religious organizations.

'Legion' opens tonight (Monday) at the Plymouth. Shubert remains dark until entry of 'The Distaff Side', Feb. 4.

'Doyle Carters' company had things in a clear, except for Cornelia Otis Skinner, and bulged the Colonial with Gill-Terrill's 'Fanny' to \$22,000. Miss Skinner did satisfactory one-week stand at Plymouth, about \$5,000.

Monday's 'Courtney Savage' and Bertram Hobbs) opens at the Wilbur, Jan. 28. After a week here it's slated for Broadway. Dennis King in 'Petitfoot Fever' comes to the Plymouth Feb. 18.

ENGAGEMENTS

Blanche Yurks, 'Romeo and Juliet'.
Earle Larimore, Helen Chandler, 'Tartan Holmes'.
Fred Herriock, 'You I Want'.
Fred Herriock, 'You I Want'.
McCliffand in 'Tobacco Road'.

BALLET'S \$35,000

Monte Carlo Group's Week in Los Angeles Okay
Los Angeles, Jan. 21. Single week's engagement of the Monte Carlo Ballet Russe, at the Pantages, here, grossed approximately \$35,000.

DODSWORTH OK \$14,000, IN PHILLY

Philadelphia, Jan. 21. Philly's legit business didn't continue at the lofty pace that had marked the previous week, but everybody reported satisfaction and the managers are all more inclined to feel that the terrible depression conditions have disappeared.

'Dodsworth', doing the dangerous thing and playing a repeat here after being a sensation last season here, is doing well, dropping and a little disappointing and never attained capacity figures, but it did get \$14,000 on the week, which was very much okay at \$2 top. Remains another week at the Forrest.

Leonard McLaughlin, general manager of the indie legit house, Maryland, in Baltimore, makes frequent hops to N. Y. and scouts around managerial cubicles where productions are being planned and frequently lands 'em for his house for out-of-town engagements.

Recently McLaughlin heard of a fellow with a head full of plans about a production and, while in N. Y., looked him up. Upon entering the office, the Balto manager noticed it wasn't particularly ornate. He started to talk to the producer and, during the conversation, wanted to make some notes on a typewriter. Upon inquiring he learned the prospective producer didn't possess a typewriter. McLaughlin wanted to make a phone call and discovered the office didn't have one. At just about this juncture McLaughlin picked up his hat and coat.

Lillian Peabody, treasurer of the Shubert theatre, N. Y., one of Broadway's top ticket sellers, and her assistant, Lillian Archer, were forced into idleness through the booking of 'Escape Me Never', which opened at the house Monday. Technically the Theatre Guild is the cause, since it insists on putting ticket sellers of its own selection in the box offices of theatres into which it books attractions. Guild explains its ticket system is intricate and can be best handled by people trained to the details. 'Escape' is the English show with Elisabeth Bergner starred, presented here by the Guild in association with Charles B. Cochran. Miss Peabody has been in the box office of the Shubert since it was built 22 years ago.

Noel Coward feels that his 'Point Valaine' which opened at the Barrymore theatre, N. Y., last week, is picture material.

During the Boston and Philadelphia engagements a number of Coward's ideas were tried, dropped and reinvented. Third act settee bit between Alfred Lunt and Lynn Fontanne was more torrid in Philly than at the Broadway premiere.

The Lunts and Osgood Perkins are featured. First night the trio took bows but insisted that Louis Hayward share equally in the curtain calls. There were no insistent calls for author and Coward did not come on.

Eddie Garr, appearing in 'Thumbs Up', St. James theatre, N. Y., has worked out a problem that had him nettled. Comic playing opposite Sheila Barrett in a sketch thought himself wrongly spotted because Miss Barrett is taller than he. Garr finally decided special shoes would increase his height three inches.

He had the kicks made, although he had to put up 45 bucks for that wardrobe addition.

Paramount offered to finance Courtney Burr's short-lived 'Battleship Gertie', which opened Friday (18) at the Lyceum, N. Y., and lasted through Saturday matinee, folding without completing the weekend. Par liked the Frederick Hazlett Brennan script. Burr objecting to the financing deal because it would minimize the expected film rights' revenue. Par previously bought his 'Sailor Beware'.

Ika Chasa says she did not leave the cast of 'Revenge With Music' rather than take a salary cut, as reported, but only because she was offered a more desirable role in 'On to Fortune'. She declares the question of a cut was not brought up at all in her case. Miss Chasa left 'Revenge' via the customary two weeks' notice route and opened in 'Fortune' Jan. 14 in Washington.

Strand theatre, N. Y. (pictures) has a prominent electric sign at the 47th street corner to plug 'Fly Away Home' at the 48th St. theatre. Warners own the Strand and are backing the legit comedy. Previously the same sign plugged Lew Brown's 'Calling All Stars', also WB financed.

Fire damage has kept the Strand dark for some weeks. It reopened Wednesday (23).

Max Gordon finally got himself started for Hollywood Saturday (19) and declared he would stay away 'all winter'. Idea of stopping over at Phoenix, Ariz., was scratched.

Those on the Gordon staff are laying or offering as high as 15 to 1 that he won't stay away as long as he thinks he will.

Ben Smith, Wall street, is reported the br. for Eddie Dowling's 'Thumbs Up'.

with some mention of a third, although that seems hardly likely now.

Publicity on Boston's banning of 'Within the Gates' probably helped the Sean O'Casey play some during its single week at the Chestnut, but save notices undoubtedly helped more. 'Smash' and 'Miracle', only 40-cent playing reported a trifling over \$8,000 at the Broad.

'First Legion' built by word of mouth and got a neat \$9,000 on its second and final week at the Garrick and 'Smash' got some during its single week at the Chestnut, but save notices undoubtedly helped more. 'Smash' and 'Miracle', only 40-cent playing reported a trifling over \$8,000 at the Broad.

'Dodsworth' and 'Miracle' held over this week, with Cornelia Otis Skinner and her solo sketches at the Chestnut as the only novelty.

'On to Fortune', a tryout, to the Garrick, and 'Murder at Sunset', another tryout, to the Walnut, which is struggling desperately to keep open. On Friday, Feb. 1, the 'Rain' revival comes to the Chestnut for eight days, and 'Land' makes its much-delayed appearances at the Forrest. Last named is in for two to three weeks. Erlanger is reported as rethinking shortly.

Estimates for Last Week
'Within the Gates' (Chestnut). Okay \$10,500 undoubtedly helped by notices and publicity from Boston ban. Cornelia Otis Skinner this week.
'Dodsworth' (Forrest, 2nd week). Start of this return engagement was disappointing, but it built steadily all week; \$14,000 at \$2 top—big. One more week.
'First Legion' (Garrick, 2nd week). Actually built over first week, \$9,000. Reported to 'Smash' dark this week, with 'On to Fortune' next Monday.
'Small Miracle' (Broad, 1st week). Satisfactory at \$2 top. \$5,000. Length of stay uncertain.

Inside Stuff—Legit

Heavy closing list totals nine attractions, with 'The Farmer Takes a Wife', 46th Street, and 'Gold Eagle Guy', Bedford, leading out this week, while added folds last Saturday were 'Page Miss Glory', 'Living Dangerously', 'Morocco', 'A Lady Detained', 'Ambassador', 'Music Hath Charms', 'Majestic'.

Due next week: 'Three Men on a Horse', Playhouse; 'Prisoners of War', Ritz; 'The Eldest', house to be selected.

Estimates for Last Week
Accent on Youth' Plymouth (6th week) (CD-1,036; \$3.30).—Climbed again this week; grossed \$22,000. 'Sure!' last week gross 'bettered \$8,000.
'Anything Goes' Alvin (10th week) (CD-1,355; \$4.40).—Best registered yet last week, when takings were \$10,000. Grossed \$22,000.

'Battleship Gertie' Lyceum. Opened Friday and suddenly stopped Saturday. Evening performance not played.
'Children's Hour' Elliott (10th week) (CD-1,036; \$3.30).—Holding excellent coin; went up with dramatic leaders; gross around \$13,000.
'Creeping Fright' Vanderbilt (1st week) (CD-1,036; \$3.30).—Opened middle of week and drew general playing; staying chances appear doubtful.

'Crime and Punishment' Biltmore (1st week) (CD-91; \$3.30).—Presented by 'Victory' (CD-1,036; \$3.30).—Victor Trivas from Russian novel of same name; opens tonight.
'Escape Me Never' Shubert (1st week) (CD-1,036; \$3.30).—Presented by Theatre Guild and Charles B. Cochran; written by Margaret Kennedy; imported into London from London; opened Monday at \$6.00 top.

'Farmer Takes a Wife' 46th St. (1st week) (CD-1,036; \$3.30).—Drew fairly good gross and has moderate money chances; first week estimated around \$5,000.
'Gold Eagle Guy' Belasco (9th week) (CD-1,000; \$3.30).—Final week; did moderate business but production probably not returned.

'Laburnum Grove' Booth (2nd week) (CD-1,036; \$3.30).—Despite bad starting week, estimated around \$3,000.
'Lucky Detained' Ambassador. Withdrawn Saturday; played week and half.

'Life Begins at 8:40' Winter Garden (RD-1498; \$4.40).—Upward trend last week sent early musical 'high' figures upward; around \$27,000 claimed.
'Little Shot' Playhouse. Opened Thursday and withdrawn Saturday; played week and half.

'Living Dangerously' Morocco. Yanked Saturday after playing one night.
'Merrily We Roll Along' Music Box (1st week) (CD-1,013; \$3.30).—Apparent to be the gross around \$12,000; will probably be moved when revival of 'Rain' is ready for Broadway.
'Music Hath Charms' Majestic. Withdrawn Saturday; played three weeks and one night.
'Newly Debuting' Imperial (1st week) (CD-1,468; \$2.75).—Postponed from last week; open tonight.
'Side to Liberty' Little (6th week) (CD-550; \$3.30). In new spot in

Weaklings Out Fast, but Broadway Biz Better; 'Valaine's' Coin Chance

Broadway partially recovered last week, proving again that business is better the week after the auto show than during the exhibition. Personal appearance of the auto show was not large but it was definite. That, in spite of the second largest closing list.

Another money possibility arrived last week in 'Point Valaine', Barrymore. Despite the fact that Noel Coward drama was panned by most of the reviewers, 'Petrified Forest' became established as the dramatic leader, getting more than \$22,000, but Katharine Cornell's 'Juliet' was again well over the \$22,000 mark and the engagement further extended.

Musicals were better, too, with 'Great Waltz' going over \$36,000; 'Anything Goes' tilted capacity with more, stated at \$35,000; 'Life Begins at 8:40' around \$27,000; 'Thumbs Up' estimated over \$26,000; 'Revenge With Music' improved too.

Among shows debuting last week 'Fly Away Home' should do at the Theatre, getting more than \$22,000, the Booth drew fair pass but little coin—around \$3,000; 'Creeping Fright', panned at the Vanderbilt, is doubtful again title—about \$2,000; 'Battleship Gertie' Lyceum, opened and quickly folded.

Shows with big centers on the London importation, 'Escape Me Never', starring Elisabeth Bergner, and 'Smash', also out of Boston. 'Within the Gates' returns to Broadway at the National.

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Claire show jumped in attendance and is profitable; nearly \$7,500.

'Old Maid' Empire (34 week) (CD-1,969; \$3.30). Matinee strength. Personal appearance of the auto show was not large but it was definite. That, in spite of the second largest closing list.

'Page Miss Glory' Mansfield. Another show which failed to improve by dropping top from \$3.30 to \$2.20; big picture money takes show out of the real money.

'Personal Appearance' Miller (15th week) (CD-994; \$3.30). Came back to virtual capacity and approximated \$15,000 again; chinch into warm weather.

'Point Valaine' Barrymore. (2d week) (CD-1,090; \$3.35). Easily best of last week's premiere card; press quite critical but Coward show figured to do well; around \$5,000.

'Post Road' Masque (7th week) (CD-730; \$3.30). Used some cut rates last week; business fair but said to be better even break; around \$5,000.

'Rain from Heaven' Golden (5th week) (CD-950; \$3.30). May move to play at the Chestnut, when subscription period ends; getting good grosses; around \$12,000.

'Revenge With Music' New Amsterdam (1st week) (CD-1,712; \$2.30). Operetta perked up last week and may stick through winter; around \$5,000; okay on revised opening.

'The Distaff Side' Longacre (16th week) (CD-1,019; \$2.75). Goes to road after another week; English play had three good months; estimated around \$5,000 last week.

'The Eldest' Ritz. Center (18th week) (CD-3,433; \$3.30). Gross leader picked up and takings approximated \$58,000.

'The Petrified Forest' Broadhurst (3d week) (CD-1,116; \$3.30). New dramatic front runner with standees at first performance topped first week; over \$23,100.

'Thumbs Up' St. James (6th week) (CD-1,050; \$4.40).—Highly regarded; revue somewhat better last week, with gross estimated over \$25,000.

'Victory Road' Forrest (59th week) (CD-1,107; \$3.30). Longest run show on list still making money at present rates; grosses; quoted 'better than \$8,000.'

'Valley Forge' Guild (6th week) (CD-913; \$3.30). Final week; drew favorable press and fair money, but not enough for profit.

'Within the Gates' National (re-opening) (CD-1,036; \$3.30). Shut out of Boston by mayor O'Casey play returned to Broadway; restarts tonight.

Other Attractions
Katharine Cornell's 'Juliet' at Martin Beck again to great money, \$22,400; engagement further extended and will go another three weeks more.

Sailors of 'Sattaro' Clive Rep theatre; 14th street organization planning another show, due soon.

'Kylind' African with dance and pantomime; back again at Chanin auditorium.

L. A. Shuttles Up After 2 Weeks of So-So in 3 Spots

Los Angeles, Jan. 21. After two weeks with three legs to choose from, the show finally dark over the week-end, except for 'Mr. Claymore Steps Out', holding the show for the week-end, but so until the 'Follies' comes to the Biltmore next Monday for a single week's stay.

Larry Duffy's 'Her Master's Voice' wound up four weeks at El Capitan, and bowed out with house full of showgoers for the last three weeks until Duffy can find a lead for 'Small Miracle'. Fritz Lieber wound up two so-so weeks at the Biltmore, with a repertoire of Shakespeare.

Estimates for Last Week
'Her Master's Voice', El Capitan (4th week-final) (CD-1,521; \$2.20). At no time stand-out, comedy folded with a take of around \$4,500, which didn't spell much profit.
'Fritz Lieber, Biltmore' (2nd-final week) (CD-1,658; \$2.20). Evidently a surfeit of Shakespeare here recently, so that the Lieber company was not doing too well. Second week—earned close to \$5,000, which okay.

'Mr. Claymore Steps Out', Wilshire Blvd. (CD-1,294; \$1.65). Not a profitable venture financially, with second week's gross hardly exceeding \$1,500. Will hold over.

O

**Beautiful-
DeLuxe Shoes.**

From 10.75 to 15.50

just long enough to accuse his son of the crime; making it okay for Scotty and the girl to clinch when

1552 Broadway (Showfolk Shoe Shop—Open till 9 P. M.)

VARIETY'S BROADWAY GUIDE

For show people as well as laymen, this Guide to general amusements in New York, first printed here in 1926, is revived and will be published weekly in response to repeated requests.

Editors lend the guidance of its judgment in the various entertainments denoted.

No slight is intended for those unmentioned as text will be switched weekly. The lists are of VARIETY'S compilation only and as a handy reference.

It may serve the out-of-towner as a time saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in the Legitimate Section.

In that department, both in the comment and the amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

FILMS ON BROADWAY

Similarly the new pictures in the Broadway first runs and combinations are covered weekly in the reviews, the film gross boxoffice story and the standing box on Page 8 which indicates the new films for next week and the week after.

BEST NEW FILMS ON BROADWAY

Capitol—David Copperfield (MG).
Rivoli—Olive of India (UA).

HOTCHA NTERIES

Onyx Club on West 52d, Ubangi in Harlem, Nut Club in the Village, and King's Terrace in Times Sq., are sufficiently heated for the hectic nocturnal addicts. Savoy ballroom in the heart-of-Harlem, under guided local auspices, is also a kick for a flash of some McCoy Lindy hopping and dusty dandification.

Hot hectic-bucolic-hilarious-Eddie Davis' saucy songs at Leon & Eddie's and the mauve-decade gang-singing at Bill Hardy's Gay 90's are sure for lively diversion and divertimento.

The 'nice boys' who haunt the Village hideaways are now something of an institution at the Club Richman with an elaborate floor show and female waitresses.

Harlem's Cotten Club and Small's Paradise are highlights for the black-and-tans. There are other hideaways but they, too, must be guided by insiders; principally professionals.

In line with kill-time spots, the taxi-dance-ballroom in the Broadway belt are sometimes a laugh if looking for excitement. Any number of Times Sq. side-street eateries are also good diversion if yearning for 'different' type of atmosphere. Mim's Faubourg-Montmartre and the Bal Musette are in that category; likewise the Cafe International, and any number of Italian eateries. Latter have about killed off Little Italy, since it's easier to get everything in that field right in the Broadway belt without cost. However, authentic Flaminio entertainment like El Chico in the Village, and Havana like the Cubanese in the Spanish sector of Harlem, are well worth the trips.

'CLASS' AND 'POPULAR' NTERIES

Le Bœuf sur le Toit and the Cafe Basque on West 57th; Henri Charpentier's straight restaurant; any of the smarter east side (mostly) eateries such as Robert's, Volain, Grillon, Colony, Maison LaFitte, El Morocco, House of Lords, Jack and Charlie's fall into the Franco-American category, excepting the latter which are post-appeal heritages, although in the same school of ultra discriminating cuisine and vintage. All class spots.

Rainbow Room in Rockefeller-Center; Johnny Green and Jane Froman just bowing into the St. Regis hotel; Libby Holman and Leo Reisman's music now at the C. P. Casino; Penny's Chateau Rouge and the Place Pigalle are among the smarter supper hoereries. Some of 'em starting to ease off because of the Florida and resort exodus but they're class with a capital K.

French Casino's 'Tolles Bergeres' revue and the Casino de Paris top the smart-theatricals. Paris and Hollywood among the sustainer mass cabarets. Palais Royale has folded to reopen with a new Gus Edwards' Show Case idea.

RECOMMENDED PHONOGRAPH RECORDS

Victor No. 24844—Pip Paul, Whitman recordings from the Bomberg-Hammerstein II screen opera, 'The Night Is Young', comprising the title song and 'When I Grow Too Old to Dream', fox and waltz respect. Columbia No. 3451—The 'Black and Tan'—modern music fan, captioned The New Music of Reginald Foresythe, imported instruments as 'The Duke Insists' and 'Garden of the Weed'. Both are compositions by Foresythe, an American negro who had to go to London to command international attention.

Brunswick No. 7356—Pinky Tomlin who has come to overnight attention with his contralto, 'The Object of My Affection', and as a member of Jimmy Greer's orchestra (Hollywood), la-featured vocally with own novelty, 'Don't Be Afraid to Tell Your Mother', accompanied by Greer. Reverse is 'What's the Reason' by the Grierites. Both are very danceable foxtrots despite the vocal predominance.

Brunswick No. 7356—Red Nichols and his orchestra (it used to be 'And His Five Pennies')—rhythmic-foxtrot tricks with 'Dardanelles' and 'When You and I Were Young, Maggie' which are uncanny. 'Maggie' as a rumba alone is a funny idea.

Victor No. 24812—Frankie Trumbauer and his orchestra do sax tricks with 'Blue Moon' and 'Down T' Uncle Bill's, latter by Johnny Mercer and Hoagy Carmichael, remembered for their 'Lazy Bones'. Very foxtrot.

RECOMMENDED NEW SHEET MUSIC

'Tiny Little Fingerprints'—Not too sloppy kid song.
'The Words Are in My Heart'—Very new, the potential waltz hit from the 1935 edition of Warner Bros. 'Gold Diggers'. Al Dubin and Harry Warshaw again in the authorship of 'Shine On'.

'I See Two Lovers'—Smart foxtrot ballad, now credited to 'Sweet Music' as the source. Originally it was slated for another WB musical, 'Flirtation Walks', but crowded out. Somewhat similar thing happened with 'Blue Moon', rewritten lyrically from a more or less obscure melodic opportunity in the Metro film, 'The Sign of the Cross'.

'The Cradle and the Music Box'—Another of those homely home-and-melody novelties by an unknown writer, but very promising.

'Tia Juana'—Foxtrot with a bolero arrangement.
'Because of Once Upon a Time'—Better than average foxtrot ballad.

Strike Pact

(Continued from page 1)

statement of Guild leaders that the organization will attempt to halt any producer move to renew the Academy agreement under which the present 'no strike' contracts are in effect. These contracts are based upon the Academy agreement which expires in March and plus the 'no strike' clause, have provisions for arbitration under Academy jurisdiction.

Guild intention is understood to demand recognition of the organi-

zation as soon as the Academy agreement expires and to force into future contracts between Guild members and studios a clause establishing player allegiance to the Guild even ahead of the contract provisions.

No Acad. Arbitration

Further, leaders say they will refuse to agree to any Academy arbitration after the expiration date, and if unable to get arbitration under Guild machinery will take every contract violation into the courts.

The Wednesday meeting, attended by around 550, mostly Class C (non-

voting) members, was ostensibly called to notify the membership of the Guild's activity today in relation to A. F. of L. affiliation and NRA deliberations. Absence of Class A (voting) members and names was explained as due to the familiarity of the voting members with all transactions and therefore there was no need of their attendance. Class C members are mainly extras.

Lawrence Bellinson, attorney for the organization, in reciting the history of the film actors' NRA negotiations, promised that the Guild will not call a strike unless it is 100% sure of success. He further stated 'the Academy route' can only lead to defeat and disappointment and that 'actors can only get their rights through a strong organization.'

Self-Sapolio

(Continued from page 5)

ship system is deemed wise locally. Results of industry efforts have disappointed in the principal members, whose principal interest and talking point at present is block booking.

Even Culin Concedes

Typical of the Congressional attitude was Culin's view of the situation. 'This man has improved materially in the Congressional New Yorker said, "and if they show a tendency to produce a type of film suited to children they probably will satisfy the public mind and a substantial improvement in the way of picture themes, but I still feel it is necessary to abolish blind selling and block booking."

This time, change from his last year's position, when Culin denounced the industry and charged 70% of the presentations are salacious, crude and indecent, and condemned 'hectic stories of sex appeal, white slavery and criminalistic vice.'

Complaints of indecency in several cities against exhibits of movies were being studied in the Justice Department, although Attorney General Cummings declared 'No immediate action is contemplated in any other city than St. Louis.' The law chief would not deny, however, that investigation may result from the departmental consideration of charge and affidavits, but on the other hand, remarked that until allegations have been found to have sufficient substance to warrant grand jury proceedings he probably would not be aware of them.

Declining comment on next step in St. Louis, Cummings remarked only in regard to inquiry which led to last week's indictment, 'but we would not have started them if we did not expect to finish them.'

Principal matter now under consideration is the charge of libel against independent theatre owners have filed complaints. Beyond admitting that I. T. O. A. squawks were getting attention, Justice Department would not discuss possibility of new steps to enforce existing consent decree. Understood sleuths are now on the ground interviewing exhibitors, as was done several months ago, but officials here would not confirm the report.

Farley Endorses Hays

The Capitol gossip that Democratic chieftains are trying to drive Will H. Hays out of his job as president of the M.P.P.D.A. drew a horse-laugh from Postmaster General Farley, chairman of the Democratic National Committee. Postal head termed report 'preposterous' and professed to have high regard for Hays, who is a Republican predecessor. Farley observed that Hays has a good job and 'a lot of people' would like to wrest it.

The next scheduled move on the Hays front is the House Immigration Committee, which has under its wing Representative Dickinson's alien-actor bill. Although Dickinson indicated a week ago he is not likely to hold hearings, committee members said Saturday (19) that public airing of the proposal is likely. Changes in committee composition plus demands from outside for opportunity to be heard make it probable that at least one day of discussion 'ill take place within the next three weeks' feature, however, is unchanged from last year.

Another Congressional move interpreted as directed at the films was the House Judiciary Committee, which is now conducting an investigation into alleged patent pools. While the film foe yelled the objective of his measure is to stop secret hold hearings to determine what legislation is required to remedy these alleged conditions.

Bookies Overrun Studios but Nags Keep Crossing Up Actors

Fame!

Trenton, Jan. 21.

A waitress in the dining room at Hotel Hildebrecht, having served Betty Goo, figure in the Hauptmann kidnapping trial, asked:

'Don't you want my autograph?'

To Be Convention Center Is Chi's Latest Ambition

Chicago, Jan. 21.

Chicago is making every effort to become the convention city of the country. With the World's Fair out-of-the-way, the town is working on the convention angle to build the tourist trade. In the past 90 days more than 100 conventions have been held, with more than 300 on the docket for the next two months.

Great bulk of these meetings have been held in the downtown hotels and buildings, with the result that the loop theatres and nearby nteries have been getting an extra dash of business. H. K. sold the last show at the Chicago theatre on Thursday (17) to the Cannery Convention for \$6,500.

Midwinter Furniture Show, which closed here last week, drew a very large crowd of buyers. Because of the unexpected attendance, the Furniture Mart ran out of all literature, guides and accommodations. Estimated that the heaviest furniture buying in years took place at the meeting.

LANNY ROSS' \$6,000

Showboat Juv Pites 'Em in at Auto Show

Cleveland, Jan. 21.

Lanny Ross not only drew \$6,000 split as guest star of Cleveland auto show, but helped break attendance records for its opening night. Opener drew 16,000 through gate, with possibility for another record being set for week, despite near-zero weather.

Herbert Buckman managed this year's show, which included style show, Marie Jacobs', and Manny Landers' orks as well as miniature night club. Following its closing Lanny Ross is flying back to New York for broadcasts.

Ill. Ovals OK Oakleys

Chicago, Jan. 21.

All race tracks in Illinois will again issue track passes this spring and summer. Oakleys were tossed out last season.

Understood that there will not be any restrictions on the number of passes which may be issued.

Doller Sues Zelli's

Sue Hastings, whose marionette show played at Zelli's nterety on East 56th street, is suing two local salary at \$225 a week from Paris on Park Ave. Inc., the corporate owner of the nterety. Max Chonick is her attorney.

Zelli has folded. Joe Zelli has connected temporarily with Le Bœuf sur le Toit, Franco-American nterety, on West 57th street, New York.

liers in play-writing—tried to start a Hollywood probe two years ago, but was laughed out of the House chamber by opponents.

The patent pool resolution would authorize Sirovich's own patents committee to delve into reports of alleged conspiracies to effect movie that patents a group two weeks of fundamental processes. Preamble notes that 'allegations and charges of a serious nature' have been fired and his resolution provided that patents a group two weeks of fundamental processes. Preamble notes that 'allegations and charges of a serious nature' have been fired and his resolution provided that patents a group two weeks of fundamental processes.

Hollywood, Jan. 21.

Though studios exert all pressure to keep salesmen and others considered production slowlers off the lots, little effort has been made to curb the activities of bookmakers.

Who are having a free run of all studios since the opening of the Santa Anita racetrack here. Betting bug has hit the colony hard, with everyone who has a meg or two to spare trying to outguess the bookies.

Bookmakers and their aides are on all lots early every morning seeing that the boys who think they can pick 'em have a good opportunity to look over the various form charts and make their selections for the day. With those who have gone in for serious betting, first half hour of the working day is taken up trying to pick winners.

Despite the number of picture players who have gone in for betting, no killing has been recorded in the first 15 days of the meet. Reasons are many. Track is new, eastern horse don't seem fond of the adopt base, said to be the track feel like asphalt. Then, too, considerable rain has fallen, making the track at first slick, later muddy.

Good horses are being continually scratched by their owners, who feel that too much is against them from the elements alone. Without taking anything else into consideration, Twenty Grand for instance, scheduled to make his return to racing after two unsuccessful years at stud, has been scratched three times in the past two weeks, his owners figuring that 'track was not in proper shape for him.'

All this confuses the form bettors, who, as yet, are not able to dope out track conditions and weigh them against the ability of their selections.

CRASHERS CAUSE RIOT AT BUFF. DEM. BALL

Buffalo, Jan. 21.

New Deal Ball, staged by the local Democratic Committee at the 174th Army Thursday night (17) precipitated a riot. Tickets were widely distributed to all city employees and Democrats generally, with plenty of grumbling from the opposition with regard to strong arm methods.

After 10,000 (capacity) people had gotten into the armory, it is estimated that another 10,000 got into the doors, which made dancing or anything else impossible inside. Crowd stormed the doors and several were injured in the jam. Army officials also reported considerable damage inside.

Edgar Buchanan's orchestra and Morton Downey were brought here for the affair. The proceeds will go to make up the local party deficit.

Reform Move Shuttles Owl Club in Mexicali

Mexico City, Jan. 19.

Presidential drive against gambling extended with the closing of the gaming casinos of the A.B.W. Owl Club in Mexicali, long a favorite of Americans.

Shutting applies only to the casinos. Club's cabaret and bar were permitted to function. This is the first closing of a gaming center in Mexicali.

Owl Club was burned out last May, but opened up in new buildings on Sept. 1.

BIRTHS

Mrs. Alan Mowbray, son, in Cadan of Lebanon hospital, Hollywood, Jan. 16.

Mr. and Mrs. L. W. Stinson, daughter, Jan. 8. Father is chief engineer of KVOO, Tulsa, Okla.

MARRIAGES

June Farley to Jack Josey, New York, Jan. 19. Groom is v-p. of Monogram Pictures. Bride a radio singer on Cleveland stations.

East

Geraldine O. dancing teacher, suing for recognition as the common-law wife of the late Bertrand L. Taylor. Asks the widows' third of the \$10,000 he bequeathed her.

Discussing a municipal art center and other cultural aims, Mayor La Guardia added that the station, WNYC, would have its programs improved toward the same end. Feels there is plenty of room for improvement.

Body of Mrs. Lillian Kolker found on the beach at Gravesend Bay Tuesday (15). Police believe she entered the water, was driven back by the shock of the cold, and fell on the beach. She was the divorced wife of Henry Kolker, once a dancer but of recent years in Hollywood. Initial belief she had taken poison refuted by an autopsy. Death due to cold and exposure.

Deaths from alcoholism in N. Y. state down 50% from the 1933 record, health department announces. Nation's first annual ribbon cut the January blue ribbon on 'Accent on Youth'.

Dulky scenery planned for the debut of 'Creeping Fire' at the Vanderbilt.

John Van Druten in town to overlook rehearsals of his 'The Flower of the Forest'.

Ericksen will frolic Feb. 24 at the Majestic. Regular annual. No more kind of 'O' Casey too trellisous, so it shuts the 'Gates'.

So many domestic attended the Butters' Ball at the Commodore Hotel, the police asked for and received police protection for their almost servile women.

Dr. Arthur Haskin comes to town to leave from Cleveland, to rehearse 'Lady Macbeth of Mzenek'.

Earl Carroll loses the appeal in the case of the late Broadway showman, Earl Carroll (now the French Casino) theatre. Must pay \$118,118.83.

Was sued on his indemnity bond by the estate of the late Broadway showman, Earl Carroll (now the French Casino) theatre. Must pay \$118,118.83.

Ralph Locke, arrested for selling unauthorized show sheets and who aided the government in the prosecution of others, appeared in a Brooklyn court to seek to ask for police protection. Asserted his life had been threatened as the result of his revelations. His request was not granted, the court merely suggesting he return to his home in Springfield, Mass., instead of hanging around town.

For introduces the 'movie meter' as a substitute for the star ratings. 'Rice' are either 'poor' or 'good' or 'super'. No 'pediculous' and no 'super'.

Four children and their hostesses killed in Montreal when fire ignited at a private party.

Government to co-operate with Legit Code Authority in defense of the bit brought by indie ticket brokers.

Alla Nazimova to the Guild for the Shaw play.

Fortune still keeping ahead of the calendar. Opening, now switched to week of Feb. 4. To get out-of-town tryouts.

A.A. group on the Screen Actors' charter Wednesday (15). Equity approved with scarcely a dissenting vote.

Times Sq. enjoyed a bandit hunt. Two men held up a shoe store. Bway and 47th and ducked into the T. subway station. One, shot across the tracks, but cops collapsed the other.

Glady's George obtains permission to teach lawyers. Her former lawyer sought to evade trial on the grounds both are non-residents of the state. She told the court she desired to have the matter decided on its merits instead of hiding behind a technicality.

State liquor tax amounted to \$1,480,429 last year. Less than had been hoped for. Beer was \$6,473,984, about a million less. Liquor was \$1,076,415 gallons, as against only 7,484,735 gallons of top hard stuff.

William T. Mortenson, manager of the Hartford auditorium, declined the offer of management of the Phila. Symph. Prefers a life of quietude.

Managers who cut admissions to make business finding that it was a wrong guess.

Walter Wagstaff Gribble selected to stage the new Shaw play for the Guild.

Lowest gag is to solve crossword puzzles for prize contest entrants. One plunk per puzzle and money back if the experts' wrong.

Most conspicuous tickets, which sell for a buck apiece.

Al Smith denies he asked that 'patent' audit firm be named. Just asked Treasury officials to give it the careful once over.

'Voice' of Brooklyn station was a bit noisy Wednesday.

When lower floors of the building from which it originates were burned. Brooklyn station, but it's not at 107th St. yet.

Equipment not damaged.

Unitarian minister in Milton, Mass., puts a fan dancer on an en-

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.

entertainment program to show the congregation what she's like. She'll wear clothes.

Duty on imported beer cut in half, effective Feb. 15.

Viscountess of Gainsborough British to London. Mean Chamber of Commerce that American films contribute to the spread of slang in Great Britain to the detriment of the language. Also reprehends 'doling up' British film product with the idea of making it more popular in U. S.

Not content with banning stage production of 'Within the Gates', Boston will also ban the printed version. Even chopped a lecture on the play.

Blanche Yurka to play the nurse in 'The End of the Road' at the Sincilar Lewis elected to National Institute of Arts and Letters. It's the anti-room to the Academy itself. About the only one to leave the Academy, but they're forgetting that.

Harry Davenport celebrated completion of 65 years on the stage by playing in 'Battleship Gertie'. His first part was one line in 'Demon'.

Albert Maltz of Theatre Guild has done a play on the West Virginia coal mining situation. 'Temporary' is 'The Pit'. No production date set.

Katharine Cornell announces that the 'The End of the Road' will be extended until the demand allows up.

Lutheran church officially joins the clean film a root fire in her rear.

Appellate division of Supreme Court tells Eugene O'Neill he's not a slip \$1,184 to Louis Gans and his 'Lovers'.

awarded them that sum for injuries alleged to have been sustained in an auto accident. Lawyer just appealed the case and lost again.

Backdrop in Shubert theatre, burned Friday (18) during a burlesque performance. Audience of about 1,000 left early. Backstage burned out.

New Orleans gave a concert in Harlem to honor Paul Whitman for his jazz endeavors. 'Kykunkun', African op, formed part of the program.

Catholic Actors' Guild set Feb. 17 as the date of its annual benefit at the Strand.

Mrs. Anna Roosevelt Dahl married to John Boettiger in N. Y. Groom is in the Hays office.

Smoking ban in the rear of the Winter Garden seeped into the auditorium Friday night. Ray Bolger kicked and held the audience. Never any danger.

Hal Erory suing his dad, who lives in Cincinnati, for an accounting of his estate which he claims he's acquired in his minority.

Edgie Dowling in cable negotiations with a British producer, for the rights to 'Thumbs Up'. May send the bulk of the cast over if the deal goes through.

In spite of the reported settlement in the matter of Libby Holman, the behavior of her on the matter is again in the courts on the plea of the late Z. S. Reynolds' first wife that her divorce was fictitious and that therefore his marriage to Miss Holman was not legal.

Irrving Herold, for many years producer of the Met opera stars, died in the subway Jan. 18, of heart disease. He had just left the opera house.

Chase, American dancer, sailed on the Ile de France. Told ship news men she was going to Paris to break off her engagement to a French jeweler she met while playing Dorchester House, London. 'I'm more interested in a Hollywood production'.

Group Theatre will tackle a second play as 'Awake and Sing' will use the eight of 'Blast'.

New theatre planned for Massachusetts. To seat 600. Hillet Realty Corp. erecting.

Within the week to open at the National tonight (Tuesday) since it can't play Boston.

Hooping to print a play by Sir James M. Barrie. Said to have been written for Elizabeth Bernger. His first in 14 years.

Catharine McMahon plunked hitting for Morrie Olsen at the Chemist in 'Romeo and Juliet' when the latter fell Saturday afternoon. One performance only.

Alleging Murza Baronova, Russ dancer, proposed to him, Philip McGraw, Jr., cellist, was absolved in \$350 breach of promise suit.

Donchello's case does not nullify a marriage. Superior court ruled in L. A. so Harry Clay Mount, Jr., cellist, will be asked to leave his bride from whom he separated after nine days.

J. Stuart Blackton takes a job as director on relief work filming at

vage of \$52 monthly. Also Bill Cody, one-time western feature player.

Bing Crosby received word of his death, Frank L. Crosby, 78, died in Tacoma.

State Labor board won for Dorothy Sebastian a judgment for \$1,000 against Dwan Epper for film work done nearly two years ago.

Sally Eilers lost a pure holding \$140 and paid a boy friend \$15, or better than the usual 10%.

Raoul Pagen, claiming to be business manager of late Lew Cody at \$25 a week, says administrator of estate for \$3,950, alleging that much was paid.

Retrial of Dave Allen and Gloria Marston postponed to March 11.

Elisabeth filed an amended divorce complaint in L. A. Superior court against her English husband, John Cecil Lawrence, charging adultery, gross negligence, rudeness and impatience.

Hal Coach, Laurel and Hardy and others fought a fire in the Roach studio, Los Angeles, which destroyed several thousand feet of positive film.

Mrs. Paul Negulesco files cross-complaint and maintenance plea against studio art director, alleging she spent \$50,000 on his art career.

Studio work cut the honeymoon of Josephine Hutchinson to a day with her agent-husband, Jimmy Town.

Wallace, forced out of U's 'Princess O'Hara' by illness, reported out of danger.

Laurel and Hardy's Charlie Chaplin to lay off production for a few days.

Myrtle Blackwell, Jr., gets first important role in 'Goose and Gander' at Warners, where Eric von Stroheim, Jr., and Jackie Saunders'.

Death of Conway Carroll Wyatt, Fox studio custodian, revealed he was an Irish tramp, 'unclean' held for 180 days in Beverly Hills.

King-Vidor reported wedding Betty Hill, his secretary-script girl.

Betty Boyd, who recently divorced Charles Over, Jr., went to Mason B. Olmstead, old magnate (12).

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and now is a CCG lieutenant, wedded Ruth Fischer, former Folies member.

Girl who says she is Charlotte Phillips of New York gives out that she and Cliff Durant, auto race driver, wed in Yuma two weeks ago.

Dorothea Hayek, actress, gets into industry's deers from James M. Lyon, insurance broker, after five months of marriage.

Basic Street, 'Pos and Madge' writer, in Hollywood.

Hays office co-operating with Roosevelt Infanticide panel benefit ball proposition. Sid Grauman being in charge of entertainment end here.

Jack Standing, nephew of Guy Standing, wed Aitha Morrill, Hollywood society girl, Wednesday (16).

Tutto Rolf, Scandinavian actress, weded 'Pos and Madge' Evans, arrived from the East on the same train.

Harlem

on to transplant the Cotton to the Park membership plan proposed for Broadway, but that fell through.

Now there's a reported possibility of the Cotton Club going into the Manhattan Music Hall at 53d street and Broadway.

Harlem will then have lost all of its one-time class rating.

Harlem's ascendancy in the nite life picture commenced in 1921 with the opening of the Cotton Club.

Harlem's decline was marked by the closing of that same cabaret, although the handwriting on the wall appeared when Harlem in general dropped the covert charge a short time previously.

A year after Connie's opened, Harlem nite life began to get hot. Jack Johnson, the ex-heavyweight champ, doubling as a boxer and customer, followed.

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MUSIC HALL NOBILITY

Three Nobles in Current French Musical—One a Singer.

Paris, Jan. 21.

Place to look for French nobility nowadays is on the music hall stage.

Current Casino de Paris cast contains three genuine nobles: Mousaie, singer, is a Marquis de Breteuil in private life; Sainet Grainer, whose real name is Jean de Casagrac, and Lily de Carton, of the Alsacian nobility.

Later, the only one who plays under family name.

Last year's Casino star was a countess, Cecile Sorel, whose husband is the Comte de Segur.

Erpi's Par Plan

(Continued from page 5)

ors by Wednesday, and it has been also indicated that if this agreement cannot be had then the merchandisers' committee on which Erpi is represented will come into open court to attack the plan.

So far as can be observed, Erpi's present dickerings are about board of the board of Chemical Bank, and head of the bankers' creditors' committee in the reorganization picture, appeared as a witness.

John spoke of the matter in the affidavits of the company, and, based on such familiar knowledge, said he had confidence in the future of the company.

Fact that a part cash settlement was made with the 15 banks involved in the negative holding, as he stated, was because certain banks not as familiar as he with Par affairs demanded part cash.

John also informed the court that the company had agreed to deal was agreed upon more than a half dozen of the most representative law firms in the city had passed on the legality of the matter.

Johnston also expressed his views for the possible excluding of management officials from the new company board, in that on the board these officials would be passing on their own acts.

The Chemical Bank had expressed its opinion that the present plan as offered was okay and that the company should have no difficulty in having it underwritten.

Alien Talent

(Continued from page 3)

rector and Eric Charell, director, both from Germany. Hans Szekeley, writer, Hungarian.

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Miami

(Continued from page 1)

near future many operators will fold their tents and steal away in the night.

In the face of these conditions many clubs opened last week on the chance that the work to go would be given any day. So far nothing has happened, and the various spots continue to write in red ink.

The pre-season optimism has vanished, and the situation appears to be a desperate one.

Miami's amusement future seems to be hanging in the balance.

About the only club making it at the b.o. is the Frolics, and, surprisingly, this one is in surprisingly good shape.

A popular-price policy and convenient location probably responsible. Other spots in outlying districts play to table covers while managers gnash their teeth.

With the opening of Hialeah Park the more optimistic are inclined to believe things will perk up, but it's gambling is out even increased regular hits won't make it for the more exclusive spots that went in for big shows expecting the casinos to take care of the payroll. The Grand Jury is in session here now, and as long as they continue their investigations of the Downs killing and crime conditions in general the boys will have to lay low.

Niteries are still jittery. Gambling okay appears dark and no okay to any, this one at least, weeks and weeks, probably not then. If not, practically all the swank spots will fold.

Coast

Alleging Murza Baronova, Russ dancer, proposed to him, Philip McGraw, Jr., cellist, was absolved in \$350 breach of promise suit.

Donchello's case does not nullify a marriage. Superior court ruled in L. A. so Harry Clay Mount, Jr., cellist, will be asked to leave his bride from whom he separated after nine days.

J. Stuart Blackton takes a job as director on relief work filming at

Broadway

Dorothy Ross recuperating nicely. Matty Rosen had his tonsils yanked.

Boris Moros vacationing in Florida.

The Anatole Friedlands to Florida any minute.

Vivian Morris busted a toe. No explanation.

Elks of Great Neck tossed Jack Hazard a dinner.

"Lumpy Joe" is what the Gordon sisters call Ben Y. E. He burns.

Lila Lee planned to coast under demand of new husband, Jack Pine.

Louis Epstein is ahead of George Jessel's one-man show and dance troupe.

Louis Sobol's wife had second operation on nose fractured in taxi accident.

French Casino planning to add Sat. mat. luncheon sessions to boost the gross.

Arch Selwyn starts delayed trip to Coast today, Browne joining him a later.

Frank Kelton joins the Mrs. and the new baby in Miami in a fortnight or so.

Joe Baker bought himself a Westchester home last week near Mamaroneck.

Harry Puck and Harry Romm to St. Petersburg, Fla. Jan. 27, for winter vacation.

That type error in the Daily News in early edition of Jan. 12 is still causing plenty of talk.

George W. Weeks, chief of sales department for Gaumont-British, back from midwest tour.

Chorus Equity is moving from 47th street and, after this week, will be quartered at 217 W. 42nd.

First premiere of "Point Valaine," Lillian Pulaski tripped walking to a taxi and fractured left arm.

Billy Selwyn and Walter Batchelor booked Libby Holman into the C. P. Casino at \$1,500 a week.

Belle Baker, who is in London on Broadway, crying the blues for Broadway. Beau coup homesick.

Snow and slush on main stem last of last week gave sidewalk standees a dirty bath as the taxis sped past.

Col. Leslie R. Nafziger, American attorney in Paris, in from the office on one of his several annual trips.

Robert Emmett Keane and Claire Wrayley to the Coast on ship to p. ix. Both have been in Hollywood before.

Eddie Edelson's Sunday cocktail-party Broadway swan coming for the winter as he's heading for Florida.

Top-Optert, veteran with Walter Hampden company, now in charge of musical arrangements for productions.

Walt Allen in from Hollywood and may go into Petticoat Fever before that show is brought into New York.

Lou Irvin claims to have booked the majority of the nitery acts for the Florida winter season with Jack Barry as runner.

Influence of stream-lining seen on Broadway in stream-lined taxicabs, rephoned buses and the new rebuilt Broadway surface cars.

Hal Horne, U. A. pub and ad chief, addressed the Columbia T. advertising luncheon at N. Y. Times office last week, discoursing on m.p. advertising.

Miss Royale temporarily shuttered, second Broadway nitery casualty in a week, Manhattan Casino previously folded. Gus Edwards resigned the Palace.

With "Calling All Stars" closed, Marc Lachmann has been enabled to take over the Palace.

Of the tourist big show, "Pro Dowling's Thumbs Up," which was held open for him.

Little Cantor to Miami for a quickie right after his return from Europe. He'll huddle in the sunshine with Phil Rapp, his other scripter, preparatory to the new Pebeo program.

Eddie Plicer, brother of Harry Plicer, in from Paris to line up some of the tourist big show, "Pro Dowling's Thumbs Up," which was held open for him.

Veloz and Yolanda, who are back in the French quarter centers.

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London

Mark Oster holidaying at Cannes. "Rehearsing a Lullaby" is Al Hoffman's latest song.

New Padoumum, "Crazy" show scheduled for Feb. 1.

Terry Byrne has sold "Queer Cargo" for America.

Joe Griffen throwing regular parties at the Mount Royal.

Flanagan and Allen to be resident comedians at the Palladium.

Lady Milbank now helping to operate Soran's exclusive nitery.

Jane Baxter the star attraction at the "Blossom Time" ball at Liverpool.

Irene Vanburgh to make her reappearance in the West End in a new play.

Bob lively around with the Mrs. and writing songs for indie picture companies.

Sonny Miller writing lyrics for the new Felix Ferry show at Grosvenor House.

Evie Hayes playing picture theatre with the Mrs. in West End nitery, the Blue Train.

Marcelle Roger getting over motor car smash in Cannes. Only visible car is bump on the head.

Leslie Banks to star in "Man of Yesterday," adaptation from the play by Dion Tithard.

Dave Abrahams organizing big midnite charity show at the Regal by permission of John Maxwell.

Evie and Deena duplicating their Savoy hotel success at the Berkeley hotel. Owned by the same man.

Brookings and Van, colored comedians, told to leave England end of February, by order of the Ministry of Labour.

Henry Oscar to appear in role he created on the stage in "Wild-Joe" at the Regal.

Screen Golfing Society, whose headquarters were formerly at the Kit at restaurant, now occupying a private luncheon room at Kettner's.

So You Won't Talk! Monty Banks' stirring feature goes into production at Teddington—shortly under direction of William Beaudine.

Tim Whelan, assigned to do the Monty Banks picture for Warners quit through disagreement with Irving Berlin. William Beaudine replaced.

Grandson of Lord Bearstead, head of Shell-Mex company, financing a picture at the Bushy Studio. First picture will be the opera "Faust."

Sidney Bernstein has added two more picture theatres to his circuit. Just acquired the J. G. and R. B. Wainwright's houses in Hitchin and Barnet.

David Bader responsible for the once-a-week feature club for Americans over here. Takes place regularly in his apartment, with pajamas the mode of attire.

Dorothy Hyson, young actress, secured by Victor Dickson, announces engagement to Robert Douglas, who partly presented, and played lead in "Ten Minutes' Alibi."

Stevan of the American, has formed a new film company, Macalester Enterprises, and has just finished "Count of Monte Cristo," a quickie from Italy. Con'ta's School Kids as the stars.

Owen Nares and Carol Goodner to star in "Count of Monte Cristo," recently tried out successfully at the Westminster. Show is an adaptation of a Viennese comedy and may be re-titled.

United Picture Theatres, formerly owned by the Schlesingers, and now in hands of Official Receiver, submitted for auction and withdrawn, as they did not reach the reserve. Will be submitted again.

Edward of success of "Falling in Love," which Alan Hyman wrote for Pathe-Vogue Films in collaboration with Edward G. Baldr, has been given a contract to script for Gaumont-British.

Ray Leasim hiring M. Gerassy, former Italian supervisor for United Artists, Radio's French renting department.

Maritelli calling "Estates General" of theatre for meeting to find means of saving dying French road show.

Photog's flash powder setting fire to wreaths and breaking up New Year's Eve crowd in Boulevard.

Comedie Francaise actors afraid they may be unduly upset by sea-sickness when their American trip comes through.

Jacques Rouché, director of Opera, and Auguste Lunel, film investor, are afraid for rank of Grand Officer in Legion of Honor.

Operetta titled "Clau-Clau" by Jacques Rouché and Raoul Moritelli to open soon at Madeleine, replacing Guilty play.

German censor, working on a proposed film, is making progress, getting author Jules Romains mixed up with Romain Rolland.

Paranoid. Paris docking 13,025 admissions with French-made music film, "Deeds," in New Year's continuous 24-hour show, 7:30 p. m., Dec. 31, to 7:30 p. m., Jan. 1.

here for 12 consecutive weeks, record for magic in these parts.

Group of young radicals, known as "red shirts," disrupted a performance of "The Prince of Homburg" at Palace of Fine Arts, which he was giving for charity.

Tax increase of 16% decreed for production, consumption and importation of all hard drinks, and import is slapped on beer sold on trains and in recreation centers.

"Canada," comedy concerning experiences of a party in the wilds of British Columbia, Ottawa, presented by Maria Teresa Montoya, Mexico's ace actress, at her name theatre here, and doing well.

Maria Teresa Montoya, ranking Mexican actress, has organized a dramatic and comedy company of all-native players and taken over the Teatro Lirico, old guard burlesque, where Lupe Velaz started.

Paris

By Bob Stern

Mrs. Frank Jay Gould to St. Moritz.

"Cricket on Heath" revived at Odeon.

Marquise Moreau in sketch at A. B. C.

Sacre Coeur cogwheel railway reopening.

Varna reopening his burley show at Alcazar.

Box Bolling Western Electric Wide Range.

Harold Smith's wife and boy to Switzerland.

Walter Friedland spending one night at the Hotel de Ville.

Betty de la Morit—engaged to Jacques Faure.

Bernard Fay being optimistic about America.

Jacques Deva's "Etienne" revived at St. Georges.

Violet Ray and Norman, acrobats, playing A. B. C.

Joan Warner giving her S. A. contract a close o. k.

Charles Farachy, French newsreel director, to St. Moritz.

Maria Abba, Italian star, talking about Hollywood offers.

Concert Mayol changing burley shows after 170 performances.

Guy Crowsell-Smith looking for more French pic to distribute.

Clothing of Comedie Francaise for repairs may be held over to 1936.

Ice rinks getting top grosses among Paris amusements this winter.

Renee Barriot replacing Alice Odeon, ill, in "Femme Libre" at Odeon.

Douglas Fairbanks at Chez France with Lady Ashley and Michael Francis.

Jack Payne and band booked by Pathe for Empire and Moulton Rouge, split weeks.

Francis, French actor, back from Vienna trip, on deal to buy operetta for France.

Jack Walker and Betty Compton passing through on way from London to Madrid.

Andre Ullmann, manager of Parisian theatre in France, getting Legion of Honor.

Mme. Gustave Deschamps, oldest theatre artist in France, celebrating 90th birthday.

Georges Herbert taking Gil Colapart in "Prosper" at Montparnasse.

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Muny Circuit

(Continued from page 53)

Summary for Week Ending Saturday, January 19

- a Plus stock extras.
- b Paid this year.
- c Plus cash extras.
- d Ex stock dividend.
- e New 1934-'35 high.
- f Unit of trading 10 shares.

89%	24%	50	Columbia Picta. (1)a.....	38	38	38	- 1/2
14%	7%	3,200	Technicolor	12%	11%	11%	- 1/4
91%	11%	4,800	Translux (20)b.....	31%	33%	3	+ 1/4

13	3%	\$34,000	Gen. Thera. Ed., '40.....	8%	8%	8%	+ %
74 1/2	1%	18,000	Keith & Co., '38.....	72%	68%	68%	- %
105	8%	18,000	Levin & Co., '41.....	100%	104%	105%	+ %
47	80	18,000	Par-Broadway Bldg., '21.....	43%	42%	42%	- %
125	125	125,000	Par-Farm-Lake Bldg., '47.....	63%	63%	63%	+ %
85 1/2	28%	21,000	Par-Farm-Lake Bldg., '47.....	63%	63%	63%	+ %
85 1/2	28%	248,000	Par-Pub. Bldg., '50.....	64	60 1/2	63 1/2	- 3 1/2 %
65 1/2	20	287,000	De cific.....	58%	59 1/2	53 1/2	+ 2 1/2 %
108	108	108,000	Waller Bros. & Co., '39.....	100%	100%	100%	+ %
47	40%	128,000	Waller Bros. & Co., '39.....	58%	53 1/2	56 1/2	+ 2 1/2 %

2,700	Par-Pub.	3%	3%	3%	+ 3%
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Bid.	Asked.					
25%	20%	...	Col. Broadcast A.....	8	8	
43%	45%	...	Col. Pict. pfd.....	8	8	
100	102%		Pathe pfd.....			

NEW YORK

manufacture radios and supplies; capital stock, \$10,000; John E. and Anna Neumann, 126 Clove road, and Edward Neumann, 50 Fountain place, all of New Rochelle.

Riverside Sportland, Inc.; amusement parks, etc.; capital stock, \$1,000; Murray A. Libson, 312 Duane street.

Radio Recorders, Inc.; capital, 100 shares, none subscribed. Directors: L. Darrell Minkler, Sampson H. Miller, Francis H. Winter, Lou R. Winston, Jack

International Play Company; capital, \$100,000, no stock subscribed. Directors: Maxine Livermore, Marian Sokolev Bertha Catt.

Radio Recorders, Inc.; capital, 100 shares, none subscribed. Directors: L. Darrell Minkler, Sampson H. Miller, Francis H. Winter, Lou R. Winston, Jack

Frank Gilmore of Equity was appointed permanent chairman of the committee on municipal theatres. Meeting was attended by representatives also of stage hands, musicians, Dramatists' Guild, advance agents and managers (union), American Federation of Actors (vaudeville), scenic artists and American Federation of Labor.

(Continued from page 53)

distributed and sold counter to the code rules. That, one spokesman stated, would be more effective than the code rules ever could be. Labor people said they would talk it over between themselves.

Lee Shubert proposed to put in a separate defense, but agreed to Philip Wittenberg representing all members of the CA.

When Sending for Mail to
VARIETY Address Mail Clerk.
POSTCARDS, ADVERTISING or
CIRCULAR LETTERS WILL NOT
BE ADVERTISED
LETTERS ADVERTISED IN
ONE ISSUE ONLY

DuBoise Annele	Kelly Mary
Girardot Etienne	Lamblyn Eddie
Hale Betty	Miller Sally
Harding Mable	Sabel Josephine
Haynes Mary	Skiff Harry B
Holmes Mildred	

THEODORE BENDIX
Theodore Bendix, 72, one of the best known orchestral conductors and musical directors, died in Bayshore, L. I., Jan. 15. For a time, in his youth he was on the stage but

prominent part in the concert hall as well as director of theatre orchestras, chiefly with the Ziegfeld, Klaw & Erlanger and Savage productions. His last theatre connection was with the Erlanger-Biltmore in Los Angeles, and he held membership in the Los Angeles musical union. He was also a member of the Lambs.

Funeral services Jan. 20, under

he has not been prominent for some time, having suffered fracture of both legs though not at the same time.

About 35 years ago the deceased served as contracting agent for the Ringling Brothers Circus. He was also a member of the old Barnum & Bailey Circus press staff, where he served for several seasons.

LOUISE S. HAMILTON
Louise Sylvester Hamilton, 84,
once a member of the Shook &
Palmer Union Square stock com-

original production of 'Siberia,' and had played with F. F. Mackaye, John E. Owens, John T. Raymond and Charlotte Thompson. Later she worked in the W. A. Brady companies for a number of seasons.

E. MANLEY NORRIS
E. Manley Norris, 56, well known
vaudeville entertainer who appeared
on the Keith and Pantages circuits

for more than 12 years in a musical act, died Jan. 12 in Mt. Carmel hospital, Columbus, O., following an operation. Norris for several years appeared in a turn in which he played twelve different musical instruments. For the past several years he has been engaged in building organs.

Surviving are his widow, a daughter and a son, a brother and a sister.

CHARLES PAVEY
Charles Pavey, 63, vaudeville performer, committed suicide in Denver. Inability to secure bookings was given as the reason for the act. For years Pavey was on the vaude stage, specializing in Irish monologs. His last engagement was at Pasadena, Cal., a few weeks ago.

MRS. ELLEN A. COTTER
Mrs. Ellen Agnes Cotter, 69, mother of Louise Cotter, publicity manager for the Brandels theatre, Omaha, died there Jan. 13. Survived by two sons and two other daughters.

ELLA RUSSELL
Mme. Ella Russell, 70, former opera star, died in Florence, Italy.

Greason

Jan. 16. In private life she was the

Jan. 16. In private life she was the ~~Countess di Rhigini. Born in~~ Cleveland and making her debut there as a child artist, she was perhaps better known abroad.
Interment in Florence.

WESLEY DAUGHERTY
Wesley 'Doc' Daugherty, 49, president of California Studios, Inc., and

officer of Freeman Lang, Inc., died in Los Angeles, Jan. 14, following operations for adhesions. Survived by widow and two daughters. Burial in Hollywood cemetery.

Joseph H. McHugh, 50, a member of the St. Paul local of the Union

No. 20 of the Theatrical Stage employees since 1908 and also of the Electrical Workers Union, died there Jan. 5. He had just been elected to serve his ninth term as financial secretary-treasurer, and was one of the hardest workers for

union advancement. Survived by his widow and a daughter.

Fred Schneider, 71, retired orchestra leader in Des Moines, died Jan. 10 from a heart ailment suffered for two years. He had directed theatre orchestras in various local

Survived by his widow, three sons and three grandchildren.

Mary Connor, 49, wife of B. C. Connor, formerly of the Ringling circus advance and for the past several years president of the Connor

eral years president of the Connor Outdoor Advertising Co., Canton, O., died Jan. 11 in that city following an operation. Interment in Bellefontaine, O. Survived by husband.

Father of Joe Phillips, of vaudeville, died in Florida after a long illness. Funeral was held Monday (21) in Philadelphia. Johnny

Phillips, of Frankie and Johnnie's chop-house, N. Y., is another surviving son.

Joe Duncan, 45, vice-president of Procter & Gamble ad agency, Cincinnati, died Jan. 14 from pneu-

monia, following an operation. He handled Crosley Radio Corp. account. Survived by widow.

Daughter, 9 years old, of Harry

P. Muans, Chicago, theatrical attorney, died of diphtheria in Chicago on Jan. 15. Daughter, Jessle, was one of twin daughters.

Edwin W. Bruce, 58, violinist and former orchestra leader in Ottawa and Florida, died Jan. 17, at his home in Barre, Vt. Survived by his

Father of Cliff Burns, Cincinnati orchestra leader, died at home in that city Jan. 14, aged 65.

1935 FAIR EXPO OF CHILLES

CHIATER

(Continued from page 61)

Loew's Metropolitan contest in N. Y. was welcomed to Roach's by Our Gang.

Charles Skouras and a battery of P-W attorneys spent a day in Frisco, but didn't accomplish anything. Fur takes up options on Larry Crabbe, Ray Milland, David Holt, Mitchell Laysen and Howard J. Green.

Ida Lupino's three months jaunt to England, etc., ends this week when she steps into Par's "Two on a Tower."

U expects its English Import, Lester Matthews, to be on three days late arriving here this week, due to Atlantic storms. Carl Schaefer and Vance King, of Clifton-Nova, and Francis Heacock from A.P., are now Warners studios' publicists.

Eddie Sutherland took 36 hours out of Paris for Mississippi to fulfill his orders to get a rest from directorial strain.

Escaping from hospital Wednesday, Archie Mayo and wife sailed to N.Y. and Europe Friday (18) via Panama Canal.

Picked up in Hollywood for speeding, Betty Woodford was fined for having ignored a parking ticket last October.

John Pollock back from New York. A. M. Butorford and frau back with minds full of N. Y. plays and arms full of new books.

Nobody but tuners wanted at the Jerome Kern dinner, so Conductor Willie Gilbert rejected 366 run-of-the-mill studio names that wanted seats.

Charles Alden, who operates the Eclair Allen in Globe, Ariz., and also is postmaster in the town, explains the reason he is continued in office is that the Government can't find a Democrat in the state, so they can't replace him.

Madrid

Jimmy Walker due. Francisco Zuloaga in on an o. o. Emiliano Latorre, actor, died. Jack McDermott in looking for a wife.

Leonard Lieblich's misadventure back in Palma. Nina Choudens studying Spanish at the Zarzuela.

Spain's first revolving stage at the Zarzuela. Allen off to Malaga to tackle that book.

Gong, one-time class nitery, goes to the beach. Smith, AP rep. off to Paris and London.

Josephine Winsor, English artist, back in Palma. Victor de la Serna editing "Ciudad" ("City"), new mag.

Tina Gasco and Fernando Granada, pros, married. Soledad Dominguez, actress, now Mrs. Francisco Ugaldé.

Thibor Dery, Hungarian writer, in Palma reading a novel. William Jean Beaulieu, American artist, visiting Madrid.

Pedro Lagrera, former UP vet, reviving Spain film mag. Homer Knoblauth of AP staff back from a Paris vacation.

Heavy drinking and lots of scrapbooking here over New Year's. Frank Gervais, Universal Service rep. transferred to London.

Musical halls swelled by opening of Hollywood, 80-so show. Eduardo Soriano, film producer, in from Biarritz for a quick look-see.

Simone Netreky, French film actress, collecting Chilotes' autographs. Enrique Barcelo back into action with "Cuando el Amor Sufré" ("When Love Suffers"), comedy.

George and Jose de Cueva performing plays for Carmen Diaz, Pepita Diaz and Lola Membrives.

Rosita Dinicola, Julia Castro, Belita Gonzalvo heading 15-act program at Excelesior, musical hall.

Modesto Luengo bankrolling "La Palana Pinta" ("The Painted Bird") eatery. Looks like a former N. Y. speaker.

Hever, owner of "Bakanki" bar, successful society cocktail party, reading a class nitery for February debut.

Dolly Haas, Albrecht Schoenhaus, Schreiber and Georg Jacoby with German film company grinding a picture in Caxia, near Lisbon.

Conception, actor, killed jumping from window of Atlantic (distrib) Films' pic deposit when he broke out. Damage minor.

Omaha

By John Quinn

Weather sprightly. New face in the Brandels ticket window is Corinne Riley.

Dave Dewey in from Des Moines to the Tri-State district office on the usual biz.

Executive offices opened last week for the National Flower Show beginning March 30.

Drama League, wilderness in George Cochran in "Ah, Wilderness" to give the city at least a partial road season.

Keene Abbott rounding out 31 years of service on the World-Herald, more than half of it as dramatic and theatre critic.

Charlie Schaffer, of the Tri-State advertising office, hopped to Sioux City to lend a hand on a couple of campaigns.

Junior Chamber of Commerce turned out heavy at luncheon to hear Director Edward Sould of the Community Playhouse tell of the new plays.

Jack Isaacson back from California trip, where he looked over the Coast's race tracks, preparing to promote the opening of the AK track here after the state legislature has made it legal.

Dick Hoffman took time out to battle a case of the flu.

Leo Salkin back from a flying trip to the arch midwest.

Ralph Hitts back from Texas on a grandstand at his hostilities.

Globe Poster Co. bought out the Triangle Printing Co. here.

Joe Rogers going to San Diego to look over the new Fair grounds.

Phil Dumas back at his desk at Columbia after a hospital stay.

Sam Roberts back on the vaude stage after a six-week turn in bed.

Jack Morrison handling publicity for the President's Birthday ball in Chicago.

C. McCaffery is the latest addition to the ranks of Kentucky colonels.

Burr Eagle looking "Little Orphan Annie" and Joe Cornsasse at the midwest.

George Tyson, of the Harris line, is in the city.

Monica Leslie doing a new vaude act arranged by Ben Elton and Paul Saunders at Otto Seamon.

George Trendle in the loop, doubling from his Detroit theatre for a confab regarding his WXYZ station.

Shift of B. & K. managers sends Charlie McElroy to Marion, Ben Elton to the Oriental, and Ben Feldman to the Apollo.

Pittsburgh

By Hal Cohen

Harry Feldman on Coast for few weeks as guest of Dick Powell.

Harry Harts to New York, thence to Miami, by boat, for the winter.

George Shafer and the Mrs. going to California for the winter months.

Jerry Mayhall doing some serious composing in his spare time these days.

Jack Pettis and band played for Paul Mellon's swanky party over the week-end.

During his stay here last week, Jack Benny dubbed Mayor McNaughton "Big Boy."

Mrs. Mike Cullen recovering in a Washington hospital from severe attack of pleurisy.

Defunct 400 Club, which folded after New Year's Eve, turned into a roller skating rink.

ROCKY ROAD TO KILL NEW FAIR

Political Uncertainty Stalls Legislative Okay on New Expo—Chi Dailies Divided on Question—Money Lacking as Coin Men Hesitate

OBSTACLE RACE

Chicago, Jan. 21.

Obstacle after obstacle is being thrown up in front of the possible reopening of the Chicago Fair this summer and every day these obstacles become more and more unmountable.

With the opinion prevailing that only a miracle will produce a fair in this town in 1935.

Everybody working at cross-purposes and with no guiding committee to steer the political and financial background of the enterprise.

Through the maze of newspapers, politicians, financiers and merchants the Fair looks cold.

Main disadvantage of the possible opening of the exposition this summer is the coming municipal election.

Harriet papers seem committed to a no-Fair policy. The two powerful Hearst papers have been yelling for a restoration of the park grounds to the public for free bathing and picnicking.

The Daily Times and the Daily News are on the fence. Only paper which has come out for the Fair in 1935 is the Chicago Tribune.

There is no question that the Fair must have 100% backing of the newspapers, and from present indications such a backing will not be possible this year.

And the present Mayor gives every sign that he is not going to bat for any new Fair.

He has just about succeeded in quieting the papers in this town and he is treading easy so as not to disturb the hornet's nest again.

Other than the political angles there is the problem of getting the necessary okay from the Illinois legislature, and there is no committee organized at this time to do the job.

It takes a vote of 136 in the state legislature and it will take plenty of action and work to get those votes this year.

If the Fair is made a political football this year there will have to be plenty of taking-care-of-friends and the Fair setup cannot operate on such a policy.

It will take an estimated \$250,000 to start the Fair and there is not much money floating around today.

With the enormous bond issue on the Century of Progress it was possible to hold-jump on the Fair for 1935 and nobody seems anxious to invest any coin.

It will take almost \$1,000,000 to pay for the water pipes and other utilities to get the Fair open and this \$1,000,000 will be an underground mechanical apparatus where it will not be seen.

Because of the political complications of the would-be 1935 Fair, the big merchants and financiers of the town are steering clear and will not put in a nickel. So that the chances of raising money from these people are very vague.

Advertising and exploitation is another worry. For two years the papers of the country and of the world gave the Fair columns of free publicity. But the new value on the word "ad" has been worn out and the dailies of the nation have already indicated that they would not

PUZZLED ABOUT PUPS

Trenton Court Extends Three Cases for More Data

Trenton, Jan. 21.

Legality of the dog racing act which permits pari-mutuel betting was before the New Jersey Supreme Court Thursday (17) in two cases.

Decision was reserved in both instances. In an action brought by Herbert Gimbel, a taxpayer, for a review of township resolutions covering the lease of the Pensauken Kennel Club, a motion was made to postpone consideration until the next term, pending disposition of the Gimbel action.

Former Senator Emerson Richards, of Atlantic, moved to dismiss case brought by Walter Reade, Asbury Park theatre operator, which is directed against all four tracks operating in New Jersey last year.

Lack of prosecution was the basis of the Richards motion.

It was asked by counsel for Reade that the case be postponed until the next term, pending disposition of the Gimbel action.

Winter Cruise

Canton, O., Jan. 21.

Orrin Davenport, veteran showman, will premiere his winter circus unit here today (Monday), for the Canton Shrine Trundrum, the first of a string of midwest dates.

Following Canton the unit will play a week at Grand Rapids, Mich., followed by two weeks at Detroit, and two weeks in Cleveland, opening Feb. 18. Two more weeks in the west, including Omaha, Neb., are scheduled, and there is a possibility of Columbus, O., for a week to wind up.

Personnel of the unit will remain the same for the smaller towns, but will be augmented for the larger cities.

Merle Evans, director of the Ringling-Barnum band, will have charge of the band at all stands, and Nick Carter, of the Hagenbeck-Wallace show, the concessions.

Circus Gets Verdict

Buffalo, Jan. 21.

A \$50,000 damage action against Ringling Bros. & B. which came to trial in Supreme Court here this week resulted in a complete victory for the showmen.

Dani claimed that he sustained permanent head injuries when a runaway horse struck him while the circus was showing here in 1931. After four days' trial the jury returned a verdict of no-cause of action.

Paris Equestrian Killed

Paris, Jan. 12.

Enrico Pissutti, 58, circus rider, was mortally injured Saturday (6) in a fall while rehearsing with a new horse and a new partner at Longchamp Park.

Pissutti, standing on saddle, was holding partner, Ludmilla Ivanovsky, over his head when horse shifted pace, throwing girl off balance.

Both rolled to ground and the girl, former ballet dancer, scrambled to feet, but Pissutti broke his back and died few hours later in Beaujon hospital.

HICKEY AHEAD

Birmingham, Jan. 21.

Bob Hickey of Memphis will serve as press agent ahead for the new Cole Brothers and Clyde Beatty Circus this season.

Hope which was bright and shining during the autumn and in fact up to the first of the year, is already dimming fast in this town and it's about conceded that the Fair is dead and gone.

Impossible to start any legislative action on the Fair until after the April elections and by that time it will be too late.

BEATTY SECOND BEST ARGUING WITH LION

Rochester, Ind., Jan. 21.

Clyde Beatty, wintering here with the new Cole circus and reading his animal act, came out on the small end of an argument with Sampson, a new lion, last week.

Breaking in the novice when Sampson sprang at him, knocking him across the 40-foot arena and fracturing several ribs, Beatty held him off with a chair until assistance arrived.

Beatty declares it the worst beating Beatty has taken since 1926 in Kokomo. In no danger, however.

Nebraska Fair Heads

Lincoln, Jan. 21.

R. C. Johnson, Mead, Neb., farmer, heads the Nebraska association of county fair managers and called last week's convention here at the Hotel Cornhusker.

He replaces Otto Pfeiffer, Elkhorn. Stanley Matzke, Seward, is vice-president, and Chet G. Marshall, Wellington, secretary.

Convention talk centered around the adoption of pari-mutuels and a legislative committee was appointed to see that the county fairs get a cut in the betting tax.

State Fair are still hanging fire. Campaign last summer, R. R. Vance, Hastings, went into the presidency of the State Fair board, moving into the spot occupied by A. H. Miller, Blair.

Bill Barnum, Union, is first vice. T. Wilde, Genoa, second vice. T. H. Wake, treasurer, and Perry Reed, secretary.

Waiting the Axe

Syracuse, N. Y., Jan. 21.

Attraction contracts for the 1935 State Fair have been forced to await legislative action upon the reorganization of the State Department of Farms and Markets and anticipated control switch to the Democrats.

Contracts usually are all awarded before this date, but J. Dan Ackerman, director of the Fair, who expects to be replaced by a Democrat, has made no commitments.

Stan Dawson Back

Eying South Seas

Los Angeles, Jan. 21.

Stanley Dawson, who was forced to quit the Barnum-Bailey-Ringling show early last season through illness, has arrived here after a world cruise that started in New York in October.

Dawson plans to remain on the Coast until spring. Later in the year he figures on taking another long boat trip. This time to the South Seas and Australia.

No Dog License

Canton, O., Jan. 21.

Ohio Racing Commission at Columbus has no authority to issue a license for the new dog track, Judge Robert P. Duncan held in deciding against Dale McNett of Dayton, who has sought to compel the commission to issue him a permit for a dog track in Montgomery county.

All Black

Algonia, Ia., Jan. 21.

Books of the Kossuth county fair have just been balanced. The book resulting in an even sale so far as funds are concerned. The 1934 fair, however, paid out in full with a \$900 deficit from previous year, also cleaned up.

Ottawa Fair Head

Ottawa, Jan. 21.

Bowser Henry was re-elected president of the Ottawa Fair board for 1935 last Wednesday.

Announcement was made at the annual meeting that the gross for the fair week last year was \$9,000 above the receipts for 1933.

Paramount

"RUMBA"
 "MISSISSIPPI"
 "PRIVATE WORLDS"
 "THE GILDED LILY"
 "ALL THE KING'S HORSES"
 "THE LIVES OF A BENGAL LANCER"
 SECOND MARLENE DIETRICH PICTURE
 "MACFADDEN'S FLATS" • "WIN OR LOSE"
 "STOLEN HARMONY" • "PRESIDENT VANISHES"
 ZANE GREY'S "ROCKY MOUNTAIN MYSTERY"
 "RUGGLES OF RED GAP" • "WINGS IN THE DARK"

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN!

Stars (clockwise from top):
 W. C. FIELDS, CARL GRANT, ELISSA LANDI, CHARLIE LOMBARD, CHARLES LAUGHTON, PAULINE LORD, JACK OAKIE, JOE PENNER, GEORGE RAFT, CHARLIE RUGGLES, SYLVIA SIDNEY, MAE WEST, HENRY WILCOX, BEN BERNIE, HARRY COLLARD, CHARLES BUTLER, CARL BRISSON, BURNS & ALLEN, KITY CARUSLE, CLAUDETTE COLBERT, GARY COOPER, BING CRUSBY, MARION DICTERICH, MARY ELLIS

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AIR REFORMERS AFTER COIN

BAR AS THEATRE ADJUNCTS FOR LEGITS

Bars as adjuncts to New York legit theatres, and as the means to generating public interest in the drama, are again being spoken of as compared to London, Paris and other European capitals. Abroad the income from the bars between the acts figures as an important part of the weekly gross.

The converted cabaret-theatres, which have meant so much to the former Gallo, Hammerstein and Earl Carroll theatres on Broadway, are in line with the thought that the legit will soon be forced to dispense liquid products as a means of pepping up interest.

At the Carroll, now the French Casino, Lou Blumenthal of Haring & Blumenthal and Jack Shapiro of M. Shapiro & Sons, theatre builders, see in the new venture an important means to boost really values. The 50th and Seventh corner of that property, now houses—

(Continued on page 71)

'Where Were You on The Night of' Show Brings B'way to N.J.

Trenton, Jan. 28. Broadway has been flocking to Flemington to witness the spectacular Hauptmann drama of real life. Clifton Webb, Guthrie McClintic, Johnny Perkins, Thayer Sigourney, Lynn Fontaine (as guest of Kathleen Norris, who is covering the trial), Jack Benny, Pauline Lord, Mrs. George S. Kaufman, Estelle Taylor, Jack Dempsey's stepmother, his present wife, Hannah Williams, Phillip Dunning, Jane Eichelberger, Alfred Lunt, Mrs. Polly Oz, George Abbott, Ford Madox Ford, Vina Delmar, Alex. Woodmont, John O'Hara, and other representatives of the lively arts have been Flemington fans.

JOE SCHENCK'S WIDOW DOES HUB COMEBACK

Boston, Jan. 28. One of those honest comebacks took place at the Cocomat Grove here last week when Lillian Broderick, ex-Pollie girl and widow of Joe Schenck (Van and Schenck), initiated her new adagio ballroom turn with a partner, Edward Payne.

For more than four years Miss Broderick has been out of the spotlight, and half that time she was on her back with paralysis.

Plans of the team are to play out of town for six or eight weeks before going to Manhattan.

Stop Press—New Style

Dubuque, Ia., Jan. 28. It used to be, 'stop the press,' when big news broke for the scribes. But in radio it's different.

A legman for WKBB, dashed into the studio offices shouting, 'I've got a nut!' 'Nuts' was the retort. 'Listen up,' came the brittle retort, 'stop the clock.'

A.K.'s in Rompers As Juvies Give Loop the Go-by

Chicago, Jan. 28. Producers in the Midwest are hollering about the absence of youthful talent for legit shows in this territory. Have scoured the district and trooped from agency to agency but young talent is as scarce as Republicans. Not a half-dozen ingenues or juvenile leading men available in these parts.

Ingenues and juveniles have all scampered off to either New York or Hollywood, hoping to crash into big time legit or pictures from the start. They prefer the waiting on either coast rather than working in stock or rep shows around the one-nighters.

Result is that the shows being organized in this territory are composed almost entirely of old performers. Some shows have 60-year-old ingenues making love to 75-year-old juvenile leading men. So much so that salaries are steadily upping for youthful talent and it's likely that the rising price market may bring more of the younger players back to the Midwest.

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TELEVISION RUMORS ON STOCK MARKET TICKER, BUT THERE'S NOTHING DEFINITE

National Record

Hollywood, Jan. 28. Believed to be a national record is the fact that the box office of El Capitan theatre in Hollywood has never been closed a single day (including Sundays) during the past seven years, and that front house lights have been on nightly during that period, regardless of whether house is operating or dark.

During a 10-week period last year box office crew reported daily at 3:30, and phone service was always available.

El Capitan is owned by C. A. Toberman, Hollywood realty man, who figures it good civic advertising.

GROUPS HAVE SELLING IDEAS

Sponsor Awaits Program with Organizational Endorsement, but Leaders Develop Personal Yens for Radio Authorship

GOOD AT GAB

St. Paul, Jan. 28. Repercussions from the recent 'better radio programs for children' stir-up instigated by Thomas Dunning Rishworth of KSTP are now cropping up in the form of petty jealousies, and personal ructions among various educational groups in this area.

Although the move to clean up the air for the sake of little Junior was started by Rishworth, the association groups have failed to follow his plea for constructive mass action and instead are individually and apparently trying to land their pet ideas with other stations on a commercial basis. No longer are Junior's radio-induced jitters the (Continued on page 66)

Ford Sports-Minded

Henry Ford is understood to be contemplating the most ambitious sports sponsorship in radio history: topping the automobile company's record World's Series stunt last fall.

Will not be confined just to baseball.

Main Hollywood Acting Jobs Go to 46 Players in 360 Pictures

Hollywood Poverty

Hollywood, Jan. 28. The Hollywood idea of poverty is illustrated by the instructions of a supervisor to a scriptist that he wants a yarn wherein a ne'er-do-well is cut off with \$100 a week and told to shift for himself.

Saw Stiff in Newsreel, Sues For Damages

Los Angeles, Jan. 28. A so-called 'gruesome and revolting' newsreel shot of the bullet-riddled corpse of Baby Face Nelson, is the basis of \$150,000 damage suit filed against Universal Pictures, Universal Exchanges and Hollywood Pantheatre by Doris Freisler, who charges her maternal expectations were wrecked by the film.

Dead bandit clip shocked her so profoundly, Mrs. Freisler asserts in her complaint, that the ensuing complications required surgical medical care. Newsreel was viewed, she states, in the Hollywood Pantheatre last month. The husband, Sidney Freisler, also claims to have been injured in health by the experiences of his wife.

They cite a city ordinance regarding all scenes of violence.

Hollywood, Jan. 28.

Academy survey of players rating major screen credit during 1934, and potentially in line for Annual Awards consideration, lists 46 as busiest Hollywood workers. Each had seven or more assignments during the year. A second batch of 457 drew from two to six major parts, while 457 had one each. Survey included 860 pix from 21 companies.

Tally also showed wider distribution of work amongst recognized actors and actresses for 1934 over the preceding year. About 85% drew two-thirds of the work, while in '33 54% snagged close to the same share.

Total average of assignments remained virtually the same at the 2,000 mark, despite the wider sharing amongst the nearly 1,000 players involved.

The 46 busiest players, in alphabetical order:

Henry Armetta, Robert Armstrong, William Bakewell, George Barbier, Mona Barrie, Mary Boland, John Boles, Bruce Cabot, Mary Carlisle, Ber (Continued on page 70)

Lincoln Theatres Go on Radio in Competish Battle

Lincoln, Jan. 28. The fight between Joe Cooper and L. I. Dent for theatre supremacy here went to radio last week. Milton Overman, city manager for the latter outfit, has been on KPOB here for about three weeks with a five-minute program in which he talks about everything from soup to nuts.

Cooper, coming to town from New York to investigate the situation competitively, saw to the Cooper string's immediate purchase of time on the same station just ahead of the Dent minutes.

POLO GOES JUNIOR VIA LOW PAY CROWD

Hollywood, Jan. 28. No longer is polo to be the exclusive sport of the studio tin hats and the higher bracket boys. Junior Chamber of Commerce has organized the Junior Polo Association.

Members are mainly second bracket writers, players and others in the industry who cannot afford to keep their own ponies. Juniors will hire nags, and sufficient low salaried film workers have already registered to provide for a league of several teams.

Upton Sinclair's Pic

Hollywood, Jan. 28. Upton Sinclair, 'Epic' candidate for governor of California, is in a picture huddle. Zeppo Marx is cooking up the deal with Sinclair writing and to play a part. Author has good stage presence and voice is okay for sound.

Story will probably dwell on the last campaign, Marx, now an agent, figuring that the world-wide publicity the fight got won't hurt showings outside of California.

Sinclair's latest book, 'I, Candidate for California and How I Got Licked,' has plenty of stuff for such a script.

(Continued on page 70)

Authors with 25 Bucks Can Be Life Members of Writers' Guild But H'wood Scribes Don't Like It

Hollywood, Jan. 28. Blossoming of the Writers' Guild of America, with offices in Hollywood Pantages bldg., has aroused members of Screen Writers' Guild, who want to find out what the new guild is all about.

Ralph Block, president of the Screen Guild, stated 'obvious similarity of name' had caused him to request Guild's board to 'take steps to find out the nature of the new organization, the name and standing of its sponsors and also to take what action may be necessary to protect our own name, which has been long established.'

New Guild is headed by Peter Schwarze, eastern writer, who, with a local attorney, constitutes present directing management. H.A.V. secured a California state charter, though only after 'considerable opposition,' according to Schwarze, new group's aim is to enroll 5,000 writers for a co-operative setup at \$25 per life membership.

Claims 50 Members. Schwarze claimed to have signed close to 50 members since opening the doors Monday and announcing himself with classified ads in local 'personals' columns to the effect that 'known writers and ambitious new writers of stories, songs, poems and plays are invited to participate in the Guild's many advantages that afford opportunities unknown to any other group in the writing profession.'

Chief incentive to join advanced by Schwarze, is a profit-sharing scheme, whereby all net profits of publishing activities and play and picture production promised by the guild, will be split among members. Approximately half the net would go to the writer, while two-thirds of profits goes into a jackpot for all writing members, and another sixth is to be cut up among non-writing members.

Claiming to be a veteran writer, currently having a biographical work, 'Uncrowned Queens,' with Viking, Schwarze states present publishing and producer setup is unfair to the writer, 'whose only salvation is co-operative work.'

Guild literature describes the organization as a co-op movement 'in lieu of the old time publishing houses, the egoistic producers of motion pictures and plays; the song monopoly and the bargained radio player.'

Two-Year Wait Provided. Members must agree to submit all their work to the Guild for two years in order to receive 'depository certificates guaranteeing three-fifths of the five-sixths net royalty' (Continued on page 54)

BEERY VIRTUALLY SET FOR ONE G-B PIC

Gaumont-British wants Wallace Beery for one film and has practically set a deal with the actor. Details were discussed by Beery and Jeffrey Bernard of G-B in New York last week just before the actor returned to Hollywood.

According to Beery's Metro-contract he is permitted to make one film away from that studio whenever he wants to, between M-G pics. Studio must, however, approve of the deal and Beery must approve of the yarn. Subject to those two items, Beery told Bernard he would come to London.

WB's 7 Loan-Outs

Burbank, Jan. 28. Warner's last week loaned out seven players. Dorothy Tree, Patricia Ellis went to Par; Robert Barrat to Radio; Lyle Talbot, Henry O'Neill, Glen Boles and Maxine Doyle to Fox.

Revamp 'Voices' for Bing

Hollywood, Jan. 28. 'Her Master's Voice,' bought by B. P. Schulberg for Lanny Ross, is being rewritten by Paramount for Bing Crosby.

Treatment of the story and song numbers have to be changed for Crosby.

Juicy for Juicer

Hollywood, Jan. 28. William Gorman, former vaude strong man and now an electrician at Paramount, was uncovered by the casting office and inducted into cast of 'Win or Lose' to do some of his former stage routine.

Original 'Frankie' (And Johnny) Wants 100G from Par-West

Portland, Ore., Jan. 28. Frankie Baker, 59, colored, allegedly the original character of 'Frankie and Johnnie,' filed suit in New York courts Saturday through her Portland attorney against Paramount Pictures and Mae West for \$100,000. Miss Baker claims her character has been injured by portrayal of Indiana in her life in the picture, 'She Done Him Wrong.'

Frankie Baker sets forth she shot Albert Britt in St. Louis in 1899 because he spent Frankie's money on Alice Spry, called Nellie in the song. Frankie says she has lived in Portland 20 years, lately running a shoe-shine stand. She entered Emanuel hospital Sunday (27) for major operation which prompted her to make her will and start suit against Paramount.

Charles Franklin, local attorney, is handling the suit in New York.

GRACE MOORE STARTS COL.'S 'SONG' IN FEB.

Hollywood, Jan. 28. Grace Moore is sketched to start 'On Wings of Song' in February for Columbia, with Victor Schertzinger, who directed 'One Night of Love' directing. Script is by Sidney Buchman and Robert Riskin.

Miss Moore back here yesterday (Sunday) from week of personals at San Francisco auto show.

Muni Ducks Stage to Take It Easy on Coast

Hollywood, Jan. 28. Having declined stage proffers by several producers in New York, Paul Muni returned Saturday (26) to spend the rest of his Warner contract, January vacation here and to scout material for his next picture.

First of two Muni features for this year is not due to start until July, with nothing definite in prospect.

Two-in-One 'Folies Bergere' Finished with Zanuck at Helm

Hollywood, Jan. 28. 'Folies Bergere' goes into the tinware tomorrow (Tuesday), with Zarrzy Zanuck having given 20th Century two complete pictures—French and English versions—simultaneously through parallel shooting. Zanuck personally supervised making of Chevalier's singing numbers, 'Rhythm of the Rain' and 'Singing a Happy Song.'

Dramatic phase of the pictures were completed 10 days ago, with Roy Del Ruth, despite a siege of illness, bringing it in ahead of schedule. Marce Archard, French director, completed his part a couple of days later. Most of the French company imported for the picture scrambled for Paris-bound luggers a week ago.

Last 10 days' work on the picture was done by Dave Gould and girls in the ensembles, Gould having been



WILL MAHONEY

The Evening Dispatch, London, Eng.: 'He is a delightful little man who resorts to nothing in the way of makeup and props other than a bowler hat, and out size xylophone upon which he plays by attaching the sticks to his nose and dancing upon the instrument.'

Direction
WM. MORRIS AGENCY
Mayfield Bldg.
New York City

SCHENCK-ANGER HAVE 'OPPOSISH' TRACK IDEA

Hollywood, Jan. 28. Joseph M. Schenck and Lou Anger are figuring on promotion of a new race track for opposition to Santa Anita next year, with several sites already reported under consideration. Pair, who own Agua Caliente, are doing a burn-up due to the freestout tactics of the California racing board in extending Santa Anita meet two weeks and killing off projected March meeting at Caliente.

Even Sunday racing at Caliente is being crippled through refusal of the State Board to permit Santa Anita owners to ship there for one day a week.

Schenck and Anger are said to be favoring a spot on Washington boulevard near Venice.

MG's Chinese

Shanghai, Jan. 4. Local MGM officials are closing campaign for Chinese actors for 'Good Earth.'

More than 200 Shanghai and Nanking candidates were examined and tested after responding to newspaper ads.

Nick Warren William In \$675 Comish Suit

Los Angeles, Jan. 28. Warren William is nicked for \$675 judgment in favor of Ben Boyar, following commission suit in Municipal Court.

Verdict cleans slate of tithes declared due the agent by the Warners player up to May of 1933. Boyar was represented by Atty. Martin Gang.

delayed in getting Chevalier for work with the girls until the dramatic parts were ended. The ensembles were worked silent, and the music, which had been pre-recorded, was dubbed in per usual.

Jack Robbins, who is publishing the music of 'Folies,' has lined up the air break for this week, with February 1 as the probable get-away. Meanwhile he has had two numbers, 'I Was Lucky' and 'Rhythm of the Rain,' recorded by Guy Lombardo, and Chevalier is recording four each for Columbia (foreign) and Brunswick. Latter recording marks his first break from Victor in this country. Numbers are 'Lucky,' 'Happy Song,' 'Rain' and 'Au Revoir l'Amour.'

These are the Jack Etern-Jack Meeklin group, over which there was such a fudo between Robbins and the Berlin office before the picture went into production.

FAMOUS FIRST NIGHTS

The following descriptions of memorable theatrical premieres to a compilation of stage, screen, concert or nightclub openings which, for some odd circumstance or another, stand out in show business. They will be recorded without thought to chronological order. The reasons for the distinction of each premiere range anywhere from some historical significance, in connection with the debut of an artist, novelty show business, play or company, to some other attendant excitement backstage, some colorful occurrence on or merely because of the gala circumstances. This is to be a continued series.

'Hollywood Revue'

(Chinese, Hollywood, Jan. 20, 1929)

Filmdom's plunge into the revue type of film and the first picture to involve every star on the lot (Metro). Flicker colony sensed an important film bearing on future picture making, and was well aware of the grief connected with it in production. What the stage could expect in the way of opposition from filmicals was flashed within the first reel via a black and white number, a comedy effect achieved through running pure negative through the projector to get the 'black' and developed footage for 'white,' the chorus actually being in white costumes, against a black background. Incidentally, an effect never since repeated in any picture. This number, alone, stunned eastern show people in the audience as it immediately signaled how much more the studios could do on production than the stage.

Premiere also notable for a strong pop song hit, 'Singing in the Rain,' and a comedy number by the late Marie Dressler ('For I'm the Queen') which would have stood out in any show as well as in this film.

'Music Box Revue'

(Music Box, N. Y., Sept. 22, 1921)

First revue at the Music Box marked the opening of a theatre which has been the most consistently successful of any legit house on Broadway—two flops in 13 years.

This premiere was notable because it was the first Irving Berlin musical produced by Sam H. Harris. Cast was heavy with names such as Sam Bernard, William Collier, Florence Moore, Wilda Bennett, Joseph Santley, Ivy Sawyer, John Steele, with Berlin and Harris also owning the house.

Academy in Annual Flutter Picking Recipients of Awards

PAR AFTER MILESTONE

Want Him for 'One Woman' When Finishing 'Corney'

Hollywood, Jan. 28. Paramount is now propositioning Lew Milestone, now at the studio to direct 'Two on a Corner,' to handle the meg on 'Tiffany Thayer's' 'One Woman' starring for Gary Cooper and Chetlet Chubb.

Screen play has been completed by the author and picture is scheduled for March production. Benjamin Glazer will produce.

FREEDLEY WANTS EDDIE CANTOR FOR BROADWAY

Hollywood, Jan. 28. Vinton Freedley is here conferring with Samuel Goldwyn on a deal for Eddie Cantor to appear in a Broadway musical before starting his next picture.

Cantor is due back on the Coast in April.

Kitty Carlisle in Par 'Rancho Rose' Remake

Hollywood, Jan. 28. Kitty Carlisle is slated to return from eastern vacation this week, being recalled by Paramount to prepare for the title spot in the talker remake of 'Rose of the Rancho.' Picture is slated to go into production next month.

'Rose of the Rancho' was first produced in 1914 by Par.

John M. Stahl's West This Week—Delayed in New York by Mrs. John M. Stahl's bad throat, the director is Hollywood-bound today (Tuesday).

SAILINGS

Feb. 2 (New York to London) Mr. and Mrs. Charles B. Cochran (Rex).

Feb. 2 (New York to London) Chappelle and Carlton (Champlain).

Jan. 28 (New York to Paris) Adolphe Osto, Jean de Cavagnac, Alexander Pinesu, and Andre Berley (Lafayette).

Jan. 28 (New York to Genoa) Fulton Ouster (Roma).

Jan. 28 (New York to London) Fred Herenden (Berenegaria).

Jan. 28 (South American routes) Mr. and Mrs. David Sarnoff, Charles Sonin (Statenland).

Jan. 28 (New York to London) Lilian Harvey, Wera Regula, Leonard Duranty, Theodore Komisarjevsky (Europa).

Hollywood, Jan. 28.

Academy is in a clutter of committees, ballots and meetings, whipping up Annual Awards frenzy. Branches are under way with branches balloting, shorts picking viewing candidates and tapers dabbling a special ballot. Committees also busy on banquet arrangements and technical and special awards.

Approximately 800 members in various branches are balloting in the general classes: production, acting, directing, writing, art direction, cinematography, sound recording, all entitling the final winners to bronzed iron men. Certificates of merit are the prizes for best film editing, shorts, assistant directing and music.

Winners in all nomination primaries will be announced Feb. 1, final ballots going out Feb. 12. In most cases final selection is by Acad's entire membership, winners to be announced the night of the annual banquet, Feb. 27.

With 17 comedies, 16 novelties and 12 cartoons submitted by studios for shorts certificates in these classes, briefs will be called by three nominating committees this week. Pickers in three committees have been assigned to pass on shorts from another field than their own. Each group will nominate three candidates.

Cartoons will be screened at Technicolor Tuesday night (29) before Samuel Ronick, Jules White, Marty Brooks and Walter 'Futter.' At RKO Wednesday night novelties will be judged by Walt Disney, Walter Lantz, Ralph Staub and U. B. Iwerks; comedies by Roy Disney, Sol Lesser, Leon Schlesinger and Rudolf Ising.

Songwriters who contributed to pick during 1934, 150 of them, are marking ballots, selecting their own best songs of the year also picking stars by two other writers. Studio music heads also are nominating their own best scoring job and those of two other departments. Music award certificates are in two classes: best song or composition and best scoring job.

Meanwhile banquet detail problems were tossed in the laps of three committees by President Frank Lloyd, David O. Selznick and Tay Garnett in charge of hotel arrangements and dance music with a name band in prospect as a dinner dance is planned. Hans Drier is decorations chairman, picking his own sides from all lots. Lou Silvers is chairs in charge of hotel arrangements and settle banquet plans and lineup tapers committees to tally votes.

COSTUME CYCLE DECLINE

WB 'Dream' Crowding \$1,000,000 Mark Due to Costly Setbacks

Hollywood, Jan. 28. Indications are that 'Midsummer Night's Dream', which was budgeted at \$800,000 in the beginning, will tap the Warners till for \$1,000,000 and maybe more before it is previewed. Latest setback was the leg-breaking of little Mickey Rooney, Puck of the picture, while tobogganing a couple of weeks ago, necessitating substitution of George Breakstone.

Company may be able to salvage some of the long shots involving the swan, but the switch is said certain to entail a huge expense which will add to the already mounting production cost.

The ballet sequence mixup, after seven weeks, still is to be between hearing and lensing of a large group of dancers, caused Bronislava Nijinska, brought here from Europe by Max Reinhardt, to exit from the picture. His daughter, graduate of the Reinhardt school of theatre technique and acting in Berlin, and new associate director of 'Dream' with him, is doing most of the active directing on the picture. Dieterle substituted Nini Theilade, Danish ballet star, for Nijinska and, it is said, junked a major portion of the dance footage the Russian had taken.

Just before this happened Reinhardt himself, through court order, was barred from the set for 10 days because of a legal action (subsequently dissolved) brought against him by a European promoter who claimed him for a London production job.

To add to it, studio is court-ignoring indignation of Shakespeareans sharply by adding a Lady Bottom to the story, with Sarah Haden playing the newly-devised character. Emily Cigney is her mum's head opposite.

Porter Interprets His Songs for H'wood Filmmusical Via Disk

Cole Porter's recording in New York, just before he sailed with Moss Hart on his world cruise to collaborate on a new Sam H. Harris musical, may set a vogue for composers for filmsicals. Porter made a series of Brunswick disks in N.Y. for Fox Film's guidance on the interpretation of the score which he wrote for 'Argentina', Louis Brock's first Fox filmsical.

Attending the recording was Alexander Lettich, Brock's N.Y. rep. and Oscar Bradley, who resigned as musical director of the Will Rogers radio program (Good Guilt) to become a Fox studio musical director. Porter put on wax via the Brunswick platters, interpretations of the score, playing each composition with his own creative idea of variations, including vocal, instrumental and sound effects and rhythms. The studio then will have wax impressions as a guide on screen treatment.

'GLORY' FIRST DAVIES, BOB LORD IN CHARGE

Hollywood, Jan. 28. Robert Lord draws the production supervisory job on Page Miss Glory, Marion Davies' first picture for Warners. He is now working on the story with Delmar Davies with intention to get it before cameras by March 1.

'Little Old New York', remake of a previous Davies' picture, will be her second at WB.

U FARMING OUT PRYOR

Hollywood, Jan. 28. Universal trying to find a studio to take over the remaining seven weeks of Roger Pryor's contract. Only Warners is nibbling.

BACHMANN IS AGENT

Cal. Producer Partner of Zeppo Marx on Coast

Hollywood, Jan. 28. J. G. Bachmann, who recently rejoined Columbia as an associate producer after a long illness, but has not been given an assignment, leaves the Cohn organization this week to go into the agency business.

Bachman, who first became known as the intimacy with Al Lichtman and B. P. Schulberg in Preferred Pictures over ten years ago, now becomes a partner of Zeppo Marx.

SAPOLIO FOR 'FRANKIE AND JOHNNY'

'Frankie and Johnnie' made over a year ago in New York by Chester Epstein, and shelved on orders of the Hays office, will be re-shot, with some of the old footage used. William Saal, of Select Films, will reproduce it, with John Auer likely as the director. New script has been written to take in a lot of the old footage and that script is currently at the Hays office being read for approval. If passed, work will start pronto.

Picture was made in the Biograph studios starring Lilyan Tashman, since deceased, Chester Morris and Helen Morgan. Also it had a big cast of Broadway legit names. Moss Hart wrote the story and Herbert Yates bankrolled, producing company being known as All-Star productions. Understood at the time there was a United Artists releasing arrangement, but UA never had a chance to exercise its release option on it because of the Hays office mix. It cost \$250,000 to produce. Epstein will have nothing to do with the retake or reediting, according to present plans.

ROS. RUSSELL'S MG DEAL

Hollywood, Jan. 28. Rosalind Russell, ex-New York legit, gets new term contract at Metro, first assignment on deal being 'China Seas'.

Starts Feb. 4. Tay Garnett directing.

Adapted Screen Stories Exceed Originals by 50%; 218 to 142

Hollywood, Jan. 28. Original yarns lost out to adaptations by 74 in a tabulation of 350 films from 31 companies listed by the Academy as eligible for awards. Adaptations totaled 218, against 142 originals, slightly better than 50% in favor of transfers compared to the total originals.

Combined Warner Bros.-First National product led all companies by a wide margin in production of original stories with 30. Fox with 19 was second. Universal and M-G-M third with 14 each. Paramount led in use of adaptations with 41. Fox had 30 and WB-First National 23. RKO listed 26, M-G-M, 23; Universal, 18, and Columbia, 17. Liberty stuck 100% to adaptations with eight, while Invinible went overboard on originals with the same number.

EXHIBS CHILL ON BIOP PICTURES

Next season's Film Production Crop Expected to Play Down Costume Spec and Historical Subjects

B. O. CHECKUP

Next season's programs are expected to bring a sharp decrease in the number of costume pictures not only because they run into heavy money to make, but because of a growing tendency among showmen, notably exhibitors, to discredit their value. In the opinion of many theatre operators - the biographical pictures, open seams to a return of costume spectacles, has been overdone and is starting to peter out as box office.

This season has seen a flock of costume or biographical pictures, most of them quite costly. Exhibitors point to a representative number, including some foreign-made, which have disappointed on gross receipts, and clearly indicated a tendency of the public away from the cycle. This is also happening to musicals, but in a much smaller measure, according to operators, because of a larger percentage of better tunefulms than of costumed or biopics.

Success of such biop costume productions as 'King Henry VIII' started the bandwagon on a revival of this cycle and all producers quickly climbed aboard, this year's product including a variety of productions based on historical events or characters.

One of the reasons advanced for the large number of costume-biography pictures this season is that the files of history yielded considerable material on which the industry would be taking a lesser chance of offending the church and other busybody factions from a censoring standpoint. It was considered that anything modern, including the play, novel and short story field, very likely would offer something dangerous in either material or interpretation if to honestly reflect the times and the present trend of literature and thought.

Virtually the only costume picture which ran into censor or Hays troubles was 'Nell Gwyn', made prior to the church blockade. This was produced in England and was to have been released by United Artists. Its distribution status for this country remains in status quo.

Figures by companies and totals:	
Company	Adapt.
Ambassador	1
Wm. Berke	1
Macost	2
Columbia	17
Fox	30
Goldwyn	2
Invinible	2
Sol Lesser	1
Liberty	8
Lloyd	1
Majestic	1
Macost	2
M-G-M	23
Monogram	11
Paramount	41
Reliance	1
RKO	26
20th Cent.	5
Universal	18
WB-First Nat.	29
Totals	218

Producers Get More Time to File Guild Brief Answer; Say NRA Won't Act Before Walkout

NATIVE THESPS

Metro Will Pick Up Island Types for Speaking Parts in 'Types'

Hollywood, Jan. 28. In sending 'Types' troupe to the South Seas next month, Metro has decided to pick up all white and native members of the cast on location with the exception of Mala and Lotus Long, who go from here.

Producer Phil Goldstone figures non-pro players - Inducted into the cast for various minor part on location will be able to set over as types better than actors from Hollywood. Present script calls for about 10 white players to be used in minor parts, with each having but few lines of dialogue.

PARIS GROUP'S \$128,915 CLAIM VS. REINHARDT

Hollywood, Jan. 28. Habel Society of Paris, producers, filed suit today (Monday) for \$128,915 damages against Max Reinhardt. Same firm was recently denied an injunction against Reinhardt to prevent him from making 'Midsummer Night's Dream' at Warners before she completed the Strauss 'Fledermaus' operetta production in London for which assertedly he contracted.

New action alleges breach of contract.

GERMAN ACTRESSES SAIL, BUT NOT HOME

Lillian Harvey and Vera Engels both left for Europe Friday (25), both on a German liner, although neither is going to Germany at the time, both fearing that they are some day persons non grata in Hitlerland.

Miss Harvey left Hollywood by plane the day before. She had just finished 'Let's Live Tonight' for Columbia and goes over to take a picture deal with Alexander Korda in London. Also she has been propositioned by two French flims and one Paris legit producer.

Miss Engels is doing one picture for R.I.P. and then hopes to return to Hollywood, which she had to leave because of immigration permit trouble.

Josephine Hutchinson's B'way Legit Time-Out

Hollywood, Jan. 28. Josephine Hutchinson's 1935 option for two pictures has been taken up by Warners. Miss Hutchinson's deal is for two pictures yearly for five years, but she can do an additional one or two pictures for the studio if she chooses. The deal with Alexander Korda in London. Also she has been propositioned by two French flims and one Paris legit producer.

Idea is that she can return to the stage if she finds a play. Currently she is reading scripts for a possible New York production next fall.

PAR WANTS HARDING

Hollywood, Jan. 28. Paramount is discussing a deal with Alan Harding for lead opposite in Gary Cooper in 'Peter Ibbotson'. Actress is now en route to Orient, but would turn back if agent closes satisfactory deal.

Washington, Jan. 28. Whether Hollywood's recently-united screen actors will continue to get cold shoulder treatment from Uncle Sam in their fight for better working conditions continues to be anybody's guess.

Finally grappling with the problem hurled in his lap in the form of a lengthy and sizzling brief from actor members of the 5-5 committee, Divisional Administrator Sol A. Rosenblatt went into a huddle with producer representatives and again failed to take any definite stand.

The outcome of Rosy's round of discussions with his multitudinous advisors was announcement that the five producer-members of the deadlocked committee will be granted a 'reasonable time' to file an answer to the charges hurled by the actor contingent. Producers also will be permitted to file briefs on the question of opening the dispute for public airing.

While the extent of the 'reasonable time' was not specified and the prospects for the actor group continued dull, it was doubted in Washington circles that the NRA will take any action before the threatened strike walkout, reported to be set for March unless the employer faction backs down. It was noted that Rosy and the Blue Eagle students want to see just what will materialize if the Screen Actors Guild files aggressive methods to force agreements.

Rosy Won't Talk. Beyond making the bald statement that the 'reasonable time' decision had been reached, Rosy refused to quote about his deal with other NRA execs or with Edward J. Loeb, of the Los Angeles law firm of Loeb, Walker & Loeb.

(Continued on page 40)

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Sen. Wheeler Brings Up Matter Of Phone Co. Interest in Films; Congressional Airing for ERPI

Washington, Jan. 28. Through airing of all ERPI matters seemed definitely assured last week as movements in both branches of Congress against the telephone situation gained headway. The most direct threat was made by Senator Wheeler, chairman of the Senate Interstate Commerce Committee, who brought the question of telephone company interests in the film field before this group during examination of members of the Federal Communications Commission.

A round-about attack on the A.T.&T. subsidiary was seen in the House when Representative Strohman of New York introduced a new measure designed to throw the spotlight on patent pools. Listing ERPI as one of the subjects he wants to look into, the New York physician playright submitted a bill requiring that all patent agreements and licensing contracts be filed with the Commissioner of Patents.

Acting to supply sufficient funds for a "comprehensive re-auditing of the whole telephone act-up," Senator Wheeler, in company with Representative Rayburn of Texas, sponsored a resolution giving the Commission the power to dig into propaganda activities and business affairs of subsidiary companies. Passage looks certain, although side of the appropriation may be chopped.

Quid Pro Quo Brown Assuming the leadership of a bloc opposed to ERPI and playing the part of champion for independent makers of sound picture apparatus, Wheeler drew from F.C.C. Commissioner Thad H. Brown an admission that the telephone company to practice all its intents and purposes is definitely engaged in the business. Asked for Brown's understanding of the business relationships between A.T.&T. and ERPI and put himself on record as favoring a deep study of the corporate set-up.

Strohman's move was more or less in self-defense, since his previous resolution for an investigation into patent pools had been blocked by an antagonistic House Rules Committee. Giving up hopes of favor.

(Continued on page 25)

INSIDE BATTLE ON AIR REVIEWS

Hollywood, Jan. 28.

Studio publicity chiefs, jumping from the tape ahead of the gun, are precipitated in a small war on some points between the front offices and the press departments as to the worth or harm to the picture industry of radio reviews of previewed pictures.

Alkops, occurred when the p.a.'s, after their fortnightly meeting under the Hays office wing, voted no co-operation to General Petroleum in this company's intention to include reviews of pictures in its new digest CBS "Mobile Magazine."

Scheme for Pet Pete was to have reviewers catch audiences leaving previews, get their reactions to the picture seen and then dramatize the lobby interviewing later, as a feature of the weekly program.

First to tip over the apple cart was Harry Cohn of Columbia, who contacted Gen. Pete after hearing of the p.a. action and offered all co-operation to the reviewing scheme, but also asked to be given permission to record the dramatizations in order to use the discs for later air exploitation of Columbia pictures.

Third Hungarian Girl Canary at Universal

Hollywood, Jan. 28. Predilection for Hungarian brand of warbling, has hit Universal, studio having signed up Gitta Alpar as the third songstress from that country. Other Hungarian trillies on U's roster are Irene Biller and Marta Eggerth.

PATMAN BILL UP BUT PUTTIN' IT RIGHT BACK

Washington, Jan. 28. Dat' of debbit Patman bill bobbed up again in the halls of Congress last week as film enemies prepared to give new life to their drive for the abandonment of block booking. Measure was introduced by Representative Francis Culkin from upstate New York, who a week ago gave the industry a hot pat on the back and said he felt substantial progress had been made in cleaning up the nation's screen fare.

Culkin said he introduced the measure in response to requests from a "civic group" refusing to join the organization which induced him to start the old fight again. The measure probably will slumber peacefully in the files of the House Interstate Commerce Committee, along with another Culkin measure to ban block sales, particularly since the committee, in a big-hearted frame of mind, spent a whole two-hour session last year in hearing discussion of the merits of the Brookhart-Patman proposal. Despite the gloomy outlook, Culkin expressed himself as determined to push the matter to a finish. This week he plans to confer with various individuals who have been pulling a Carle Nation at the film biz and decide just how to go about trying to rouse the Interstate Commerce committee from its usual lethargy. Will demand a hearing on one or both of his brain-children. Whether he will get it is problematical, but industry reps are not warring or staying up nights thinking how to kill the measure.

F-WC Settlement with F&M Clears Way for National Setup

Los Angeles, Jan. 28. Last obstacle to the final washup of the Fox-West Coast Theatres bankruptcy, and the transfer of the \$17,000,000 estate to National Theatre Corp., was wiped out late last week when legal tangle between Fanchon & Marco, through the Marshall Square Theatre Co., and the defunct circuit was settled out of court.

At the same time anti-trust complaints filed against F-WC in U. S. District court in San Francisco by F&M, and a like action started here by Harry H. Hartman of San Diego were withdrawn.

Hartman's grievance covered his alleged inability to obtain major film for the Orpheum in San Diego,

A.T.&T.-ERPI Par

Washington, Jan. 28. Possibility lies that the proposed inquiry into the affairs of the American Telephone & Telegraph Co. will also touch on the phone company's connections with the Paramount reorganization, especially on the point of Charles E. Richardson being named to the new Fox board as a representative of Electrical Research Products, Inc. (ERPI). Richardson is the former Par trustee.

This phase of the proposed inquiry is already being inquired into by U. S. Senator Burton K. Wheeler (Mont.).

NAMING STUDIO STREETS AFTER MASCOT FAMILY

Hollywood, Jan. 28. New names to perpetuate the Mascot picture executive and production family have been grafted onto the old thoroughfares in the old Mack Sennett studio on Ventura Boulevard, now that Mascot is entrenched in its enlarged suburban quarters.

With pride in his expanded production scope, Nat Levine, Mascot proxy, has dubbed the main "studio street" Levee boulevard. Circle street is named for Mrs. Levine, and Arthur street for their son. Other names on the street posts are Levee avenue, Victor Circle street, and Mandy Schaefer place. Only outside rating a spot on the map is Sam Bischoff, Warner producer.

Main stems are all designated, but a few alleys and byways are still open for belated nominations held in reserve.

Metro's Import

Hollywood, Jan. 28. Luise Rainer, Viennese actress signed for Metro in Europe last summer by Robert Ritchie, is here to begin a term contract at that studio.

She will further perfect her English before being spotted in a picture.

Szekely Spinning Yarn For Dietrich at Par

Hollywood, Jan. 28. Hans Szekely, Hungarian writer, goes under contract to Paramount to develop an original for Marlene Dietrich.

Ernest Lubitsch will also have a hand in spinning the yarn.

Miss Wells Engaged

Hollywood, Jan. 28. Jacqueline Wells, 1934 Wampas baby star, announces her engagement to wed Walter Brooks, stepson of Samuel Atwill, and a Washington-Baltimore socialite but now operating auto sales agency in Beverly Hills.

former F-WC operation, and for which he asked approximately \$1,200,000.

Details of the settlements were closely guarded by the interested parties, all of whom were pledged to secrecy concerning any amounts or conditions involved. Settlement with Fanchon & Marco and withdrawal of the anti-trust charges automatically ends the long drawn out delay in putting the F-WC bankruptcy through the final winding process. Charging that its verdict would not be protected if the bankruptcy discharge were permitted to go through, F&M was successful in obtaining an appeal to the U. S. Circuit Court of Appeals, before which tribunal, case was to have been thrashed out today (28).

Both Marco and F-WC execs expressed themselves satisfied with the settlement, and while figures were withheld, understanding is that clearly made substantial concessions on picture product, as well as laying it heavily on the line in cash.

G-B May Go to Mat with U. S. Cos., Says Not Getting Break; Mentions Tit-for-Tat Abroad

'China Seas' Stirring After 2-Year Stall

Hollywood, Jan. 28. On and off at Metro for two years, 'China Seas' is again on the schedule for Feb. 4, with Tay Garnett directing. During that time almost every writer on the lot has had a crack at the opus which is aimed at Clark Gable, Wallace Beery and Jean Harlow.

James K. McGuinness is rewriting the script with film to be produced by Irving Thalberg. Company will work for several weeks filming sea thrill stuff before calling on the cast principals.

R. C. MUSIC HALL IN A SPOT FOR PRODUCT

Simultaneous failure of Radio, Fox, Universal and Columbia to deliver product to Radio City Music Hall, N. Y., has the big theatre in an awkward product situation at the present time. It is ready to talk turkey on any picture that looks like a safety valve until the four big distributors land something in the east for the Hall which has selective contracts with these firms.

Although committed to more pictures from Radio, Fox, U. and Col than last year, the Hall had to make a deal with United Artists for 'Scarlet Pimpernel,' which originally was slated for the Rivoli. This one British picture, 'Evergreen' and, currently, 'Iron Duke,' were yanked up for playdacting within a week. As a result, under Hall's deal with G-B, only one more British-made from this company remains to be played on the season.

Hall turned down 'Baboon,' which Fox then sold to the Eljato, where it is doing well.

BUTCHER IN ROCKETT'S PRODUCER SPOT AT FOX

Hollywood, Jan. 28.

With Al Rockett washed up at Fox, E. W. Hatcher is switched from the berth of production manager to associate producer. He has previously supervised an occasional picture. Charles Woolstenhulme, Butcher's assistant, succeeds him in the production spot.

Butcher's current list of pictures coming up comprise 'Highway Robbery,' two Shirley Temple films, 'Heaven's Gate' and 'The Winning Adventure,' and 'In Old Kentucky,' in which Will Rogers will be starred. These previously had been shelved for Rockett.

Want Walter Lang For 'Diamond Jim'

Hollywood, Jan. 28. Universal is negotiating with Walter Lang to direct 'Diamond Jim.'

Yarn is about completed, with the picture scheduled to go into production about March 1.

'VANESSA' RETAKES

Hollywood, Jan. 28. Following preview of 'Vanessa, Her Love Story,' Metro has sent the Helen Hayes-Robert Montgomery pic back into work for three days of retakes.

HURLEY-SEEING AMERICA

Hollywood, Jan. 28. Harold Hurley, Paramount producer, is auto-touring Southern California on the first stretch of a three-week vacation from his studio duties.

Gaumont-British may go to the mat with major American film firms over what it terms dissatisfaction with the apportioning of its product over here. Jeffrey Bernard, g.m. of the concern, now in New York, declares he will force the issue one way or the other if G-B doesn't get more definite results shortly.

G-B figures it can do this because of its situation in England. Company operates over 400 theatres in Britain, most of which play American films most of the time, and G-B is in constant business relations with American distributors. G-B figures that if it can't get a better break on its films by these same companies in the local market, G-B may be similarly tepid in its home field.

Specific trouble started with 'Power' but it being denied recently with 'Iron Duke.' What burned G-B on 'Power' was the refusal of the major chains in New York territory to play it. Low booked the film and then cancelled it. Low again offered the film for its names but played it in only one theatre in the metropolitan New York sector.

With arrival of Iron Duke Low turned that down, too. RKO, in New York, offered to play the film in the short end of split weeks around New York. This G-B turned down.

According to Bernard, G-B doesn't want to start a scrap but is ready to get it if necessary. He claims that independents have played the British films with good results. Bernard also admits that he didn't expect G-B pics to break through in all spots pronto, nor did he expect to get all his films played around, but he maintains that some of the films have been neglected.

Bernard left yesterday (Monday) for a tour of G-B exchanges in the east that will keep him hopping for a week.

London, Jan. 28.

Metro-Goldwyn-Mayer is burning here because General Theatres (Gaumont-British) has set back the general release date of 'Barrett's Wimpole Street,' in favor of several of the locally produced G-B pictures.

It's the first time the big chain has given G-B or any of the leading American companies an outright-out show and there is considerable discussion locally as to the reasons back of the move.

MAX HART U'S N. Y. CONTACT

Hollywood, Jan. 28.

Max Hart, vet agent, left here yesterday (Sunday) to become studio representative in the home office for Universal.

He has the berth formerly held by Dave Warner, now agenting in Hollywood. Most of Hart's duties will be in the nature of a contact between the studio and eastern authors on the acquiring of new story material.

LOMBARD SOUTH

Catching gripe while in New York, Carole Lombard hit for Florida Thursday (24) and after a few days there will fly to Havana to await call from the Par studio.

When that arrives she will proceed west from Havana, going by boat through canal, by plane or train, depending on how soon she must reach the Coast.

'MIRACLE' AUTHOR IN H'WOOD

Hollywood, Jan. 28. Karl Vollmoeller, author of 'The Miracle,' has been hobnobbing here with Max E. Reinhardt.

This is said to have no significance that he may go to Warner, although he plans doing film scripting.

ZUKOR WILL STAY AS PREZ

Wall St. Slant on Par's 16

Agreement on the names of 16 men to be proposed as directors for Paramount-Public under reorganization plans formed a principal topic of interest yesterday (Monday) in Wall street.

Since a dispute arose recently over interests to be represented in the corporation's new management, a delay seemed in prospect. But apparent agreement on this group of names is believed to have healed this breach, and many in the street term it a fast step toward completion of Paramount's reorganization.

The names proposed under the reorganization: Percy H. Johnston, chairman of the Chemical Bank & Trust Co. Charles A. McCulloch, First National Bank of Chicago.

William S. Gray, Jr., president of the Central Hanover Bank & Trust Co.

Robert K. Cassatt, Frank Vanderlip and Duncan G. Harris, representing the debenture holders.

Maurice Newton, Stephen Callaghan, Gerald Brooks; Henry R. Luca, publisher of Time and Fortune magazines; John Hertz, of Lehman Brothers; Charles E. Richardson, receiver of the company; Adolph Zukor, George J. Schaeffer; Floyd B. Odium, of Atlas Securities; and A. H. Fordington, representing British insurance interests.

STOCKHOLDERS, CREDITORS AGREE

Effort to Oust Him Balked—Compromise Made—New Board of 16 Members Replacing Old 9-Member Council

BANKERS' 75%

Adolph Zukor will continue as president of Paramount. Creditors and representatives of stockholders are in accord on this.

The agreement was reached early Saturday morning (28) after a meeting which, extended far into the night. Reorganization forces were determined not to jeopardize reorganization because of existing controversies behind the scenes. In consequence, several compromises had to be effected.

No consideration, thus far, was given to other aspects of the Paramount situation. Authoritative opinion holds that a strong management committee will be set up to work with Zukor. This management committee may include S. A. Lynch besides members of Par's executive branch.

John Hertz attains a place on the new board, which will begin with a permanent membership of 16, rather than nine as presently constituted under the proposed plan. Hertz is held to be the representative of certain Chicago interests. Although a partner in the downtown firm of Lehman Brothers, Hertz' maneuvers in the Par picture area are held to have been made on his personal behalf.

Allied Owners (Greve) gets one representative on the new board. It looks, however, that Erpi (Otterston) gets two representatives, namely Charles E. Richardson and George Schaefer. Latter is general manager of Paramount and considered the representative of the stockholders' and a management group. Richardson also is friendly to the management group. The management and stockholders factions, having Zukor and Gerald Brooks on the new board already, may thus have four representatives if Richardson and Schaefer are considered in that light. This amounts to 25% of the board strength.

Judge Stephen Callaghan will be Allied Owners' representative on the new board. Dr. Julius Klein will be replaced by Robert K. Cassatt, Philadelphia, and the company's Royal Indemnity Insurance company interests of London, which have been mentioned as attempting to seize possible board control with the help of the Central Hanover Bank, gets one representative. In

(Continued on page 25)

Government's Anti-Pix Stand For Alleged Conspiracy Not to Be Depreciated; Gumbiner's 'Summons'

WB PEAKING AGAIN

Three New Ones Starting; Has Ten In Action

Hollywood, Jan. 28. Starting today are the pictures today (Monday) Warner studios hits another production peak for the next two weeks, with total of 10 features in various stages of work. This starting today are: "Oil for the Lamps of China," with Mervyn Le Roy directing; "Case of the Curious Bride," directed by Michael Curtiz; and "Dinky," with Ross Lederman directing.

Washington, Jan. 28. The Federal Government was described today as ready to crack down on the film industry in California through the handy medium of a grand jury and indictments for conspiracy to violate the Sherman anti-trust law.

Although the Justice Department remained cagey, it was understood that the legal experts under Attorney General Cummings' direction had completed preparations to give Los Angeles independent exhibitors the desired 'relief' from major domination. Steps to apply penalties for violation of the Fox-West Coast 1930 consent decree seem probable. Meanwhile Washington waited for the advertised visit of H. L. Gumbiner, Los Angeles indie, who was reported as being 'summoned' to the White House to talk over the plight of the exhibitor. Gumbiner's summons was one of the Capital's major mysteries and White House attaches insisted the President had not invited him to come in and talk it over. No appointment had been made for Gumbiner through Saturday (28) and he was not on the favored list for this week.

With the White House indirectly denying Gumbiner had been called, N.R.A. execs scratched their heads and recalled a letter from him last October had been turned over to the Blue Eagle custodians by the White House secretarial staff. L. A. exhibs had written the President, requesting a chance to relate his woes; letter had been forwarded-passed to the N.R.A.; and Deputy Administrator William F. Farnsworth had answered that the President was far too busy to discuss such details as the film code. Farnsie offered, however, to listen to Gumbiner's troubles any time the latter was in Washington. No correspondence since then.

Los Angeles, Jan. 28. Independent theatre owners of Southern California today received pledges of support for fight on asserted monopolistic practices by chains from Senators Borah, Johnson, Nye; Congressman Buck McGrath; John C. Coward and B. J. Boyd in the feature spots. Picture was provided for relief for indie exhibs along those lines. Exhibs meet today to draft further charges and schedule new action.

Los Angeles, Jan. 28. After being at Universal for past 20 years as an assistant-director, with the exception of a five-year absence, William Reiter resigned suddenly in the middle of production of "Princess O'Hara," to go to France, where his wife is reported dangerously ill.

Reiter, who was assisting David Burton, director, planned out of here last Thursday for New York, from where he sailed for France over the weekend.

Paramount Reorg Plan's Opposition Looks Under Control; Called 'Model'

Major opposition to the proposed Paramount reorganization plan seems to have dissipated over the week-end. Observers see a possible okay of the proposed plan, at least tentatively, within the current week, providing the current hearings before N. Y. Federal Judge A. C. Cox continue without postponements.

When hearings were resumed yesterday (Monday), even attorney Samuel Zirn cited the proposed reorganization plan as a 'model plan'. Zirn, however, did criticize the 'bank settlement' and the proposed Allied Owners' settlement.

After two years in the situation, Zirn got his chance to make that argument against the 'bank settlement' and Allied Owners, and when he finished heard the court compliment him on his lucidity. Zirn conveyed to the court that in thus approving the plan, otherwise, he was not reversing his position in the case, but since such powers like A. H. Fordington of the Royal Indemnity Insurance company, of London, and associated interests holding \$4,000,000 or thereabouts of Par securities, having decided not to oppose the plan, Zirn, would abide with that idea also.

Former U. S. District Attorney George Z. Medalle, representing the Fordington interests, was in court yesterday but silent at the hearing.

The hearing was one of those affairs. Whereas Zirn, who has been among the most persistently bitter opponents of the Paramount reorganization activities, conveyed the proposed plan as stated, and objected to the position of Allied Owners in another proposed settlement, Attorney Goldwater, representing the Allied owners' trustees, arose to indicate he would offer objections to the proposed Paramount reorganization plan. Attorney Malcolm Sumner and his associate, former Judge Garvin, were silent at the hearing. Goldwater, probably, will make his argument today (Tuesday) when the hearing will be resumed.

On the other hand, while Zirn okayed the proposed reorganization plan as advantageous to stockholders, Attorney Robert Szold, among the first of counsel to argue before the court, and representing the debenture holders' committee, called the plan as too favorable to stockholders, as against creditors.

According to Szold, the stockholders under the plan were getting an inevitable boom or bonus of around \$5,000,000. Szold went into analysis of figures under the plan and this soon resulted in most of the attorneys present to begin figuring also.

Szold also argued that more business men, directors and representatives of the smaller investors should also be put on the new board. Szold stated he was speaking for

the small investor type in this picture.

Attorney Louis Boehm, who asked for 15 minutes to argue and spoke about twice as long, made the argument that the plan was inequitable to stockholders as against creditors, and that the creditors were getting more out of the situation as against the stockholders. Today, possibly Attorney Archibald Palmer, representing small security holders, will have his innings on the matter.

Warners Laws Par On Process Patent Infringing Claim

Los Angeles, Jan. 28.

Two new motion picture patents disputes have been dumped into the Federal Court mill, with United Research Corp. and Warner Bros. on the complaining end and Paramount Pictures as defendant.

United Research charges infringements of the Carleton and Fred W. Jackman processes for film development and for sound accompaniment for composite pictures.

Warners challenges Paramount's right to latter's asserted unlawful use of the early Laura S. Brainerd picture method, the Jackman process and the Hans F. Koenekamp patents which Warners claims on assignment.

SID GRAUMAN MAY GO PRODUCER WITH 20TH

Hollywood, Jan. 28. Deal is pending between 20th Century and Sid Grauman for the latter to desert exhibition and join the Zanuck company as an associate producer. Understood that Grauman will join the company in June, when the studio reopens after a production shut down of two months.

First picture slated for Grauman is a feature to be made around Olive and George Branno, midgets used in 'Barnum'. Grauman is currently playing a bit in 20th's 'Call of the Wild' for a gas.

Dave Loew's Shares

Washington, Jan. 28. David L. Loew, v.p. and director of Loew's, Inc., reported before the Securities Commission today (Monday) holdings of 2,476 shares of no part common in his company.

Studio's Vacash

Warner Bros. shorts studio in Brooklyn, N. Y., closes for about six weeks March 4.

'34 AMUSE. TAKE UP SHARPLY OVER '33

Washington, Jan. 28.

Film business showed improvement during December and admissions grosses for all forms of amusement climbed sharply above 1933 during the last half of 1934, according to latest treasury statement of tax collections.

The 10% box office take brought \$1,666,059 to the government in December; a gain of \$222,846 over November, but a rise of only \$299 over the December, 1933, total of \$1,665,660.

But for the last half-year general improvement was reflected in the tax figures. Total for six-month period was up over half a million: 1934, \$7,848,246; 1933, \$7,215,315.

REITER, 20-YEAR MAN, QUILTS U; WIFE ILL

Hollywood, Jan. 28.

After being at Universal for past 20 years as an assistant-director, with the exception of a five-year absence, William Reiter resigned suddenly in the middle of production of "Princess O'Hara," to go to France, where his wife is reported dangerously ill.

Reiter, who was assisting David Burton, director, planned out of here last Thursday for New York, from where he sailed for France over the weekend.

Detroit Theatres Burn When Church Ratings List Each House by Name

Detroit, Jan. 28.

Serious divisions between exhibitors and exchanges may be the result of the first of a list of semi-monthly rating bulletins, issued this week by the Legion of Decency headquarters. Leaders of the Detroit Council of Catholic Organizations are warned to stay away from offending theatres so listed on these bulletins. Films are grouped in two classes, the 'white list' and those showing six banned features. Those down for exhibiting five 'C' pictures are Boulevard, Casino, Astor, Belmont and Beacon. Four 'C' pictures; Hippodrome, Jefferson, Echo,

Sheridan and Lincoln. Three banned pictures; Duane, East Side, Coliseum, Uptown, Rex, Rivoli, Strand, Home, Your, Myric, Fennell, Hoover, Dix, Capitol, West End, Century, Sun, Colony and 66 others down as showing one or two banned films.

There is considerable resentment on the part of the exhibitors because of the publishing of this list and that no warning had been given them in advance of its publication.

The organization through its executive secretary Raymond Cameron, has sent letters to all theatres showing the offensive films, stating: "that our stand and the purpose of the enclosed list will be explained when a church member in your neighborhood, representing our organization, calls on you."

'2 ARABIAN KNIGHTS' TO BE REMADE BY MG

Hollywood, Jan. 28.

Metro is figuring a talker remake of "Two Arabian Knights," standout comedy of silent days which had the late Lorna Cline and B. J. Boyd in the feature spots. Picture was made by Howard Hughes, who now is liquidating his Caddo company film properties, and the Metro deal is said to have been made possible through John Considine and B. J. MG producer, buying out the Hughes interest in the 'Knights'. Considine held a one-third interest in it. No date or writer assignment has been made on the picture, but it will be produced by Considine, with direction likely in the hands of Rowland Brown. Silent version was made by Lewis Milestone for Hughes.

Exhibs meet today to draft further charges and schedule new action.

Lichtman In and Out

At Lichtman in from the Coast during the past week and out again, this time for Florida. He is in Miami with his family for a week or 10 days.

Amusement Stocks and Bonds Surge Up in Otherwise Slipping Market

Stock prices slipped off in yesterday's (Monday) trading, but changes were largely unimportant. Early action in amusement group edged downward. Columbia Pictures certificates fell back 14 points, Loew's common was off nearly a point and Eastman Kodak lost 1 1/2 points.

Paramount certificates continued active and firm. Approximately 2,700 shares of this stock sold at \$4 during the last 10 minutes of trading. Paramount films also were steady near their new highs. Paramount Famous bonds made a new peak for 1934-'35 at 67 1/2. Paramount-Public lines fell 68, also a new peak and certificates of same made a new top at 67 1/2.

While the main body of stocks marked time and dipped slightly lower in the past week, the Amusement Group was given a whirl in the last two days of week's dull trade. Activity on upside in all Radio Corporation issues, plus a spectacular climb of Paramount certificates in Saturday's brief session, was felt in nearly all other picture company stocks.

As a result of this belated rally, the Amusement Group of 12 issues wound up week at 25 1/2, or up 0.3 points. This showing was a most impressive because most other groups closed lower. Dow-Jones industrial averages fell off 0.40 points to finish at 102.56. Entire market seemed to be holding its breath for Supreme Court ruling on gold-clause bonds was announced. Next tentative date for publication of such ruling is February 4, but it may come even later.

Following the strong showing of Paramount films Friday, followed by their action in going to new tops for 1934-'35, Paramount certificates shot upwards on a burst of volume Saturday. The stock climbed from the low of the week at 3 1/2, registered Friday, to 4 1/2, the closing figure. Here it showed a gain of 1/2 point, just on Saturday's two hours of trading. The advance was made on a volume of 20,600 shares or about an eighth of total transactions on big board.

Move was predicted on reports in the street that developments in the reorganization plans looked as favorable. It was reported that a group had been formed to underwrite the company's debentures and that a new board of directors, including a number of strong names, had been proposed. The debenture angle was reflected in advanced prices to more than four points in Paramount's bonds. As with the certificates, there was tremendous activity in the films of the company.

The strength in Radio Corporation issues intrigued the traders both Friday and Saturday, and there were reports as to at least part as the background of at least part (Continued on page 71)

RADIO SHORTS TOPPERS MOVE EN MASSE TO MG

Quartet of Radio's short subject toppers have moved bag and baggage to Metro. They are Leigh Jason, director; Stanley Rahn, writer; Will Hays, producer; and Val Burton, composer. Group has turned out most of the studio's ace two-reel musicals and last year gathered in the Academy award.

Assignment at Metro calls for a series of Technicolor shorts to be produced by Harry Rapt.

Roxy's Net Up

Howard S. Cullman's financial report on the Roxy theatre, New York, which may be filed this week, for the period covering six months prior to Jan. 8, 1935, is figured to show that the theatre made a net operating profit of more than \$180,000, before trustees' expenses, taxes and insurance. The net profit will not run below \$90,000.

The estimated six months' income for the period in question is unofficially estimated as close to \$750,000. The total operating expenses are figured to run above \$550,000. Thus the total weekly gross may be estimated at more than \$20,000 for the six months prior to Jan. 8, and the weekly net probably at around \$23,000 average.

Yesterday's Prices

Sales	High	Low	Net
200 Col. Pict.	34 1/2	33 1/2	34 1/2
500 East.	11 1/2	11 1/2	11 1/2
500 Fox	11 1/2	11 1/2	11 1/2
200 Gen.	12 1/2	12 1/2	12 1/2
1,500 Loew	32 1/2	32 1/2	32 1/2
14,500 M.G.	15 1/2	15 1/2	15 1/2
4,500 Pathé	15 1/2	15 1/2	15 1/2
1,500 RKO	2 1/2	2 1/2	2 1/2
1,500 W.C.A.	2 1/2	2 1/2	2 1/2
500 Tech.	12 1/2	12 1/2	12 1/2
500 Trans.	12 1/2	12 1/2	12 1/2
BONDS			
\$1,000 Gen. Th.	8 1/4	8 1/4	8 1/4
2,000 Loew	6 1/2	6 1/2	6 1/2
2,000 M.G.	6 1/2	6 1/2	6 1/2
15,000 D. Cts.	6 1/2	6 1/2	6 1/2
30,000 P. & P.	6 1/2	6 1/2	6 1/2
15,000 D. Cts.	6 1/2	6 1/2	6 1/2
25,000 W. C.	6 1/2	6 1/2	6 1/2

* New 1934-'35 high.

SPECIAL COAST EXHIB TRAINS FOR N. O. CONV.

Los Angeles, Jan. 28.

Pacific Coast exhibitor delegation to the annual convention of the Motion Picture Theatre Owners of America, in New Orleans, Feb. 25-28, will travel en masse over the Southern Pacific. Special sleepers will be run out of San Francisco and Los Angeles, due to leave here evening of Feb. 22, and arrive in the convention city following Monday.

Harry H. Hicks, local indie exhibitor, is making the trip by auto, and plans to stay over for the Mardi Gras.

\$600 Rental Plaster Eased Off Jack Haley

Hollywood, Jan. 28.

Jack Haley, now under contract to Fox, may not have to pay \$600 for rent of a house in which he never lived, due to Judge Brand setting aside (18) a judgment obtained against the actor by Mrs. Nadine Brand.

Ralph Blum, representing Haley, stated that when he came here he arranged to take a house owned by Mrs. Rand at \$200 a month, but when he went to look at it, found so many things about it that he never liked it. He bowed out of the deal. No lease had been signed, but the woman claimed three months rent on a verbal agreement and got a judgment for \$600. Blum succeeded in having it set aside and case now goes to trial.

Goldstone Handling MG Third 'Tarzan'

Hollywood, Jan. 28.

Metro will make a third 'Tarzan' picture, again with Johnny Weissmuller and Maureen O'Sullivan. Phil Goldstone will produce the new one, which will be heavy on underwater stuff.

Richard Thorpe Hops

From U to Metro Lot

Hollywood, Jan. 28. Universal released Richard Thorpe from his directing contract in order that he might accept a Metro pact. Thorpe's first assignment at Culver City is the diversion 'Types,' a South Seas film which will have a company away from the studio for around six months.

SINCLAIR MUFFS GOOD BALLY CHANCE

Hollywood, Jan. 28.

Just how good selling exploitation can be kicked around was well demonstrated here when Upton Sinclair, crawling candidate for California political honors with his EPIC plan, opened for a week at Pantages in conjunction with 'Our Daily Bread.' King Vidor's picture, former was a taxation for the poor, but load the rich. Merriam's proposal hits rich and poor alike.

There was a chance for Sinclair to come out on the stage and give the 'T' word to go. Theatre was packed with people who had voted for him. When he came on the stage they yelled. But Sinclair gave them only a plug for the picture, and then he left. The picture, which had a great deal of EPIC in its makeup, 'producers who now make bad pictures would improve their product.' That was all he had to say.

Theatre and Sinclair, in for the week at a nominal salary, could have taken advantage of Merriam's tax proposal and done a lot of blasting. As it was, the emasculated utterances of Sinclair were a wet blanket to his followers. He got an opening on the picture and Sinclair, but business eased off from then on.

L. A. to N. Y.

Dorothy Arzner.
Alfredo Brito.
Max Hart.
Lillian Harvey.
Helen Hayes.
Dax Jagger.
Sharon Lynn.
John Mock.
Merle Oberon.
Ray Webb.
John A. Whitney.
Francis White.

N. Y. to L. A.

M. H. Aylesworth.
Dorothy Burgess.
June Clayworth.
Ned DePietri.
S. Barrett McCormack.
A. H. McCausland.
Lou Smith.
Al Kingston.
Mrs. and Mrs. John M. Stahl.

Look For Early Settlement on Par's Two Principal New England Subsidiaries

An early reorganization of Paramount's two strong subsidiaries in New England—Olympia Theatres, Inc. and Olympia Operating Co., both of which are in receivership, is looked for. These companies and Northwest Theatres (F. & R.) are the remaining important groups that he straightened out before Par is ready to go ahead on a clean slate. F. & R. is also in receivership, having filed in equity along with Olympia companies immediately on top of Par itself in the winter of 1933.

Following recent moves in New England paving the way for a reorganization, including readjustment of Goldstein Bros. circuit and other bond issues and obligations, the Par trustees are expected to further a receivership discharge by straightening out the original purchase agreement of Par in buying Olympia Theatres.

Plan, filed with the courts and

to come up for hearing Jan. 28, is to pay \$50,000 each for the balance of stock of Olympia which Par failed to pick up under its purchase contract and to allow a claim for the amount the stock was to bring under the original deal.

In 1932 Par bought Olympia under a stock purchase agreement and of the full commitment paid in \$5,808,488, leaving a balance still due of \$1,824,562. Later is the amount of the Olympia claim, which under the new trustee proposal would be paid off on the basis of general creditor claims, plus the extra \$50,000 in cash. It is believed the stockholders' committee of Olympia will accept this compromise settlement.

Olympia Theatres, Inc. is Par's main theatre subsidiary in New England, while the other company, Olympia Operating, is its principal operating-management branch in that part of the country.

Inside Stuff—Pictures

Defendants already served in the Paramount trustees' suit attacking approval by Par of excessive salaries, bonuses, stock participation, etc., have asked for more than the usual 30 days in which to answer the summons and complaint served on them. Attorneys for the trustees are allowing this because the single complaint, merging into one action the seven suits petitioned for originally, is so complicated that more time is believed justified.

Not all of the defendants served have asked for extensions but believed certain that all will. The attorneys for the Par trustees, while stating that extensions will be satisfactory, have not set a date on which the answers must be in. They may give as much as 60 days of additional time to the defendants.

All defendants of the large group, taking in present Par officials, former executives and directors of that company, and outsiders, including members of Kuhn, Loeb & Co., have been served excepting Jess L. Lasky, Sam Katz, Al Kaufman and Herman Wobber, all of whom are on the Coast.

Lasky, claiming to be a resident of California, was never served in a prior action of the trustees seeking recoveries of over \$12,000,000 on four stock repurchase deals. He hasn't been in New York since this suit was instituted about a year ago.

Newareles got a good break on the San Quentin prison escape of two weeks ago. Camera crews were up at Truckee, on the California-Nevada border, getting footage on one of those big-ploughs-in-the-deep-snow affairs. It didn't mean much, but at least it was a filler. Truckee is about an hour and half run from San Quentin.

New are the countryside was up in arms against the escaped prisoners in the form of a posse looking for the thugs who had almost killed the warden and kidnapped three members of the pardon board. Newareles left the ploughs deep in the snow, hustled to San Quentin, got there while everything was still confusion and managed to photograph scenes inside the prison that would have been impossible to get if they had arrived later, when a rigid censorship was clamped on the whole affair. Camera crews kept drifting around the countryside all night following tips, interviewing people who had seen the escaped convicts and finally locating the members of the pardon board who had been thrown out of the car. Newareles were also in on the capture of the three convicts.

Paramount will use its newscut clips in 'Guns,' picture written around a prison break. Truckee's big ploughs are still waiting to be photographed.

Failure of Columbia to set the English film rights of 'The Mikado' from D'Oyly-Carte opera company, has resulted in switching the story background of the next Grace Moore picture, 'On Wings of Love.'

Script as written provided for Miss Moore to sing numbers from the Gilbert and Sullivan comic opera, but on failure to get the English rights from D'Oyly-Carte, studio ordered the script change and, instead, back-ground will be of grand opera with Miss Moore singing some of the popular numbers from this field. While the G&S material is in public domain, so far as the rest of the world is concerned, Columbia did not want to take a chance of being kept out of England with the picture. For a time it was figured on making two versions, but this idea was later discarded.

Stockholders of General Electric will benefit as a result of the announced plan to issue the \$11 special stock, the stockholders were informed last week in a letter sent out by Owen D. Young and Gerard Swope. The stockholders were told that the dividend savings as a result of this retirement will amount to \$2,875,000, and that it will be of direct benefit to General Electric common holders.

It is pointed out in the letter that the cost of retiring the special stock will not require any new financing by the company in order to carry on operations. The company had \$104,000,000 in cash and marketable securities on November 30, 1934, the letter states. This special stock originally was distributed to General Electric common holders as a dividend. Now about 65% of the outstanding special shares are owned by common stockholders.

Decision of N. Y. Theatre Guild to produce James M. Cain's 'The Postman Always Rings Three' brought about one of Hollywood's most unusual situations, with the author optioning his own story back from a studio. Wm. Morris agency handled the deal whereby Metro, purchaser of the stage and screen rights from Cain, sold the dramatic and to the Guild. Same office then got Metro to give Cain a re-buy option on the screen end, to be exercised any time within six months after the legit play opens.

As the story has been banned from the screen by the Hays office, Metro, which paid \$15,000 for the rights, figures to recoup a around. But Cain, if the studio is sufficiently cleaned up in dramatization so that it becomes screen material again, expects a resale deal.

Indecision on how to handle added scenes for a financial short at a major Coast studio finally brought several supervisors, directors and writers to the stage to argue among themselves over the problem. Discussion, which waxed hot several times during a three-hour stretch, finally resulted in a compromise, and director was told to go ahead. In the meantime large group of youngsters stood around for the sequence, and when they were called before the cameras a production department assistant stepped up to say a Board of Education ruling forbade working minors after 5 p.m., and the kids must be called back for another day. Arguments did a hasty fadeout at this point.

Ace composer, doing the music for a major production just about to be released, had an outside musician tossed into his den to help him in tempo of several numbers. Helper, who is a big name in his own right, didn't like one of the compositions, so did it in a way he thought would be better. Studio execs, hearing it, decided it was better than the original, so ordered it cut into the picture after the preview. Credited tuner probably will not know about the switch, as it goes into release prints, which he probably never will lamp.

The visit of David Barnoff, president of Radio Corp. of America, to Washington and his conferences with President Roosevelt during the last 10 days is still causing considerable speculation in picture and radio circles.

During his stay in the national capital Barnoff was quoted as saying that the legislation presented by the House Communications Committee to permit managers in the telegraph field was along the lines favored by RCA at recent hearings.

WB is increasing its time on WNEW (Newark-N. Y.) this week, going on six days, with a view to studying the results while the Paul Muni picture, 'Bordertown,' is current at the Strand. That picture reopened the Strand Wednesday (28) and on its first week is drawing stoutly.

Potter and Hight have a problem in the disposition of the picture rights to their 'Post Road,' current at the Marquee theatre, N. Y. Play was banned for films, reputedly by the Hays office, with the latter having

(Continued on page 31)

OVER 50

ANTI-PIX BILLS

Code Authority and St. Louis

Aspects of the St. Louis indictment case indicate to inner circles in the Film Code Authority that the action is a battle among Governmental agencies.

One way or another, the Justice Department's probe which resulted in the indictments, reveals itself to NRA experts as an official chastisement of the Blue Eagle activities within the industry.

Ignoring the Code Authority, Harry Arthur went directly to Washington. The Department of Justice, in turn overlooking the C. A., sent a batch of its sleuths direct to the battleground at St. Louis. The indictments followed.

Had the Department of Justice turned the matter over to the Code Authority, a course of action ordinarily expected under the NRA set-up, the complaint would have gone through the usual procedure at the hands of the code grievance boards. Thus it would have come up on appeal in New York prior to any move by any other Governmental agency. This is the first anti-trust action fled since the NRA entered the picture. And the fact that the C. A. was ignored and another Government department was called in is taken by many as a direct slap at the Code Authority's effectiveness.

Leading codists point out that if there had been a clear-cut zoning schedule in St. Louis it would not have been necessary to call in another branch of the Government to straighten out the tangle. The zoning and clearance problem is one that the C. A. has wrestled with almost incessantly for nearly a year. The efforts of the Authority to make a revision of the formula have brought plenty of criticism down on the heads of Code Authority members, the critics charging that valuable time was being wasted in striving for such a revision.

Many prominent codists contend that the C. A. was created at least partially with the idea of stifling anti-trust actions such as brought up in St. Louis.

Contention of Code Authority officials thus far is that the St. Louis action is out of the jurisdiction of the C. A. But to numerous film men the St. Louis case is taken as proof that the Government is tired of the dilly-dallying of the C. A. Wrapped up with this is the failure of Code Authority members to attend meetings regularly. Habit of sending alternates and sometimes substitutes for alternates to official contacts of the C. A. has antagonized the inactivity. On the other hand, some C. A. officials maintain that this body has no jurisdiction in such a case as the instance in St. Louis. They point out that if the C. A. had been given the necessary authority in the first place this matter need not have reached the Government.

Bank Nitters Challenge NRA With Enjoiners in Fed Courts

Los Angeles, Jan. 28. Legality of penalties inflicted by the Los Angeles film grievance board, supported by the Code Authority, on exhibitors found guilty of operating bank night, by ordering their film supply cut off, is to be battled on two fronts in Federal courts.

O. W. Lewis, operating the Mission, San Gabriel (suburb) against whom cease and desist ruling was entered by the grievance board, with the Code Authority upholding the verdict, has filed an action in U. S. District court here, for a test case involving the legitimacy under NRA of bank night, and challenging the power of the grievance body to order distributors to stop film deliveries.

Show cause orders have been served on five members of the grievance body with Messrs. Vitaphone, Paramount and United Artists also named in the proceedings. Hearings on the issue is set for Feb. 4, before Federal Judge Harry A. Holsinger.

Stetson Bros., operating the Studio theatre in Prescott, Ariz., as a partner with Cabaret, and against whom the local griever entered a cease and desist order against bank night are preparing to institute a similar action in the Arizona Federal courts. Stand is taken that the Code Authority is biased in its opinions covering the money giving activity and that the film code actually is not functioning in the Southern California exchange territory.

Serving of 'show cause' orders on the griever has halted the board in its intended action of notifying distributors to stop film delivery to the Mission. Members served were J. J. Milstein, Howard Stubbins, Ben N. Bernstein, Lou Halper and Robert Gumbiner, alternate.

BANK NITE SUSPENSION

Los Angeles, Jan. 28. U. S. District Attorney Pierson Hall has been instructed by the Attorney-General to represent the grievance board in an action ordering suspension of film service to O. W. Lewis of San Gabriel for bank night violation.

Code Dues Due

Exhibitors and company members of the code have until Feb. 15, to pay up their 1934 code assessments. Failure to pay such assessments can preclude parties from the right to file complaints under the code.

Z-CNN L. A. STILL UP IN THE AIR

After going over the matter for four days, the Film Code Authority adjourned last Thursday (24) without reaching a decision on Los Angeles zoning and clearance schedule. The C. A. will resume hearings on the matter again next Thursday. The sked had been up in a committee of the C. A. for four sessions previous to being turned over to the code authority for settlement.

The L. A. schedule seemed to be on the road to acceptance about a year ago when producers-distributors on the west coast protested. Their principal squawk was that other major territories, such as New York and Philadelphia had no zoning and clearance schedules in effect.

The principal bone of contention in current hearings is the battle to keep price of admission factor out of the schedule. Certain of the larger-distributors apparently will not yield an inch of ground on this issue if the C. A. tussles with the public hearing in Washington Friday.

The feelling with veteran codists is that if some decision is not reached soon on this Los Angeles schedule, somebody else is bound to take action. The longer decisive action is delayed, say some in inner circles, the closer is the threat of intervention in the matter by Washington.

WOULD-BE LAWS COVER PLENTY

Legislators in Almost Every State Singling Out the Film and General Amusement Biz — Few Give Industry a Break

18 IN WASHINGTON

More than 50 measures have already been introduced, directly or indirectly striking at the film industry. A total of 18 have been filed in Washington and a total of 40 bills have been introduced in state legislatures. This is a new high for so early in the law-making season. Coupled with other moves against pictures, such as the Department of Justice indictments in St. Louis this situation isn't permitting industry lawyers, and Hayes' organization and film higher-ups much peace at the moment.

Bills introduced cover a wide variety of legislation ranging from demands for two men in all picture booths to Federal control and licensing of all industries. Some measures are not feared so much as others. A few are even favorable to pictures.

While the majority of state bills look to a straight tax on admission receipts or to inclusion of theatres in a general sales tax, there are a number of others which also strike seriously at the box office.

Of the various states, California leads with 14 bills, including regulation of the industry, taxing film to pay off a large State debt and a direct admission tax on the box office of 10%. Connecticut has only one bill so far, one which seeks to impose a 5% tax on all theatre receipts.

Various censorship Sunday shows, barring children from cinemas, sales taxes, the usual anti-block booking and other proposed bills are covered in several states.

Hollywood, Jan. 28. Taxman's that has the legislative brainpans at Sacramento against financial nestegs in practically every known form, but principally scrambling is proving the populace with one of the finest displays of hogwild economies the state ever has known. Pictures, theatres, outdoor sports and various other forms of amusement are being cleared.

(Continued on page 28)

ALBANY GRIEVANCE NIXES GIVEAWAYS

Albany, Jan. 28. Giveaways and discount ticket books have been ordered discontinued by the NRA grievance board at Albany in an order to Smalley's Chain Theatres, Inc. Complaint was made by Schine Theatrical Co. Both chains are opposition in several Central New York communities. Specific charges were giving money prizes at 'Auction Nights'; sale of thrift coupon ticket books at 20% discount and giving away turkeys and money prizes via a lottery.

O. A.'S BOOTHMEN Huddle

The C. A. fact-finding committee met yesterday (Monday) to discuss further points relative to the scale of pay for operators in the theatres of Greater New York, and will confer again today preliminary to the public hearing in Washington Friday. The price of admission and seating capacity of the houses thus far have been the most important factors in forming a basis for a new booth scale.

As in previous hearings of this committee, agreement on a minimum scale is causing the most friction.

Chi Code Board Stalls Setup of New Clearance-Zoning Schedule

Flu Floors Farnsy

Washington, Jan. 28. Latest addition to the Capitol's hospital list includes Deputy Administrator William F. Farnsworth, another flu victim. Farnsley returned Friday (25) from his weekly visit to New York and immediately crawled under the blankets.

Between his New York excursions, his obnoxious appendix, and his sniffles, Farnsley has had no time for such banal matters as the amendments to waive sections of the film code, the burly budget, or the broadcasting industry.

STEUER IN ON FOX SUITS, UP IN MARCH

Max Steuer will be among counsel for Fox Film in the action of the Chicago Title & Trust Co. against William Fox, and in which Fox has caused Fox Film to be named co-defendant, along with several other individuals and corporations. Suit is slated to come up in N. Y. Supreme court early in March. It is based on a quantity by William Fox to make good \$1,000,000 on which Fox Theatres Corp. allegedly defaulted in connection with the balance of the purchase price on the old Romy Circuit, Inc.

William Fox, at the time of the purchase of the Herbert Lubin interests in the Romy circuit, on behalf of Fox Films and Fox Theatres, personally guaranteed Fox Theatres against default on the last \$1,000,000 of the purchase price.

At the time Fox Film and Fox Theatre were anxious to get control of the Romy theatre. This was in 1927.

The purchase price was in the neighborhood of \$2,600,000.

Steuer, as counsel, will act in association with Hughes, Schurman & Dwight, general counsel to Fox Film.

William E. Atkinson, formerly receiver of Fox Theatres Corp., is among defendants including Albert H. Wiggin, former head of Chase National Bank; Frank O. Watts and Harley L. Clarke, as voting trustees of General Theatres Equipment, Inc., besides U. S. Sen. Daniel O. Hastings, as receiver of G.T.E.; Chase National Bank, the Chase Securities Corp., which formerly was an affiliate of the Chase Bank. John F. Sherman, who was co-receiver with Atkinson of Fox Theatres, was named a co-defendant, but he is deceased.

Herbert Lubin, from whom Fox Film and Fox Theatres purchased the Romy Circuit interests in 1927, later assigned his rights to his wife, Marie Lubin. She, in turn, assigned same to Chicago Title & Trust. Fox Theatres went into receivership some time later. Payments under the Lubin-Fox Film agreement went in default in March, 1932.

Representing William Fox are Hirsch, Newman, Rease & Becker; Sullivan & Cronwell represents the plaintiff.

50Q Verdict Affirmed

Los Angeles, Jan. 28. Judgment for \$50,832 secured in New York by Consolidated Films against Fred C. Gunning last year has been affirmed here by Superior Judge Marshall F. McComb. Verdict was by default, Gunning having failed to appear.

Chicago, Jan. 28. With the new selling season just a few months away the film row boys are starting to get restless. Everybody admits that the town can't get through another season without a settlement on the zoning and clearance setup. Yet despite this fact, the local clearance and zoning board is steadily refraining from drawing up any system for submitting to the New York code authority.

Local board is burning over the rejection of its original system by the NRA authority because of failure to include provisions for zoning and dime admissions. And the control members on the local setup are tactically refusing to draw up any plans for the zoning of this city and territory. The control members are completely satisfied with the setup as presently arranged and apparently are ready to go along for another year without any system at all rather than shape a release system that would mesh with the authority's rules on the subject.

Lone Sheep At present the city of Chicago is without any formally recognized clearance system since it was rejected by the New York headquarters two months ago. Local board is going along with its eyes closed to the rejection of its system by New York and according to its decisions is ruling as if the former clearance system were still in force. Many attempts on the part of various exhibitors to break through the old clearance system have failed with local complaints to the board here for changes in the clearance setup being rejected by the board.

Board is basing its general decisions on the long-established clearance line-up despite the fact that the code authority has refused to recognize it. Only way in which an exhibit can break through is to go to the Federal courts, and several exhibits are reported reading pleas to the higher judges. Appeals to New York have been futile, since the eastern chieftains cannot see their way out of the tangle about a system which is not even in existence. New York code board can review only cases based on a setup recognized by the authority. New York is patiently waiting for the local board to set up a system, but the local men in charge of the board have stubbornly refused to draw up a new line-up. Since the rejection of the original setup by New York, the board has decided to sit in their corners and pout.

Two U. S. Attys. for Defense; Denver Code Trial in Okla. City

Action of the Denver grievance board of the Film Code Authority in cutting off film service to E. H. Hoffman of Denver will be defended in Oklahoma City by Byron Rogers, assistant U. S. District Attorney from Denver, and Masten White, assistant U. S. Attorney General, according to instructions from the attorney general's office in Washington, D. C. The hearing is scheduled to start in the U. S. Court of Appeals, Oklahoma City, Jan. 24.

Hoffman's Denver exhibit was found guilty of violating the reduced admission clause by the C.A. board. Violation involved the giving away of automobiles. It is claimed as a lottery case by code officials.

Connolly on Survey

Hollywood, Jan. 28. Jack Connolly, former Hays contact in Washington and now Pathe attorney General, according to a general survey of Pathe affairs, He will stay until middle of this week, then head east via the northwest route.

Lancer at \$27,500 Gives L. A.

Sign of Life; Forsaking Also Stepping Close Behind, \$24,500

Los Angeles, Jan. 28.—With outstanding boxoffice attractions, Paramount, State and Chinese leaped to the fore in a pickup of business current status. Paramount is headed for an easy \$27,500 on the first week of 'Bengal Lancer', which premiered to around \$3,000 at a \$1.65 top and kept steadily making increased strides in trade as the stanza went along. Picture is in for a 16-day run.

State and Chinese have 'Forsaking All Others' and together will almost equal the Paramount take. Pantages figured it had a ten-strike in the stage appearance of Upton Sinclair, with the Victor again in the lead. But for some reason or other no exploitation was done on the Epic chief, so trade just lunged ahead in the west where it should, if the stage attraction were properly sold, have set a house record for the current policy of operation.

'Happiness Ahead' in the Hollywood and RKO did not get off to a start in its opening, but will and will linger just the seven days. 'Life Returns', a freak of bringing back a dog to life, did not open, but house will be lucky for even break on the week, as the women and gentlemen kind of any away from film of this type.

Estimates for This Week
Chinese (Grauman) (\$2,028; 30-40-65)—'Forsaking All Others' (MG). Of to healthy start and will tie off with profitable \$10,000. Last week 'Mighty Barnum' (20 Cent). Kept going at even pace from start to a windup of \$8,000.

Criterion (Partman) (1,600; 30-40-65)—'Life Returns' (Frenkel). This freak started off well and is going strong. Last week with around \$3,400. Last week 'Here Is My Heart' (Fox). Crosby opus in for three days and house will tie off at the scanty \$2,840 that rolled in.

Downtown (WB) (1,800; 25-30-40)—'Grand Old Girl' (Radio) and 'Best Man Wins' (Col) split, but will wind way out with around \$6,000. Last week 'Secret Bride' and 'Silver Streak' (WB) split, but will wind from fair pace, were going to a \$5,100 windup.

Filmfare (Reisenfeld) (900; 40-50)—'Denenberg Nights' (Akinno). They no savvy this one, so after six days with around \$1,000. Last week, second and final, of 'Crime Wave' (Paramount). Partman true to form and exited with nice and profitable take for house of \$2,400.

Four Star (Fox) (900; 30-55)—'Don Juan' (U). 'Broadway' in Paris' (Fox) split. House out of its previous week siesta and into nice profit with take of \$1,000. Last week 'Evergreen' (GB). This international combo meant nothing at all, blowing after six days with under \$1,700.

Hollywood (WB) (2,750; 25-35-65)—'Happiness Ahead' (WB). Off to a slow start and will tie off with take class, even though. Dick Powell figured he, locally. Will hit around \$6,000. Last week, second and final 'Bordertown' (WB). Picked up in great style and went ahead of predictions, signing off with \$7,200.

Pantages (Pan) (2,700; 25-40)—'Daily Bread' (UA). Even Upton Sinclair in person no help for this one, which will be lucky to hit the \$1,000 per. Last week 'Strange Wives' (U) and 'Dangerous Curiosity' (Radio). Just something to keep the lights lit, as it is.

Paramount (Partman) (3,550; 30-40-55)—'Bengal Lancer' (Par) and stage show. Off to smash start and will tie off with around \$10,000. Last week 'Mighty Barnum' (20 Cent). Picked up in great style and went ahead of predictions, signing off with \$7,200.

State (Loew-Fox) (2,024; 30-40-65)—'Forsaking' (MG). Plenty of life with this one, finding along at fast gait to a final count of \$14,000 for the stanza. Last week 'Mighty Barnum' (20 Cent). Picked up in great style and went ahead of predictions, signing off with \$7,200.

United Artists (UA) (2,100; 25-30-40-55)—'Don Juan' (UA) and 'Chan in Fe' (Fox) split. Best hit house has been with around \$7,700. Last week 'Band Plays On' (MG) and 'Evergreen' (GB) no fare for the week, while last week took of \$1,100 for six days.

'COUNTY CHAIRMAN' \$5,000

'Imitation of Life' \$3,000, Good for Tacoma

Tacoma, Jan. 28.—Will Rogers back at the Jensen-Hart Herberg. Roy looks his old self in 'The County Chairman' (Fox) which is set for a solid week. 'Captain Hates the Sea' (Col) failed to hold full week taking 'Lady by Choice' (Col) to complete the week. Vaude-dub combo getting back to average. Music Box (Hamrick) after getting clouted by the storm last week.

Estimates for This Week
Blue Mouse (Hamrick) (700; 25-35)—'Imitation of Life' (U). Back into swing. Good grosser at \$3,000. Last week 'Flirtation Walk' (WB) got \$2,800.
Music Box (Hamrick) (1,400; 15-25-35)—'Here Is My Heart' (Par) and—vaude, split with 'Man Who Reclaimed His Head' (U) and 'Lightning' (WB). (20 Cent). Should see \$3,400, good; 3 days, \$1,500; 'Strange Wives' (U) and 'Chu Chin' (GB), days, \$1,200 for week's total of \$1,200.

Roxy (J-W) (1,300; 25-35)—'County Chairman' (Fox). With Rogers back, demand upon and a natural, looks certain for \$5,000, great. Last week 'Captain Hates the Sea' (Col) and 'Lady by Choice' (Col) split, \$2,000, not so hot.

It Snowed in Balto, Too; Beng. In Gravy, \$9,000

Baltimore, Jan. 28.—

The blizzard that paralyzed the state last week as no snow-storm has hereabouts in 15 years, totally blighted the box-offices. Grosses tumbled far beneath expected figures for week when the sub-zero storm wave kept Baltimoreans glued to their hearthstones. Last two days of last session found all the loop houses practically desolate.

Recuperation didn't fully evidence itself on Friday night (28) when blizzards turned to somewhat normal plane.

Biggest bullion-bagger currently is 'Copperfield' at the vaudeville Century. Part the feature runs longer than any flick the house has ever shown but never the spot to open daily. 3:15 hour and half earlier than usually; stage-show, is somewhat modified; connoisseurs by 33 min. by rearranging daily sked in that manner, house gets in its regular routine of shows. The turnover is somewhat sluggish. The picture is forging up to a smacked \$22,500.

At Keith's 'Bengal Lancer' is prancing along at a swell pace. Pic opened last Wednesday (23) the teeth of the blizzard; that hurt at start, but with capacity houses resulting from swell reports and better weather, a very fine \$9,000 will be the first week's figure. Will also cut out a second season and possibly more—Management-looks for a bigger second week than the opener will be.

Estimates for This Week
Century (Loew-UA) (3,000; 15-25-35-40-55-65)—'Copperfield' (MG) and stage show. Soaring toward shimmering \$22,500. Last week 'Bengal Lancer' (MG) and acta, good, \$17,500.

Hippodrome (Rappaport) (2,200; 15-25-35-40-55-65)—'Broadway' in Paris' (Fox) and 'Chan in Fe' (Fox) split. Best hit house has been with around \$7,700. Last week 'Band Plays On' (MG) and 'Evergreen' (GB) no fare for the week, while last week took of \$1,100 for six days.

New (Mechanic) (1,800; 15-25-30-35-40-50)—'Lottery Lover' (Fox). Out in the cold again, \$7,700. Last week 'Band Plays On' (MG) and 'Evergreen' (GB) no fare for the week, while last week took of \$1,100 for six days.

1st Run on Broadway (Subject to Change)

Week of Feb. 1
Astor — 'Charlie Chan in Paris' (Fox) (3d wk.).
Capitol — 'David Copperfield' (MG) (3d wk.).
Mayfair — 'Sing Sing Nights' (Mono) (2d wk.).
Music Hall — 'Good Air' (U) (3d wk.).
Paramount — 'Bengal Lancer' (Par) (4th wk.).
Rivoli — 'Clive of India' (UA) (2d wk.).
Roxby — 'Secret Bride' (WB).
Strand — 'Bordertown' (WB) (2d wk.).

Week of Feb. 8
Capitol — 'Sequela' (MG).
Music Hall — 'Scarlet Pimpernel' (UA) (7).
Paramount — 'Gilded Lily' (Par) (4th wk.).
Rivoli — 'Clive of India' (UA) (3d wk.).
Roxby — 'Jack Abbot' (G-B).
Strand — 'Devil Dogs of the Air' (WB) (4).

'Copperfield' Is Hot in St. Louis; 'Lancer' \$18,000

St. Louis, Jan. 28.—In away out in the lead in the week's box office 'Copperfield' and 'Bengal Lancer'. Former at Loews and the latter at the Orpheum. Though neither opened with the burst of speed their auspices expected, each is setting a fast pace and each is likely to finish strong with good chances for a second week.

Estimates for This Week
Ambassador (F&M) (3,000; 25-35-55)—'Gay Bride' (MG) and stage show. Around \$8,000, probably. Last week 'Student Tour' got about the same.
F&M (1,000; 25-35-55)—'County Chairman' (Fox) (2d week). Good takings at \$10,000, following agreeable \$18,000 opener.
State (Loew) (2,500; 25-35-55)—'David Copperfield' (MG). Looks like excellent \$20,000. Last week 'Biography' (MG) and stage show. (MG) down to \$2,000.
Missouri (F&M) (5,000; 25-40)—'Charlie Chan in Paris' (Fox) and 'Wicked Women' (MG) and stage show. Just fair, \$4,000. Last week 'First World War' (Fox) and 'Crimson Ropes' (7) gathered about same figure.
Orpheum (Warners) (2,000; 25-35-55)—'Right to Live' (WB) and 'Woman in the Dark' (Radio). Headed for \$7,000, fair. Last week 'Romance in Manhattan' (Radio) and 'Wicked Women' (MG) (2d week) grossed around \$6,000.
Shubert (Warners) (2,000; 25-35-55)—'Lives of a Bengal Lancer' (WB) and 'Church Mouse' (WB) (RKO) \$6,000, poor.

Crosby Croonin' B'ham Out of \$7,500 for 'Heart'

Birmingham, Jan. 28.—Crosby is going to get back some of the coin that went to University of Alabama supporters in Rose Bowl game New Year's. Bing's boast on his radio program that Stanford would beat Alabama was challenged by natives, resulting in a heavy loss. Business is right well this week all around.

Estimates for This Week
Alabama (Wilby) (2,800; 30-35-40)—'Here in My Heart' (Par). Best little flick, \$7,500. Last week 'Behold My Wife' (Par) in six days got \$5,000.

Fitz (Wilby) (1,600; 25-30-35)—'Secret Bride' (WB) and 'Wicked Women' (MG). Fair at \$2,800. Last week 'Green Gables' (Radio) \$2,800.
State (WB) (1,850; 30-35)—'Dangerous Corner' (Radio) and vaude. House continues to do a pretty fair business and with the walkathon scheduled to close the type of people who patronize the union derby will go to the Pan. This week \$2,500. Last week 'I've Been Around' (Radio) \$2,100.

Empire (Acme) (1,100; 25-30)—'Dragon Murder Case' (F&M). Modest, \$2,400. Last week 'Little Friend' (GB) was pulled after two days and 'I Sell Anything' (F&M) finished out the week, \$1,500.
Strand (WB) (400; 25-30)—'West of Pecos' (Radio). An occasional western is always a stimulant, \$2,200. Last week 'Menace' (Par) 'Daily Band' (UA) \$1,100 week.

Roxy, Phila., Adopts Thurs. Opening; 'Clive' Strong \$9,000 in Blizzard; 'Silver Streak' Average \$5,000

CARS NOT OPPOSISH

Col. Auto Show No Worry for Theaters—'Copperfield' \$9,500, Fair

Columbus, O., Jan. 28.—With a blanket of snow over the town and the mercury down to the bitter line, business isn't so swell in this state capital. Only one picture, 'Copperfield' at the Ohio, has any chance to collect, and this because management went limit in promotion. Trick school lineups by the dozen, with the school superintendent co-operating, all helped. Auto show started out to collect big dough, but didn't injure theater seriously, as crowds quit going after third day.

Estimates for This Week
Ohio (Loew-UA) (3,000; 30-42)—'David Copperfield' (MG) should be better with \$9,500, just fair at the 'Enter Madame' (Par) did a week \$8,000.

Broad (Loew-UA) (2,500; 30-42)—'Father Brown' (Par) doing okay with \$8,000, expected. 'Bengal Lancer' (Par) a dip with \$9,200 in the b.o.
Palace (RKO) (3,075; 30-42)—'Sweet Adeline' (WB) may be lucky in three days if \$5,000 doesn't look possible. 'Limehouse Nights' (Par) build as expected, barely clearing \$2,000.

Majestic (RKO) (1,100; 30-42)—'It's a Gift' (Par) and '365 Nights' (WB) should be a happy \$5,000. 'Broadway Bill' took an easy \$4,200.

Snow-Shovelers Best Grossers In Brooklyn

Brooklyn, Jan. 28.—Principal attraction in this area is snow and how much it will gross. 'Copperfield' at the Brooklyn, with plenty of wide open spaces, has always been a pushover for large quantities of snow. It's even visible in the ears of theatre managers who are trying to clear a path to their box offices. Biz in town has been fair considering the difficulties encountered in trying to get to any picture house.

Estimates for This Week
Paramount (4,000; 25-35-50-65)—'Lives of a Bengal Lancer' (Par) (2d week). May \$2,000 in view. Last week \$26,000, fine. May go third week.
Fox (4,000; 25-35-50-65)—'Evergreen' (GB) and stage show. Looks only \$12,000, not bad. Last week 'Reclaimed His Head' (U), \$14,000.

Metropolitan (3,000; 25-35-50-65)—'David Copperfield' (MG) and vaude. Blizzards, probably no more than \$17,000. Last week 'Mighty Barnum' (UA), \$19,000, satisfactory.

Star (3,500; 25-35-50-65)—'Charlie Chan in Paris' (Fox) and vaude featuring Sims and Bailey. Mild \$12,000, seen. Last week 'Little Miss' (Par) \$12,000.

Strand (2,000; 25-35-50)—'Bell-torador' (Fox) and 'Enter Madame' (Par). Door dose for \$7,000, fair. Last week 'West of the Pecos' (Radio) and 'Father Brown, Detective' (Par), \$6,000.

MG JOINS IN FEDERAL PARADE WITH 'B.I.D.J.'
Hollywood, Jan. 28.—Metro has joined the parade of exhibitors making pictures based on Department of Justice activities, which got its impetus with the shooting of Dillinger.

Temporary title of the Metro opus is 'B. I. D. J.', an original by J. Walter Ruben. Later is working on the script with Wells Roub, with Rubin scheduled to direct.

Philadelphia, Jan. 28.—Biggest thing in Philly this week from all indications is 'David Copperfield' at the Adelphi, which not only got notices from the critics on its opening at the Boyd Saturday, but also did a whole of a first day's trade despite the continuing and heavier. Schools are officially turning out, and in body—and it looks as if Dickens set set to come into his own as far as Philly Opus are concerned. Estimate is that the picture will hit between \$18,000 and \$19,000, with a chance for it to touch the \$20 grand figure.

Mastrbaum is holding its current bill in for three extra days because of decision of management to switch opening date of films from Monday to Thursday. Present offering is 'The Gilded Lily'.

The Roxy-Mastrbaum grossed \$27,000 for 'The Gilded Lily' and an especially good Roxy stage show, where \$30,000 had been hoped for. The Earle, with price scale reduced, got an okay \$14,500, slightly over the estimate gross. 'Maybe It's Love' and a nameless stage show, 'Lottery Lover' proved weak as expected at the Fox and had to be bet against with \$2,000. The picture was even below expected figure by nearly a grand.

Estimate for This Week
Aldine (2,000; 35-45-55)—'Clive of India' (UA) and stage show. Estimated and figured for about \$9,000 in first week. Blizzards hurt here particularly, although a couple of pan notices didn't help. 'Runaway Queen' (UA). Miserable \$2,200 in four days—blah.

Karlson (2,000; 25-35-40)—'Here's My Heart' (Par). Ought to get an okay \$2,100. Last week 'Babes in Toyland' (MG). A very nice \$2,100

Boyd (2,000; 35-40-45)—'David Copperfield' (MG). Rusty and great in the first week, \$2,100, but \$18,000 and \$19,000, and may go higher. Best prospect of week. Last week 'Enter Madame' (Par). Very tame \$2,000.

Earle (2,000; 25-35-40)—'I've Been Around' (U) and vaude. Low attraction, but \$2,100, in first day. \$15,500 in first week. Little figure even for a so-so show. Last week 'Maybe It's Love' (FN) and vaude. \$11,000—If lucky, satisfactory all around.

Fox (3,000; 40-55-65)—'Charlie Chan in Paris' (2d wk) and stage show. Maybe \$12,000—If lucky. Last week 'Lottery Lover' (Fox) and stage show got \$12,200.

Karlson (2,000; 25-35-40)—'White Cockatoo' (WB). Poor \$2,600 seen. Last week 'By Your Leave' (Radio). Weak \$2,900.

Right to Live' (WB) (Par) \$2,500. Last week 'Biography of a Bachelor Girl' (WB) and stage show. \$1,000 in seven days. Best house has had since reopening.

Roxby-Mastrbaum (4,800; 55-75)—'Three extra days because house is switching to Thursday opening. \$19,000, although a little under expectations because of weather, was feature of week.

Stanley (3,700; 35-40-55)—'Lives of a Bengal Lancer' (Par). Very lively still and ought to get \$12,000 in second week. First week's \$16,000, although a little under expectations because of weather, was feature of week.

Stanton (1,700; 35-40-50)—'Silver Streak' (Radio). Just a so-so \$5,000 seen. Last week President Van-ashes' (Par). Hot \$7,500 in eight days.

Santell Will Direct Next Ruggles-Boland

Hollywood, Jan. 28.—Al Santell has been given a picture deal to direct 'People Will Talk'. Charles Ruggles and Mary Boland are co-features.

MRS. VALLEE EAST
Hollywood, Jan. 28.—Fay Webb Vallee left for the east Saturday night (28) to battle for an hour in the \$100 week advance provided in the separation agreement with Rudy. Hearing comes up in New York Feb. 4.

Borthwick Back in N. Y.
George Borthwick, treasurer of the Producers association back in New York.

Headed here a week on the Coast checking up on the finances of the Hollywood office.

the last half folds should beat \$4,000. Last week 'War Is a Racket' (Eureka) and 'Port of Lost Dreams' (FD) with 'Green Gables' (Radio) and 'Music in the Air' (Fox) split

Snowbound Providence 75% Off;
'Copperfield' \$6,500; 'Lancer' \$5,900

Fulton (Shea-Hyde) (1,750; 15-25-40)—'Band Plays On' (MG). Lat

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—N. Y. Post

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—N. Y. American

"Possesses fascination. Striking scenes of elephants, rhinos, flamingoes, giraffes and other wild game."

—N. Y. Times

"Consistently absorbing . . . frequently fascinating...refreshingly different from most pictures of this type."

—Film Daily

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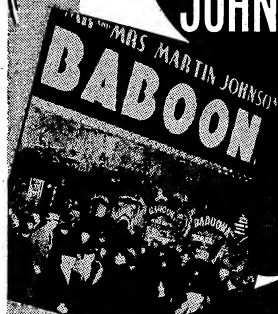


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Produced by Winfield Sheehan • Directed by Henry King

Screen play and dialogue by Edwin Burke



Moscow's Big Plans for 15th Film Anniversary; History of Industry

By ZACHARY McLOVE
Moscow, Jan. 7.

Big preparations are now in progress for the celebration of the 15th anniversary of the Soviet film industry to be held in February. Through public meetings, exhibitions, technical and production conferences, the attention of the entire country is now being focused on the film industry. All important film concerns have been invited to take part in the festivities which are being organized in connection with the anniversary and which will wind up with an International Film Exhibition in Moscow.

Celebration announcement found an extremely cordial response among the general population. Special showings of Soviet film classics and new, are now being held all over the country. Such showings are usually followed by public discussions.

An unusually large number of new films have been released in connection with the celebration. Several of them will be included for presentation at the festival.

Since the revolution, the Soviet film industry has passed through several stages. In the period immediately following the revolution a special Kino Committee was set up, within the framework of the Commissariat of Education, and exercised a working control over production. Industry, however, remained in private hands.

Nationalized
Two years later, in spite of considerable opposition, mainly from those who felt that the motion picture was so specifically an art industry that government operation would ruin it, the business was nationalized. Very little progress was made during the first few years after nationalization, as the country was in a state of civil war and economic blockade. The new economic policy, introduced by Lenin in 1921, brought new factors into the film industry situation. Private traders sprang up for the distribution of films, and, since the Soviet production was limited, they began importing several hundred films a year from foreign countries.

This led to a new campaign against films. It was impossible to entirely forbid the import of foreign films until there was something better to take their place. A resolution was put up at the party congress in 1924, establishing a system of censorship to control quality and to end private cinema enterprise. This, together with the growth of trained Soviet personnel and other favorable conditions, led to a rapid growth to an unprecedented growth in the Soviet film industry.

Between 1929 and 1932, having fallen under the influence of a revolutionary group, writers and critics who oversteered the subject to the exclusion of all elements which might profitably be adapted from classical culture, the Soviet film industry showed a serious decline and turned out a series of dry and propagandistic pictures. On Stalin's initiative, the government stepped in, putting matters straight by giving definite instructions to improve the quality of production and to draw into activity the best Soviet authors.

Like other Soviet trusts, the film industry is an independent entity and there is no direction of its affairs from higher up. It is responsible for the administration of its business to the Council of Commissars. At critical periods only does the government or the Central Party Committee step in to lay down broad foundations of policy or to correct errors.

B. BAXTER M. P.

Gaumont-British Publicist May Try For Parliament Seat

London, Jan. 19.
Beverly Baxter, former editor of the Daily Express, now director of Public Relations for Gaumont-British, has been in conference with the executive council of the Woods Green Conservative Association. There is a possibility that he may stand as a parliamentary candidate at the next general election.

Mangan's Plans

Paris, Jan. 19.
Paris plans of Francis A. Mangan are getting along apace. Besides the Ambassadeurs restaurant, whose shows he will put on, he is dickering to run the entertainment in the ex-Grocery Palais de la Méditerranée casino in Nice in the winter. Also he may put on production numbers on the Pathe circuit.

U. S. FILMERS MAY QUIT MEXICO

Mexico City, Jan. 25.
Bugaboo of American distributors leaving Mexico flat because of exalted taxes and duties is stalking again. Distributors have advised exhibitors here and throughout Mexico that unless something is done to remedy the situation, which they claim leaves them slim, if any, profits, they won't be able to supply films after Feb. 18.

Late President Rodriguez okayed substantial cuts in duties on films, etc., and eliminated some taxes distributors have to face just before he quit office, but the new administration hasn't gotten round to putting the matter into effect.

Exhibitors are much alarmed. They see a possible closing of practically every cinema in this country. Pointed out that native producers have such a small output they can't keep houses going and that little hope can be expected from Europe as overseas makers are confronted with the high tariff wall just as much as are Americans.

Some local offices of American producers don't join in the pessimistic wave. They look for action by the government before long which should straighten things out. American companies supply about 85% of the pix that are exhibited in Mexico. Native producers combined output schedule for this year is just 28 feature and shorts. Only few German and French find their way onto the screens of Mexico.

FRANCO-ITALIAN PACT RENEWED

Rome, Jan. 17.
Exchange of views between France and Italy which had been suspended for three months, was settled by a new agreement which entered into force on Jan. 1. Up to that date, through a provisional agreement with the Direction General of the Italian Cinema, six French films were allowed to enter Italy against five Italian films imported. This agreement, even for so short a time, was a great advantage for Italy, as, according to the previous one, the proportion was three French films for one Italian one.

French version of two of the Italian pictures was the Direction General of the Italian Cinema, six French films were allowed to enter Italy against five Italian films imported. This agreement, even for so short a time, was a great advantage for Italy, as, according to the previous one, the proportion was three French films for one Italian one.

ASK FRANCE TO O. K. BELGIAN DUBBED PIX

Paris, Feb. 19.
Reversing its attitude that all dubbing of films in French for distribution here must be done in France, the Chambre Syndicale, through the Ministry of Commerce, has recommended to Ministry of Commerce admission to France of six dubbed in Belgium.

Misled by the Chambre's attitude to believe that it was all set, one Belgian producer dubbed two pix and tried to bring them in. He found out that old law still applies, although the Ministry of Commerce is holding an investigation among French trade bodies to see if it should be changed.

Move hasn't increased the Chambre's popularity among French indies. If it went through, however, it might be a opening door to permit Hollywood dubbing again.

All French Filmers Jockeying For American Alliances; So Much Politics No Time for Business

Paris, Jan. 19.
Yanks are kingpins in the French film trade right now.

Weeks of jockeying for supremacy among local trade associations shows signs of holding balance as sitting in center holding major say with French concerns collectively stronger than the Americans but divided among themselves, running circles around them and trying to get their favored American group, united under Hays auspices, is the only solid coalition in French film biz at the moment.

New distributors' association, formed under leadership of M. Laroche of Tobis to fight booking combines, promises to become the central body of local distributors, because the Americans are in it. It's still in process of organization, and about it are revolving the Chambre Syndicale and the Henri Cier indie group, scrambling for its favor and each trying to consolidate with it in a general association of all branches of the trade.

Clerc Federation wants to dissolve its distributors' branch—which is about dead, anyway—and reorganize its producers' branch in alliance with the new distributors' body for common action against the Chambre Syndicale. Counts on American support to get into its indie producers' ranks those who were with the Chambre, Americans, such as Fred Bacos, who works for Fox, and a whole crowd who produce for Paramount. That would also entice in a bunch of bigger French indies who so far have watched the straws to see which way to jump.

Chambre's Angle
Chambre Syndicale, on the other hand, is doing its best to worm its way into the new distributors' group in order to line up again with the Yanks, who quit it over the Vahdal-Delace embezzle move last year. It looked this week as if the Chambre were succeeding in doing this, but fireworks all along the line may have prevented the move.

P. de Venloo and Roger Weil, members of the Chambre and directors of the Chambre, are also members of the organizing committee of the new distributor group, along with Alan Byre of Metro and others. They are the way.

At request of Charles Delac, president of the Chambre; Venloo and Weil succeeded in delaying the public announcement of formation of the distributor group until they had arranged to have the announcement made in such a way that they would show up as directors of the Chambre, so that the alliance would be purely a matter of convenience. To the content of Carlo Bavetta of Fox to this move. Bavetta was replacing Byre as American rep among the distributors while Byre was out of town on business.

Clerc group got wind of the maneuver and ran for aid to Henri Kiarfeldt of Paramount. Kiarfeldt put his foot down on a public alliance with the Chambre, and threatened to quit distributor group if it went through. That's where it stands now, with both French collections fighting for the Americans. Bavetta, Byre and Kiarfeldt are holding conferences to work it out.

American View
Chiefs of American branches here would much rather devote all their time to selling pictures than to footling around with this nonsense, but unfortunately they have to watch French trade politics and defend their prestige. Otherwise they might get caught in hostile quota jams.

With all this rowing, the Defense Committee for film trade, of which Ernest Koenig of Warners is a member, is about expected to form a new stamp tax on contracts, which was to start Jan. 1, has not gone into effect, largely because the Chambre Syndicale, through which contracts pass, has neglected to apply it. Chamber of Deputies is ignoring the project to reduce taxation, while the film people fight among themselves.

Interest in Americans is not confined to local hickering. Now French film trade, from Bernard Natan down, seems to think that marvelous things can be done in collaboration with the United States. Robert Tierce, Natan's arch-enemy, who would like to throw

him out of Pathe-Natan and who has a lawsuit on the books, which he thinks will do it, has big plans for work with Americans to be put into effect when, as and if he becomes the French film czar. Two-language films, some here and some in U. S., are his idea.

He's not alone in that. Deal between Leon Garganoff, producer of 'Battie' and United Artists to make two-language films here has set a flock of people thinking.

B. I. P. AND G-B BIDDING FOR U.P.T. CHAIR

London, Jan. 19.

Receiver for United Picture Theatres, defunct Schlesinger group here which was operated by Gaumont-British for some time, by arrangement with the shareholders, has issued a circular to its stockholders, giving the gist of two offers of purchase made.

Properties were put up for sale last December by private treaty, but withdrawn as offers did not come up to expectation of the Official Receiver.

John Maxwell of B.I.P. offered a bid over 50% of the nominal value of the present debentures and a counter-offer was made by G-B guaranteeing the debenture holders 3% per annum for a period of 10 years, with participation in profits up to 5%. A meeting is to be held at the end of the month to consider these two offers.

United Pictures, Ltd., conducts 10 film houses in and around London. They are the Camden Hippodrome, Clapham Palace, Old Kent Picture House, Shakespeare theatre, Clapham Junction, Palace Southall, Super-Cinema, Stamford Hill, Putney Palace, Walthamstow Palace, Savoy Leyton, Rivoli Whitechapel. There were a number of other houses which reverted to the original owners.

Lawyer showed the circuit lost over \$500,000.

Auditor's report says the investment of \$300,000 in British Allocated theatre, which is Daly's last property, is a negligible asset.

Company was organized in 1928, with an issued capital of \$2,300,000. Debenture stock outstanding is approximately \$1,800,000.

TWO JAPANESE EXHIBS FORM TOKIO COMBO

Tokyo, Jan. 8.

Effective Feb. 1, Tokyo will see a combination of the motion picture exhibiting interests of Ichizo Kobayashi and Shiro Kuroda. They are getting together to take over the Nippon Gekijo on a rental basis, using the big house as a first-runner for Japanese films.

This will reduce the heavy competition for first run rights on foreign talkers, competition which has practically doubled rentals in Tokyo during the past year.

Foreign picture exchange men are watching the situation with a good deal of concern.

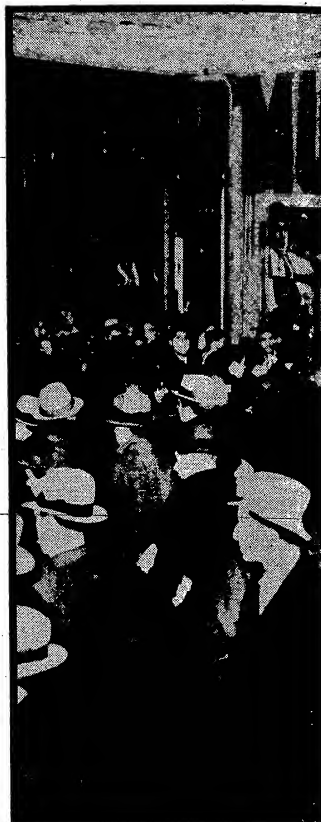
Neither of its two previous managements has been able to make the Nippon Gekijo pay with Japanese talkers. Only the best foreign product or a bang-up stage show has been able to do that.

BELG. PINKS DUTCH PIX

The Hague, Jan. 17.
Dutch film, 'Girl With Blue Hair', which has been a box-office hit in Dutch cinemas, has been hand-capped by the Belgian censor for showing in that country. Marked down there the exhibition to persons alone is only.

Speaking of

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THE SLANT that helped pull "big-gest business in 6 months at Los Angeles' Hillstreet and Hollywood" . . . made *Bordertown* "Pittsburgh's bet" at the Stanley . . . "rang up a merry gross at the Michigan, Detroit" — and now . . .

'BORDERTOWN' *is one reason why all eyes are for*

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 oA First National Picture
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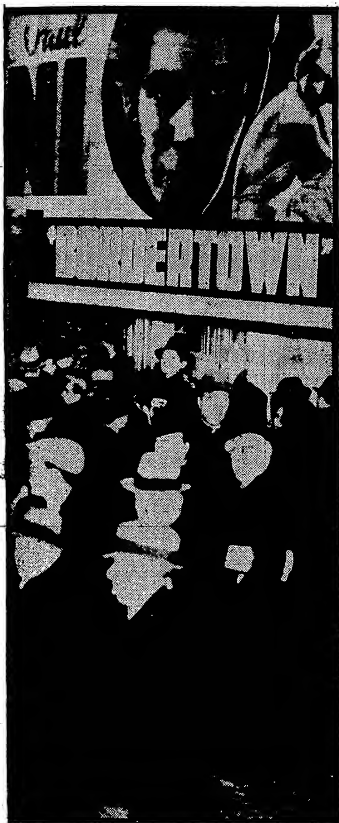
"DEVIL DOGS OF THE AIR"[†]
 with JAMES CAGNEY—PAT O'BRIEN

"GOLD DIGGERS OF 1935"^o
 with 12-star cast headed by DICK POWELL

"IN CALIENTE" Starring DOLORES DEL RIO
 with Pat O'Brien, Glenda Farrell, The DeMarcos, etc.

Reason-Why Advertising . . .

ROWDS *are setting records for* THIS GREAT SHOW



BLOCK-LONG LINES in year's worst storm register royal response to this same sure-fire copy angle at gala Strand reopening, with holdover week assured as famous New York critics declare that

"BORDERTOWN" is punch-packed drama—"vastly exciting story"—"powerful, red-blooded melodrama"—"no praise too great for Muni"—"Bette Davis superb"—"Archie Mayo's direction adds suspense and thrill!"

ussed on 'THE BIG SHOTS' from WARNER BROS.

RUDY VALLEE in "SWEET MUSIC"
with ANN DVORAK

AL JOLSON and RUBY KEELER
in "GO INTO YOUR DANCE"

"OIL FOR THE LAMPS OF CHINA" with
Pat O'BRIEN, Josephine HUTCHINSON

KAY FRANCIS in "LIVING ON VELVET"
with WARREN WILLIAM—GEO. BRENT

PAUL MUNI in "BLACK FURY"
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ROBT. DONAT in "CAPTAIN BLOOD"
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GEORGE ARLISS IN

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TOOK RADIO CITY MUSIC HALL LIKE
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Skouras Abandons Audubon Lease As Latest Move in Fox-Met Setup

Skouras Bros. abandons the Audubon, New York, Feb. 1. Thus this formerly delinquent "will have" completely passed from even the inferential affiliation with the Fox name after 25 years in such affiliation. On Friday (25) Federal Judge Mack granted to the Irving Trust as trustee of Fox Metropolitan leave to disaffirm the Audubon lease, which called for an annual rental of \$72,000 to the Fox Theatres Corp., through one of the latter's subsidiaries.

Audubon is in the hands of a local bank, and for Fox theatres it means the loss of a substantial income from rent.

The Audubon matter is only one of the definite changes to occur in the Fox Met setup. Receiver Milton Weisman and Attorney Koch of the Basil O'Connor office, counsel to the Fox Theatres Corp. estate, spoke in opposition to the disaffirmance request.

Thus far there is no agreement as to re-organization for Fox Met. It has been suggested that there is a possible plan afoot in which even A. C. Blumenthal may be concerned with Milton Weisman, Fox Theatres receiver.

Halsey, Stuart?
Halsey, Stuart would also be linked, so far as reports go in that among plans under way is one which would throw stock control in a new Fox Met company to certain financial underwriters for furnishing from \$600,000 to \$1,000,000 working capital. The present bondholders would receive 60c on the dollar in new Fox Met stock, and the cash under the proposed plan, but no stock.

Under another plan the note-holders would receive new senior securities to amount of half of their present holdings and 20c in cash. There is approximately \$2,000,000 in the Fox Met accounts which could be distributed among shareholders. It is held by some that the picture or on the fringe of the situation. That's mostly conjecture, however, as from the court hearings none can savvy anything definite being achieved one way or another that looks like a speedy and early reorganization. But any day can bring a change.

Fox Theatres situation, which brings that company into the Fox Met picture, revolves around the fact that Fox Theatres owns the Fox Met company's stock. At present Fox Met is under Sec. 77B of the new Corporate Receipt Act, being presumably solvent.

Al Rosen Agency Gets Right to File New Commish Action

Los Angeles, Jan. 28. Denial of an injunction permits a new commission suit for \$350 by the Al Rosen agency against Francis Martin on a writer's agreement to proceed toward trial in Superior Court.

Writer-director, in a prior suit, demanded \$4,000 from the agent on contention that the contract was invalid, and that commissions allegedly paid in should be returned. Superior Judge Charles Bogue at that time ruled against the plaintiff without leave to amend his complaint, and the case was appealed by Attorneys Loeb, Walker & Loeb. The attorneys for Martin argued that the new suit should not be permitted until the Appellate Court had rendered decision.

This contention Judge Emmett J. Wilson denied in nixing the injunction, on argument of Attorneys McCarthy & Rosen for Al Rosen.

Metro After Roche For Mystery Yarn

Hollywood, Jan. 28. Metro is negotiating with Arthur Somers Roche for the writer to prepare an original mystery yarn to be produced by Hunt Stromberg.

If deal is closed, Roche will write his story in the east and come here upon its completion.

Hecht-MacA Starts 3d

Ben Hecht and Charles MacArthur got under way at Astoria yesterday (Monday) with their third for Paramount, prior to the general release of New York first-run plans for their second, "Once in a Blue Moon," starring Jimmy Savoy. New picture is called "Miracle in 48th Street." Final addition to the cast during past week was Alexander Woolcott.

Savo picture will not have its New York first run at the Paramount. It may go into the Rialto instead. It is declared no changes were ordered following a recent preview at Peekskill, N. Y.

Fox Starts Septet During February In Sked Pursuit

Hollywood, Jan. 28. Behind schedule, Fox will put seven pictures before cameras in February, and promises the month will be the busiest of the current winter.

Sked calls for "It's a Small World," with Spencer Tracy and Wendy Barry starting Feb. 2; "Torchbearers," Will Rogers, and "10 Rares," with E. E. Horton and Karen Morley, Feb. 4; "Heaven's Gate," Shirley Temple, Feb. 6; "Under the Pampas Moon," Warner Baxter and Ketti Gallian, Feb. 11; "Secret Lives," Gilbert Roland and Mona Barrie, Feb. 15 and "Thunder in the Night," Feb. 16.

PAR TRUSTEES' FEES, AS ALLOWED, STAND

Circuit Court of Appeals has denied the attempts of the three Paramount trustees to upset the lower court's ruling as to the amount of their fees in connection with the administration of Paramount affairs. This means that the lower court's decision in which the fees sought by the trustees were cut to \$32,500 each, for the period of time specified, on account, stands. Amounts sought by each of the three trustees was \$100,000.

Of the trustees, Charles E. Richardson, Eugene W. Leake and Charles D. Hillis, Richardson has since resigned as trustee but is named currently as a new board member of the company.

Chas. R. Rogers Leaps Aboard Beast Cycle

Hollywood, Jan. 28. Cycle of animal features looms as a result of Metro's "Sequela." Parsons was signed Vance Hovt, author of "Sequela," to write a similar picture story for producer Charles R. Rogers.

Deal with Hovt calls for the latter to write the yarn, act as technical advisor on the picture and direct the animal sequences.

FREE SABOTAGE SUSPECTS

New Haven, Jan. 28. Charges against Philip R. Vansand and John Mongillo, this city, in connection with theatre bombings here and in Massachusetts and Rhode Island were dropped when local and Boston police were unable to connect them with firings.

Men had been arrested on information allegedly given by Herbert Logan, Torrington (Conn.) actor, who is reported to have implicated them in recent New England theatre bombings. Logan, however, and guilty of possession of combustibles, is now serving one month in Boston and will be brought here to answer charges on expiration of his sentence.

Vansand and Mongillo are productionists here; former is agent of local union.

Guest Managers

New Haven, Jan. 28. Being manager of local Poli Palace has now reached the stage where the incumbent was in afraid to send out his laundry. Since 1928, house has had something like 14 managers, with latest shift coming after a reign of two weeks.

Coast Indies Await Feds in Trust Action

Los Angeles, Jan. 28. Independent exhibitors here are marking time awaiting receipt, probably tomorrow (29) of a letter from the Department of Justice in Washington, outlining the government's contemplated action on anti-trust and consent decree violations preferred by local theatre operators. Harry W. Chotiner, president of the Independent Theatre Owners of Southern California, was advised by the Justice Department to hold up any possible action he might be contemplating, pending arrival of its communication.

Meanwhile, H. L. Gumbiner, head of the indie company operating the lower theatre here, is preparing to leave for Washington, having been delayed in his departure last week through press of personal business. Gumbiner ridiculed a statement from Washington that no one there is authorized to discuss the matter, and reiterated that he had received a request from President Roosevelt to come to the White House and personally present his grievances.

Several government undercover men are presently reported to be in Los Angeles, although federal headquarters here disclaims any knowledge as to their probable identity.

Four Filmmers Split \$83,013 in Lab Fire Award 5 Years Old

Los Angeles, Jan. 28. Five-year-old damage suit brought by A. M. Rogers, Jr., as assignee for a number of production companies who originally claimed to have lost an aggregate of \$1,475,000 in film in the burning of the Consolidated Film Industries, Inc., plant on Melrose, finally limped home last week with a judgment of \$83,013.

Companies sharing in the award by Superior Judge Leon Yankwich are RKO, \$18,224; Feature, \$45,971; Goldwyn, \$4,488; and Darnour, \$14,332. Claims by Maynard Productions, Metro, Tiffany, and partially by RKO, were disallowed. The court held Consolidated culpable of negligence for having allowed a polishing machine to operate too near the exposed film racks, where fire started.

'RECKLESS' REWRITTEN INTO METRO MUSICAL

Hollywood, Jan. 28. "Reckless," Jean Harlow production at Metro, will be switched from a drama to a musical, and company is having several new sequences written in addition to four songs and one dance flash.

Picture, which was finished last week, is said to be easily adaptable for the change-over. Basic story has a backstage flavor. New sequences will be shot the end of this week, and are slated to take about three days' time.

COHN HUDDLES BREN ON COL. PRODUCER JOB

Hollywood, Jan. 28. Harry Cohn and Milton Bren are huddling over a deal for the latter to go with Columbia as an associate producer. Negotiations have been on for several weeks.

MPTOA Convention in N. O. Will Stress Means of Building Film Patronage

The big question which exhibitors from all over the country will tackle at the Motion Picture Theatre Owners Association convention in New Orleans Feb. 28-29 will be that of how to increase attendance at picture houses and how to wean over to a film diet the large number of Americans who have been going for this kind of amusement pabulum. Wide and detailed discussion will centre around this problem, placing it to the forefront among industry matters that are to be brooded.

Another principal platform of this year's convention, which threatens to eclipse all prior exhibitor convalesces in importance, will be a complete exchange of picture codes and the experiences of exhibitors under it. Theatre men, from the owner of a single house to the head of a large chain, are to go over the code and explain what their experiences have been, how it has applied to their situations and what features, if any, are undesirable. Such a discussion of the code and desirability of a change in the exhibitors from all over the country expected to attend the convention, may give birth to steps which ultimately would amend the film code.

Every exhibitor will be given an opportunity to discuss the code from his viewpoint, to check with other exhibitors as to how certain features work out, and in general, to get a change of viewpoint and information on interpretation, workability and desirability of the Blue Eagle system as a whole. Much may come from such an open convalescence.

Clearly mindful of the fact that too many people either never patronize pictures or are only occasional supporters of the box office, M.P.T.O.A. leaders believe that the convention may develop some ideas as to how to build up business. Representative exhibitors will be asked to give their brethren the benefit of their experiences in increasing business, how it was done here and how it was done there. To be thoroughly gone over, also, will be the question of what policies are detrimental to the box office or may be responsible, unknown to the exhibitor, for keeping people away.

Inviting Film Publicists
Hoping to give people who aren't regular film customers a mutual benefit to exhibitors and distributors since most pictures are now played on percentage. For this reason, the M.P.T.O.A. convention for the first time is inviting all publicity and advertising directors to attend the New Orleans sessions. They are wanted there so that they may give their ideas and listen to those of the exhibitors whom they are supposed to be serving on behalf of the distributors. Ad-publicity men are also desired as an exhibitor convention innovation so that they will be on hand where all theatre owners, big and small, can explain their problems and discuss solutions. The practicability of press books, often criticized for one reason or another, is likely to figure strongly in the sessions with the ad-pub boys.

All have been invited and each major or minor of them is expected to be represented by Hal Horne, for United Artists, and Charlie McCarthy, for Fox, have already agreed to attend, while Metro has indicated it will have either Howard Dietz, Sid Steiner or Bill Ferguson in New Orleans to speak for that company. Bob Gillman (Par), Paul Guillek (U) and Charlie Elfeld (CB) have all indicated they probably will be able to make the convention, but have not given a positive answer as yet.

At the same time, the M.P.T.O.A. has invited all general sales managers to the meeting to attend an annual meet this year, desiring to also have them present to answer or otherwise discuss questions which come up. They will not be placed on the program for speakers, according to present plans, because the average sales chieftain might get hot on a sales spiel for his pictures then and there. Probability is that a representative number of the sales heads will go, the convention, among other things, giving them an opportunity to personally contact accounts and buyers. A distinct innovation of the convention will be a serious discussion

of theatre operation and management from all angles with a view to acquainting all exhibitors with benefits that may be derived by emulation. The latter is stressed by others or of modern methods which some exhibitors may not even know about.

Partly up this valley will be intended presence at convention of numerous people in the engineering, lighting and technical field. Robert Bolter, member of the American Institute of Architects and a designer of many theatres, will discuss modern trends in architecture and tell the exhibitors of improvements and materials which are now available to them. W. C. Brown, chairman of the Committee on Progress of the Illuminating Engineers Society, and chief illuminating engineer of General Electric, is also going to N. O. to explain the value of light. He has been a consultant on theatre lighting for many years. Another technical expert, who will be Jack Knight, supervisor of maintenance and equipment for Public Theatres.

Convention committees have been set up as follows:

M. E. Comerford, chairman Committee on Credentials and Rules; Edward G. Levy, chairman Committee on Resolutions; Lewen Pizer, chairman Committee on Music Tax; Morgan A. Walsh, chairman Committee on NRA Code and Trade Practices; Jack Miller, chairman Committee on NRA Code Labor Practices; George A. Gies, chairman Committee on Non-Theatrical Competition; M. A. Lightman, chairman Committee on Legislation and Taxation and Fred Wehrenberg, chairman Committee on Public Relations and Community Affairs.

Special round trip railroad rates for convention delegates have been arranged to New Orleans from any point in the United States. Round trip will be one and one-third times the one-way fare. Reduced hotel rates in New Orleans have also been arranged.

'LANCERS' QUARTET SET ON 'IBBETSON'

Hollywood, Jan. 28. Same combination of writer, director, star and producer that was on production of "Lives of a Bengal Lancer," will be continued for talker remake of "Peter Ibbetson" at Paramount.

Henry Hathaway has been assigned to handle the direction, with Gary Cooper getting the title role. Screen play is being prepared by Waldemar Young, with Louis Lichten handling the picture as producer.

COL. GIVES PERLBERG NEW LONG TERM PACT

Hollywood, Jan. 28. Bill Perlberg, formerly with the Wm. Morris office and for some months, past casting director at Columbia studio, was given a new long-term contract with the studio late last week and left here Saturday (26) by plane for New York on a testing expedition.

Perlberg was preceded Thursday by Dorothy Arzner, who will produce "Feathered in Her Hat" for Col. They will work together in testing half a dozen players.

Berke and Fraser to Produce Western Series

Hollywood, Jan. 28. Series of westerns for the independent market will be produced by William Berke and William Fraser. Harry Carey will be starred and Fraser directed.

First will be "Vagabond Tracks," set for production at Talisman studios Feb. 12.

CUNNINGHAM DIRECTING

Hollywood, Jan. 28. Metro has signed George Cunningham to direct the dance numbers for "Inquisitive," a technical short. Murray Roth directs.

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"An important cinema event. A screen drama of enormous power!"

says N. Y. TIMES

"Stirring . . . filled with exciting suspense. Direction is masterfull!"

says N.Y. DAILY NEWS

"Provides an unusual evening in the theatre. First rate entertainment!"

says N. Y. AMERICAN

"Impressive . . . distinguished . . . brilliantly acted!"

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"Immense and powerful conflict that bursts forth in a powerful climax!"

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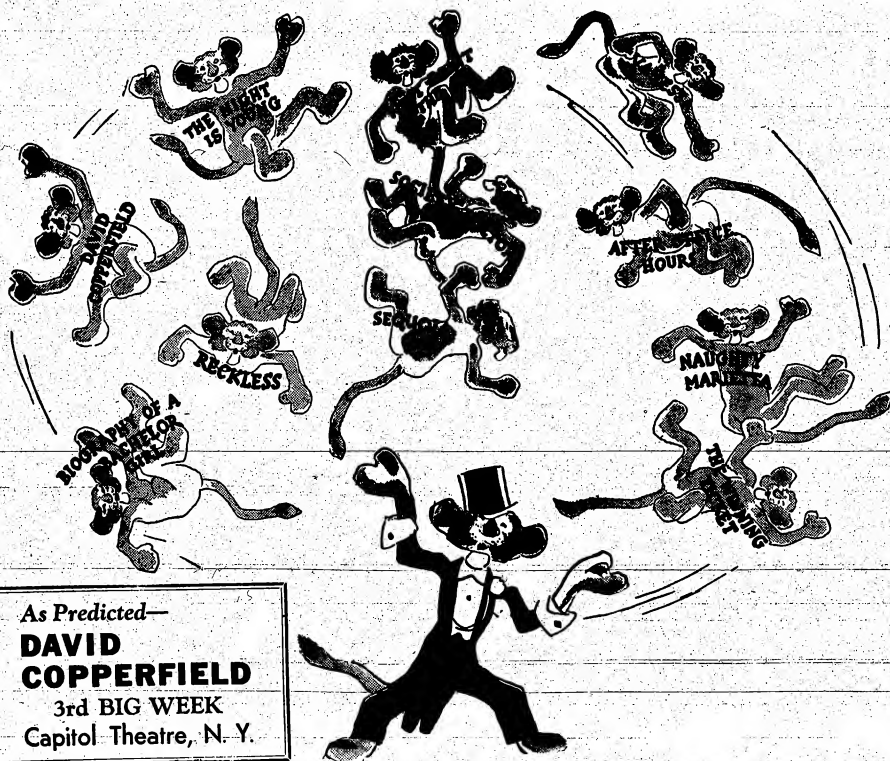
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ALLEZ OOP!

The Next Months of Metro-Goldwyn-Mayer will make box-office receipts do nip-ups and handsprings and other hitherto unknown acrobatic feats. Get your play-date book ready for—

"WEST POINT OF THE AIR" with WALLACE BEERY, Robert Young, Maureen O'Sullivan, Lewis Stone, James Gleason.

Mightiest air thriller of them all. And Wallace Beery at his top form. Daring drama of Uncle Sam's flying eagles who live madly, love wildly. New thrills in air, on earth, with a great cast in "Big Parade of the Air."

"VANESSA—HER LOVE STORY" starring HELEN HAYES, ROBERT MONTGOMERY, Otto Kruger, May Robson, Lewis Stone.

An exquisitely beautiful story of undying love—tender and touching. Helen Hayes, America's finest actress, is superb as the lovely heroine of Hugh Walpole's world-famous novel. Robert Montgomery is in his best romantic style as a dashing and devil-may-care charmer.

"SOCIETY DOCTOR" with Chester Morris, Virginia Bruce, Billie Burke.

This dynamic story of life's beginning and end, might best be described as "the thrilling successor to 'Men In White'." A mad whirlpool of human emotions centered in a metropolitan emergency hospital. Teeming with life, packed with thrills and laughs, it keeps moving every second of every minute.

"SEQUOIA" (pronounced See-quo-yah) with JEAN PARKER

Opening engagements in Rochester, Boston, Seattle (held 2nd week here), prove it's the unique exploitation sensation of the year. Critics cheer it! The public is delighted. Go after it!

"DAVID COPPERFIELD" with an all-star cast of 65 players including—W. C. Fields, Lionel Barrymore, Madge Evans, Maureen O'Sullivan, Edna May Oliver, Lewis Stone, Frank Lawton, Freddie Bartholomew, Elizabeth Allan, Roland Young, Basil Rathbone.

Held over 3rd Big Week, Capitol, N. Y. Four stars (★★★★) in Daily News and unanimous raves by every critic. Metro-Goldwyn-Mayer proudly presents its mightiest masterpiece. Your heart will never let you forget it.

"AFTER OFFICE HOURS" with CLARK GABLE, CONSTANCE BENNETT, Stuart Erwin, Billie Burke, Harvey Stephens, Katharine Alexander.

Clark Gable more than ever America's leading box-office star, as a handsome woman-tamer in a fast and furious comedy-mystery-melodrama. Your women folks have never seen their adored Clark Gable in a more appealing role.

"NAUGHTY MARIETTA" with JEANETTE MACDONALD, NELSON EDDY, Frank Morgan.

The heart-stirring musical romance of old New Orleans in the days when a girl had to love to live, with the screen's two handsomest song-lovers. Golden music fills the air when Jeanette MacDonald and Nelson Eddy sing the glorious melodies of Victor Herbert's delightful score.

"RECKLESS" with JEAN HARLOW, WILLIAM POWELL, Franchot Tone, May Robson, Nat Pendleton, Ted Healy.

A giant musical show with a spectacular star-spangled cast—Jean Harlow and William Powell in a tumultuous story of life on theatrical Broadway and in New York's upper social circles. Two scintillating stars in a pulse-pounding, heart-satisfying thrill-romance that will pack theatres from coast to coast. It's BIG!

"THE WINNING TICKET" with Leo Carrillo, Louise Fazenda, Ted Healy.

A howling sweepstakes comedy, replete with fast-moving fun, an all-star cast and happy romance. A seventy-minute laugh-diet! And a brand new idea in comedy that makes the laughs come easy. Funniest entertainment since "Caught Short."

"THE NIGHT IS YOUNG" with RAMON NOVARRO, EVELYN LAYE, Charles Butterworth, Edward Everett Horton, Una Merkel.

The musical romance of the Prince and the chorus girl. By Sigmund Romberg and Oscar Hammerstein II, world-renowned authors of "The Desert Song," and other hit shows. Two romantic favorites singing magic melodies.

"BIOGRAPHY OF A BACHELOR GIRL" with ANN HARDING, ROBERT MONTGOMERY, Edward Everett Horton, Una Merkel.

The gay and merry picturization of the Broadway stage success that ran eight capacity months. A kiss-and-tell bachelor girl and the men in her life. With the two sweethearts of "When Ladies Meet". Doing swell at all box-offices!

EXCITATION

By Epes W. Sargent

Hit 'Plain' People

Lancaster, Pa.
Creaking into the land and independent Lance Service Stores for the first time, Harry Travis, Grand National manager, has launched an extensive campaign on "imitation of life" with the Aunt Jemima tie-in.

Idea was spread of local prizes including cash and tickets from theatre and baskets of groceries from the store combination.

Campaign was unusual in that the chain is operated in close connection with stores, "big second which" have for a generation been opposed to moving pictures or theatrical entertainment of any kind.

Grand cracked the combination for 15,000 store heralds, newspaper advertising, 8,000 store window cards, and radio mention in addition to pads of contest blanks in 150 stores.

In addition placed color blanks in primary departments of all city and county schools to be distributed by art students.

All this was coupled with a big lobby display and the usual theatre posting and billing.

Another effective Grand campaign took advantage of two nature spots put over "The Mighty Barnum." One was exploitation of Tom Dalley, circus man who wrote newspaper story about his personal contacts with Barnum.

Other was grabbing of midget and freak show playing in a store room and putting it in the lobby for a circus build up.

Testimonials

St. John, N. B.
Testimonials, titled "Citizens' Personal Views," have been introduced in the Strand at the Strand for Sydney, N. B. and the programs by R. R. Synn, manager. These testimonials have been in local newspapers advertising, apart from space regularly used by the theatre, the original reproduction of the testimonials stands in the lobby and in store windows through the city and suburbs, and on slides on the screen.

Also, in folders distributed at the door of the theatre. The newspaper advertising is 4 1/2 inches deep and columns were placed under the heading is, "What James McDonald, City Clerk, says about the Strand." "Night of Love," "While in New York on vacation, I had the good fortune of witnessing 'One Night of Love' at the Strand. It was undoubtedly the best picture of its kind I have ever witnessed, and abounds with sparkling merriment, wholesome comedy and all around entertainment."

"Notwithstanding the fact that Radio City accommodates 5,000 people, I was forced, along with scores of others, to remain in line for almost an hour in order to obtain admission—which is striking evidence of the popularity of the film."

Signed—James McDonald, (City Clerk Sydney, N. B.)

This picture—will open at the Strand Monday.

A picture of McDonald embellished the testimonial as it appeared in print. Other testimonials from local city officials were used, after the day of the Strand for a picture of each being used. All box office records at the Strand for the day were used, and the extension of the booking two days more.

Family Trade

Springfield, O.
Chakares-Warner agency has added newspaper space by 'family night' stunt. Set for every Saturday night, presents endorsement of plan of spending night together by each family, approval coming from civic, business and school leaders.

Regent, State and Fairbanks included in advertising of stunt. Grosses showed big lift at first. Shows will add to the slightly up at third after two weeks.

Midget Auto

San Antonio
Azzee bashed in effectively for 'Mighty Barnum' with a tie-in with auto service and accessory firm by having midget drive a Buick and a midget racing automobile as first prize. Pic houses placed a small prize. Picking Berry placed on the little car which will drive all over town by a midget driver in racing regalia. Much neck twisting resulted.

College Bally for 'Band'

Lancaster, Pa.
Plugging both his features and his pipe show, the band of the Colonial used the Franklin and Marshall College band as a musical attraction.

Promoting 'The Band Plays On,' he ran a competition in which the theatre helped select the drum major for the coming year.

'Sequila' Campaigns

This campaign on 'Sequila' at Loew's Rochester theatre is given in ample form because it is one of the first of the eastern stunts and is being carried through the exploitation man; it uses most of the standard stunts planned for the year.

The outstanding gag was a preview a couple of days in advance to which were invited the heads of the Parent-Teacher association, the Audubon Club, Ingersoll League, T.W.C.A., Y.M.C.A., Girl Scouts, Boy Scouts, Campfire Girls and the heads of most school and church organizations as well as the editors and film writers on the dailies. These were asked to mail (on supplies referred to) their reactions to the picture and from the approximately 1,000 cards selections were made and the writers approached for permission to reprint on a throwaway.

Letters were sent to a selected list of 2,000, and 500 of the books dated by the day office were distributed to the high schools. A meeting of the Better Films Council was called, and the local managers have been invited, but only one other theatre was represented, which gave the inside track to 'Sequila.' It was through this meeting that the contact was made for distribution to the high schools of the booklet (referred to) about reaction to the picture and from the approximately 1,000 cards selections were made and the writers approached for permission to reprint on a throwaway.

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The list of newspaper clippings covers about a full page of single spaced foolscap which included stories by a young woman who had gone to the Coast last summer on a prize tour and who had seen the picture in production. Stories and articles were placed on country papers, and four spot announcements were carried by WABC.

Two on front and one on a sidewalk. The latter blew loose and the efforts of the workmen to secure it were valued to this spot for a time, the spot being at the local crossroads. About 20 copies of the newspaper were placed and 100 special cards tacked to the A boards for the auto show by arrangement. The same number of quarter sheet cards were placed on light poles and a number of window displays were arranged.

The first late was placed on the fence of a parking station. Plenty of co-operation from bus lines, including the Greyhound, and street cars, suggested by the press book were put out. Postcards of the Hotel Dixie, N. Y., were mailed to the audience in New York, and there was a live animal display in the lobby consisting of a California raccoon and a horned owl. There was a live animal display in the lobby consisting of a California raccoon and a horned owl.

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have 500 specials of the Daily Star imprinted on front page in red, saying 'Jean Parker in town' in boxcar letters, these distributed by newsies at downtown shops. Olympic hotel, where the flicker folk stopped, had 'Welcome banners on its three marquees and through the high-lights pulled in the exploitation and results were oke, although weather was terrible.

Uniforms for 'Lancer'

Indianapolis.
During the showing of 'Lives of a Bengal Lancer' at the Indiana theatre, Manager Henry Sommer, who is something of a militarist himself since he is a Kentucky Colonel on the staff of Governor Latham, had everyone in the house wearing uniforms and paper mache helmets. Name of the attraction was printed in red on visor of the helmets.

Stunt attracted quite a bit of attention and some of the helmets even overhauled from the house and were being used on the street, although no protection from sun was needed since pick played house during sub-zero weather.

Hooking to Amateurs

Lancaster, Pa.
Capitol and Grand theatres co-sponsoring this meeting for the conducting of an amateur contest for radio talent. Stunt set to run over six weeks with plugs of the theatres on each program.

Winner is to be selected by judges picked from town's most prominent people by the radio station. An engagement to appear on the stage of one of the co-operating theatres.

Proving and already having almost a capacity list of entrants.

Printed the Script

Omaha.
Charlie Schaffer, manager of the Tri-State theatres advertising office, devised by timely tie-up to David Copperfield that wasn't in the press book. Feeling that the local dailies would not give the serial the credit it deserved, Schaffer arranged with the Omaha World-Herald to print a section of the original film script verbatim in the paper's magazine as a Sunday feature article.

A wire to Frank Whitehead of the Omaha World-Herald was sent, brought the desired section of the script by air mail in plenty of time to be printed as the gag was worked out ten days before opening of the film.

Claud Morris, of the Metro publicity department, was called on to hand a hand to Schaffer in lining up a heavy campaign on Copperfield.

Toasted Dunne

Dubuque, Ia.
"We toast the star of the town's best movie," was the way the Grand put across Irene Dunne in 'Sweet Home' last night. The gag was used on a co-op basis with other merchants. The lead off was devoted to Dunne, full page ad being used. Stars blanketed the page with various firm tying in their products in a promotional way with the picture. It was unusual and well timed, the theatre bore the brunt of the ad cost, the remainder of the ad being paid for by the various firms.

promotion—a splash that was real ballyhoo.

BEHIND the KEYS

Reading.
Annual meeting of Winnet & Vincent circuit managers from all theatres in Pennsylvania, held here the first of this week, was featured by a number of interesting addresses to managers whose houses showed the biggest improvement in business during the last two and a half months.

Paul Glase, of the Embassy theatre, won the first prize with a 12.5 per cent increase in business. Second place winner was got \$60. Jerry Wollaston, Victoria, Harrisburg, was third, and got \$40 award. David Murphy, of the Rialto, Allentown, was fourth, and got \$30 award. E. Rudin, of the State, Easton, was fifth, and got \$20 award. Max Conrad, of the Embassy, Johnstown, each won prizes of \$25.

Walter Vincent, J. D. Eagan, general manager, Frank Fowler, chief auditor of the circuit, attended the confab.

Monaca, Pa.
Roxy here, until recently the Penn. head, was taken over by Glen Floyd, of Follansbee, W. Va. The two partners were formerly competitors in Follansbee, but when they got together, and are now branching out into a small circuit.

Albany.
Several openings have been announced in eastern Ohio recently.

RADIN'S ARTIE CHAIN MAY PLAY STAGE ACTS

Matty Radin has six theatres in his projected cross-country artie chain set and is negotiating for a few more spots. Opens the Auditorium, Baltimore, Feb. 8; Majestic, Boston, Feb. 11, and Belasco, Washington, Feb. 21. Also the Great Northern Chicago, but no opening date. All four are former legit spots. Operates the Acme and Cameo theatres in New York, but is negotiating for another spot in the Times Square sector.

Radin also is negotiating for houses in Detroit, Philadelphia and Cleveland. All four out of town theatres set will open with 'Chapayev,' Russian film current at the Cameo, and will be followed by a mixture of 'French and Russian films' and 'legit'.

Radin's idea in picking ex-legit spots is to have a stage. He hopes to import some Russian legit, ballet or other shows and will route them around his chain.

Zukor and Par

(Continued from page 5)
the person of A. H. Fordington. Central Hanover Bank, it is reported, may also get one representative, namely President W. S. Gray, Jr., rather than George Davidson, chairman of the C.H.B.

Another added name to the new board is that of Floyd Oudem. Later is chairman of Atlas Investment Trust, among the biggest of its kind, which is otherwise interested in film business shares through holdings in Fox Film, Loew, Warners and even in RKO, according to accounts. Atlas' holdings in Par, however, are reported not to be as extensive as popularly believed.

Situation, can be sized as a most trying one for any of the reorganization elements. There had been talk even of possibly making George Schaefer president of the company, were Zukor to prefer to become chairman of the board. Outsiders also have been mentioned.

The situation now appears to have met all demands harmoniously, for the present at least, and is expected that swift progress towards conclusion of reorganization will be made.

Mellison Due at U.
Hollywood, Jan. 25.
Henry Mellison, English juve-lead, reports to Universal-Inch March to begin a term contract.

Import is the son of a London stage producer and will be featured in one of U's forthcoming serials, having recently done 'Mulluskey, the Sea Rover' for British International Pictures.

Including the Majestic, Camden; National, Newark; and the Metropolitan, Memorial, Mt. Vernon; Ritz, Huron; Pastime, Coahontan.

Alldridge theatre, negro patronage, has been taken over by the State of Tennessee. The company plans further expansion of their operations, it is said.

Colonel Charles E. Kessnich, ranking M-G-M official of the southeast, announces the appointment of Roy M. Avery of Oklahoma City as branch manager of M-G-M at Atlanta, succeeding Jimmie Hannon.

Minneapolis.
Melvin Evidon, salesman of Minneapolis exchange, appointed branch manager of Columbia Pictures Des Moines office. He replaces Joe Levy, resigned.

Fairfield, Ia.
L. E. Gaines, owning the Orpheum, has taken over the theatre from T. W. Thompson and Walter Dewey.

Waynesburg, Pa.
Larry Puglia, of the Waynesburg opera house, was charged with violating the public utility laws when he opened his theatre on Sunday.

J. Myer Schiffe, head of Schiffe

'Call of Wild' Big Headache For 20th Cent.

Hollywood, Jan. 28.
Twentieth Century is having plenty of headaches on its 'Call of the Wild' location trip at Mount Baker, Wash. Continued blizzards, snow sickness of the director, William A. Wellman, and inadequate accommodations for the troupe are having their effect on production.

Picture is already a fortnight behind in production, due to Clark Gable's remaining in Italy for 10 days to make retakes on 'Copy Cat.' Further production complications are popping up, with Gable's loan-out contract to 20th Century terminating Feb. 15. He is due back at Metro at that time to start work on 'China Sea.' Latter picture, with Tay Garnett directing, has been in preparation for the past year. Picture will get started Feb. 3, with the company working around Gable until he is returned by 20th Cent.

Congress on Erpi

(Continued from page 4)
able action by the Rules group. Sirovich decided to introduce a bill which will automatically come up before his Patents committee and provide a cause to call witnesses and go into the whole subject.

Indicating films and radio are included in the 20 or so industries about which he wants to get the low-down on, Sirovich has proposed that 'every agreement by which rights in a plurality of patented inventions are rendered subject to common ownership, or in which the rights in such inventions are recorded in the Patent Office within six months of their negotiation, Bill covers any other agreements predicated upon the original understanding and specifies that whether the common ownership occurs through assignment, license or otherwise the report must be made.

Penalties.
Each statement would contain the name of the patent owner, and identify every patent affected by name, title and number. Any change in the agreements would have to be reported. Penalties of \$1,000 and additional fines of \$250 for each month's delay would be authorized.

The Sirovich measure also provides for investigation of 'pooling arrangements which may not be in the public interest. Statutes that complaints are filed against the pools, or if the Patent Commissioner suspects any of the agreements are against the public welfare, a certified copy of the agreements shall be filed with the Federal Trade Commission 'for such action as the Federal Trade Commission may deem necessary for protection of the public interest and the prevention of unwarranted monopoly.'

Wheeler-Rayburn resolution is intended to make certain that the A.T.&T. does not escape quizzing on any of its affairs through legal challenge of the Commission's authority. Although the Commission originally intended to go into the details, the resolution would preclude any objections to the rights of the government agency to demand info about this subsidy. Specifies that Commish shall investigate and report on possible competition or invasion of other fields of telephone communication.

Film production and distribution, manufacture of electrical equipment, teleplay, telephoto and telegraph service, and broadcasting all are listed as subjects into which the Commish may legally probe.

theatres, named a member of the board of education, and the chairman's headquarters is located. He recently was elected president of the State Y. M. and Y. W. H. A.

Glens Falls, N. Y.
Warren J. Frazer, seen named acting manager of Blitts

IT HAPPENS AGAIN

Claudette Colbert in a picture that will wind up with four stars . . . as one of the best ten . . . with every other laurel a cheering public and press can give it . . . **AND A BOX OFFICE CHAMPION!**

A NATURAL!

"Full of worth-while entertainment quality as well as potential commercial assets . . . novelty different . . . packed with romance and laughter and bubbling over with life and joy . . . the picture is a natural."
—Motion Picture Herald

DETROIT

—Michigan Theatre

Broke all attendance records at the Michigan Theatre! Rolled up a full week's business in three days! Theatre spill retarded by patrons staying over to see the picture a second time. Check on audience comment places "THE GILDED LILY" definitely in the rave class!

Just What the Customers Are Looking For!

"As fresh and sparkling as this week's New Yorker . . . it wouldn't surprise us to find "THE GILDED LILY" blossoming into a box office sensation . . . just what the customers of 1935 are looking for . . . will build at the box office by leaps and bounds."
—Hollywood Reporter

in "THE GIL

With Fred MacMurray • A Paramount

NEW ORLEANS

—Saenger Theatre

Box office gross soars to the best business in three months as crowds stampede the Saenger Theatre. Hailed by audiences as Colbert's best picture without exception. Hold out lines from the start!

BOX OFFICE EVERYWHERE!

"THE GILDED LILY" should prove box office everywhere and will more than satisfy all audiences... dialogue that sparkles... Colbert does a top-notch job. MacMurray does a grand job.
—Hollywood Variety

BUFFALO

—Buffalo Theatre

Buffalo Theatre reports best business in 10 weeks—which includes top holiday business. Pronounced by audiences as the most satisfying entertainment ever to hit the screen.

A HIT!

"A delightful picture and box-office entertainment that will click in any community... good comedy and clever dialogue... Colbert together with MacMurray put the story over with a punch."
—Showmen's Round Table

THE GILDED LILY

Picture • Directed by Gregory Ruggles



Dickerman-C. & L. Get Minne. Decision By Default; 'Gift Nights' Okayed

Minneapolis, Jan. 28.

Because of the failure of the complainant, Lake Amusement Co., operating a chain of independent neighborhood theatres here, to make an appearance, Harry Dickerman and Charon & Levy, who also operate independent uptown houses locally, will be able to continue their 'lottery gift nights'.

On hearing of the case originally decided against Dickerman and Charon & Levy, resulted in a reversal of the cease and desist order based on 'lack of evidence.' The respondents had appealed from the initial findings and the Code Authority sent the case back to the local board to determine from actual evidence whether the complainant's theatres actually were in competition with those of the respondents.

S. P. Halpern, counsel for the respondents, endeavored to induce the board to find that the theatres, seven miles apart, are not in competition under the code, but the board declined to go on record in this phase of the matter.

Indies Hold Sack

As a result of these developments, the bulk of independent neighborhood exhibitors are left holding the sack. These exhibitors, anxious to have 'lottery gift night' abolished, appeared before the board voluntarily and pleaded guilty to a code violation on the understanding that the stunt would be dropped throughout the city. The board not foregoing the Dickerman and Charon & Levy appeal and adverse action by the Code Authority at the time, issued a cease and desist order against the group of other neighborhood exhibitors.

Local grievance board at its next meeting will be called upon to decide whether 'bank night' constitutes unfair competition under the industry code where it is being used

by one theatre against an opposition house.

The question arises in the case of J. P. Pournet, Royal theatre, Crookston, Minn., against the Northern States Amusement Co., operating two other houses in the same town.

In answering the complaint, Northern States charges that Pournet is employing a similar stunt called 'Jack Pot.'

PITTSBURGH

(Continued from page 10)

comer in the screen's annual fall football series and just about as much out of season at the b.o., too. Doubtful if this one will climb even to \$3,000, which is not just brutal, it's horrible. Last week second of 'County Chairman' (Fox), not bad at \$4,400, giving Rogers flicker around \$12,000 for the third week. 'Night Is Young' (MG) next may come in ahead of scheduled opening (31) if 'Buck' is yanked.

Penn (Loew's-UA) (3,300); 25-35—David Copperfield' (MG). Class flicker had only ordinary get-away but those super-rave notices and what's bound to be favorable word-of-mouth should result in firm pick-up. Outlook is for \$15,000, pretty good. Last week 'Broadway Bill' (Col) packed up with a trifle better than \$11,000.

Warner (WB) (2,000); 25-40—'Romance in Manhattan' (Radio) and 'I'm a Thief' (WB). This combo has a weak week session, with \$3,700 an optimistic estimate. That's behind the eight ball. Last week 'Maybe It's Love' (WB) and 'Menace' (Par) just a trifle better.

Caprice

Hollywood, Jan. 28. In his capacity of producer-director-cameraman on Par's 'Carnival in Spain' (see 'Caprice Espagnole'), Josef von Sternberg devoted 5½ hours one day to barbering the beard and mustache of a character bit player.

DICKENS OKAY IN CINCY, 12½G

Cincinnati, Jan. 28.

Natives are busy with snow shove and fuming home fires. B.o. str is 'David Copperfield' loudest at \$12,800, with 'Gilded Lily' next at \$10,000.

'Broadway Bill' is in third downtown week at three different houses and getting the Grand back in his own right. Last week 'Broadway Bill' (Col) packed up with a trifle better than \$11,000.

'White Cockatoo' is laying a \$3,600 egg at Keith's. 'Evergreen' is vixen at the Capitol and likely to be uprooted after five days for 'Iron Duke'.

Last week the legit Shubert was relieved of his grudge with Duke Billington and his band, some throw-in stage talent and 'She Had to Choose.' Engagement was sponsored by a local who has been dabbling in contests heretofore. It was first offering of pop vaudeville in Cincy since last summer. Venture was a winner, grossing \$14,700. House has Lenore Ulric in 'Pagan Lady' this week at \$22.00 top.

Estimates for This Week

Albee (RKO) (2,800); 35-42—'David Copperfield' (MG). Clicks labelled screen job of Dickens classic a triumph. Jolly good \$12,800. Last week 'Broadway Bill' (Col) (2,000); 25-40—'Romance in Manhattan' (Radio) and 'I'm a Thief' (WB). This combo has a weak week session, with \$3,700 an optimistic estimate. That's behind the eight ball. Last week 'Maybe It's Love' (WB) and 'Menace' (Par) just a trifle better.

Palace (RKO) (2,800); 35-42—'Gilded Lily' (Par). Claudette Colbert the aroma for \$10,000, pleasing. Last week 'Bengal Lancer' (Par) built up to \$10,000.

Lyric (RKO) (1,400); 35-42—'Bengal Lancer' (Par) brought around the corner from the Palace for a second week. Last week 'County Chairman' (Fox) (2d week), \$4,400, ok, following a hefty \$15,000 on first seven days.

Keith's (Libson) (1,500); 35-42—'White Cockatoo' (WB), \$3,600, mild. Last week 'Right to Live' (WB), \$3,000, poor.

Capitol (RKO) (2,000); 35-42—'Evergreen' (GB). Slow start. Will probably be supplanted by 'Iron Duke' (GB) after five days. Friday day pace \$3,000. Last week 'Broadway Bill' (Col), moved over from Palace for a week. Last week \$5,500 swell. Pic got a speedy \$17,000 in first week.

Grand (RKO) (1,200); 25-40—'Broadway Bill' (Col) third week after splitting a fortnight at the Palace and Capitol, \$3,000, zippy. Last week 'Reclaimed His Head' (U) and 'Boredom' (WB) followed a downtown encore, split \$2,000, tame.

Family (RKO) (1,000); 15-25—'I'm a Thief' (WB) and 'Bachelor of Arts' (Fox), divided \$2,100, all right. Last week 'When a Man Sees Red' (U) and 'Wicked Woman' (MG), \$2,800.

Strand (Ind) (1,200); 20-30—'Father Brown, Detective' (Par), \$1,600, so-so. Last week 'Little Men' (Monro), nine days, \$1,900.

Olsen & Johnson Plus Gene Austin Aids K. C. Mainstreet to \$16,000

Kansas City, Jan. 28.

A lot of big pictures starting this week at the first in a series of weeks is expected that some sweet grosses will be hung up. Last week was a different story as all of the amusements were hard hit by the storm and cold weather.

'David Copperfield' is the attraction at Loew's Midland and thousands of pieces of advertising matter have been put out, in addition to numerous other stunts. A special 'Buck' show was given for the school teachers of Greater Kansas City and over 8,000 were present. It was right down their alley and the word-of-mouth advertising has been great. Friday opening found the customers lined up for a block and 'take his' has been heavy over the week and would have indicated a nice report which would go into the home office.

At the 'Uptown County Chairman' got away to a fine start Saturday as will Rogers is this house's

Anti-Film Taxes

(Continued from page 7)

smoking and auto touring, are all lined up against the wall with rural and urban lawmakers in the firing squad.

Mr. Merriam, who carried film industry support in the election that put him where he is, started the gunfire in his budget message last week. Since then every legislator with a new idea for tapping the industry has tossed or threatens to toss a tax larer into the basket. They're dropping into the legislative mill so fast it is almost impossible to keep track of them. Where they will get ultimately cannot be forecast, but already in this neck of the woods people who gave up part of their paychecks for the Merriam campaign fund are being disillusioned and showing regret at their generosity.

The Taps

Directly stabilizing at the amusement fund, Merriam proposed the following:

Personal income tax, rated at one-third Federal normal and surtax, estimated to bring in \$12,000,000. This would save the personal income tax harder than any other single group. Increase corporation franchise tax 100% from 1% to 4%, with every producing, distributing exhibitor, and the corporation hard hit, along with all others in the state.

Tax theatre admissions, games, etc., 1c on each ticket costing more than 10c, estimated to bring the state \$1,000,000. The bill is bound to cut amusement revenues, either through forcing admissions down or reducing attendance, with people unwilling to pay a state tax on top of the federal tax now in existence.

Besides these things, Merriam proposes to add 1c on the state's gasoline gauge, making it 4c a gallon and 2c a gallon on tobacco products. He wants to increase the beer tax from 2c to 3c a gallon, the bite on hard liquor to 4c a gallon. He plans to lift the sales tax on food, clothing and everything else not previously taxed 50%, raising the rate from 2% to 3%.

This is the most unpopular tax proposed for the state. Besides these ideas, Merriam proposes new grabs of reality taxes: furs, bank franchises, insurance premiums, motor transportation, consumption of electricity, gas, telephone.

best bet the picture will likely stay for three weeks. 'Gilded Lily' has been the new screen attraction Wednesday and turning in nice business.

Olsen and Johnson's show, with Gene Austin, and the picture 'Maybe It's Love' is the big bargain offered by the mainstreet for a 40 cent top, and a going strong Gene Austin on the radio for a nice pop Friday night helped a lot.

Estimates for This Week Mainstreet (RKO) (3,200); 25-35—'David Copperfield' (MG). Management and distributors went over this one and gave it one of the most extensive publicity campaigns for months and the lines were waiting when the house opened Friday. Expected to turn in one of the best grosses of the year. Close to \$16,000. Last week 'Bachelor of Arts' (MG), hard hit by cold wave and storm and had to be satisfied with \$2,700.

Newman (Par) (1,800); 25-40—'Gilded Lily' (Par). Expected good finish after a fair opening. Management looks for around \$16,000. Last five days 'Bengal Lancer' had over a big week reported \$5,500, good.

Tower (Rewot)—'Best Man Wins' (Col) and stage show. Opened strong Saturday and is slated to return in neighborhood of \$7,000. Last week 'The Ben Hur' (U) and stage show around \$6,000.

Uptown (Fox) (2,400); 25-40—'County Chairman' (Fox). If they were at the Bill Rogers' pictures as the management would be happy as he is a real natural and this week will probably be no exception with close to \$8,000. Last week 'Intimation of Life' (U) (2d week) got \$3,200.

phone and telegraph service and other utilities.

Within a few days after Merriam set the pace, the legislature was notified that two new tax bills were being prepared, which would lay a heavy hand on motion picture film. Proposal is to tax each foot of negative forming the basis of an exhibition print. In one bill the first print would be slugged at 1c per foot; 3/4c the other, 3c per foot. All subsequent prints would be exempt. If either of these ideas gets on the state books it means that every subject sent into the state for exhibition, if getting only one booking or no booking, would be slapped for the tax, just the same as subjects that get hundreds or thousands of bookings.

Film men estimate that there are about 6,000,000 feet of negative represented in pictures produced in California during a year, including Code production. With negative features, 1,750 reels of shorts, serials and newreels, plus educational and imported film. If the 10c bill were adopted, the industry would lose about \$600,000; if the 3c measure, the figure would triple.

Prize package of the session, so far, is a legislative fantasy by a Republican Assemblyman from San Francisco, Mr. Morgan, who hurled a brainchild into the taxation cauldron that would tap the film industry for \$40,000,000 a year. He proposes taxing every foot of film manufactured within or outside the state at a penny, for levying on every print turned out.

That it is a species of spite legislation is revealed in Mr. Assemblyman Morgan's statement that: 'Any business which can pay salaries as high as \$30,000 a week to its actors and as high as \$500,000 a year to its officials is surely better able to support state expenses than the government asks them to pay a 10 percent tax on theatre admission tickets.'

So that, all in all, the picture business is menaced, through income tax, ticket tax and film tax, with a sock in excess of \$500,000 in new taxes alone in the state of California.

Up to now the Independent Theatre Owners of California is the only group to let out a public holler against the tax program. They, pointing to the ruinous phases of the setup, openly propose sending a lobby to Sacramento to fight the various issues. What the Hays group of producers and the major distributor-theatre outfits will do has not been indicated.

N. D. Exhibe Aroused

Minneapolis, Jan. 28.

North Dakota exhibitors are aroused over a proposal to be introduced into the state legislature calling for a 10c tax on theatre admissions. On odd amounts, such as 25c and 35c, tax would amount to 12c. Holding a special meeting at 23½ marck, the North Dakota Theatre Owners' Association voted to wage a vigorous fight to defeat the measure. Association is prepared to introduce a bill to the legislature, after showing the lawmakers that the theatre business now is in a precarious business and cannot shoulder any additional burdens. Officials also point out that the public is in no financial condition to pay higher admissions.

As a result of extreme below zero temperatures and the heavy snowfall during the past month, the business is far below par, the exhibitors state.



MGM STUDIOS

CULVER CITY, CALIF.

FRED ALLEN says: 'The Murals of Gus and Andy's SOMERSET RESTAURANT represent George's life.'

How you like that one Givoff

New York Theatres

RKO THEATRES

86th ST. Wed. to Fri. Jan. 29 to Feb. 1
'Lottery Love' and 'Menace'
81st ST. Katharine Hepburn in 'Little Minister'

PARAMOUNT TIMES SQUARE

Now Playing 'LIVES OF A BENGAL LANCER'
In Person RUBINOFF

RIVOLI

CLIVE OF INDIA with RONALD COLMAN LORETTA YOUNG

MAYFAIR

Broadway at 47th N. Y. Premiere—Now Playing 'Sing Sing Nights' Cream

ASTOR

BROADWAY AT 46th STREET CHARLIE CHAN IN PARIS with Warner Oland and Mary Brian A Fox Picture

"GAY AND IMPUDENT ENTERTAINMENT... EXPERTLY STAGED"

Howard Bernes—Harold-Bright DINING AND DANCING DINNER SUPPER \$2.50 10c to 15c to 20c Minimum Cash Set. & Sen. \$3

FRENCH CASINO 7th Ave. at 50th St. COLUMBUS 5-7070

CAPITOL

2nd Week—M-G-M production of 'DAVID COPPERFIELD' In Person—Freddie Bartholomew at Astor, 49th St. P. M. Daily Big Stage Show

STATE

43rd STREET & BROADWAY BING CROSBY "HERE IS MY HEART" with Kitty Carlisle In Person CAB CALLOWAY and Cotton Club Orchestra with Big Harlem Rave

NEW GRAND

2ND 52ND STREET 25c to 1 p.m. PAUL MUNI BETTE DAVIS in 'Bordertown'

RADIO CITY BOCKEYELLER MUSIC HALL

On Stage—'Billie Holiday'—'Colorful color songs' by Russell Merritt with huge orchestra, directed by Reno Rapa.

WILL ROGERS

25c to 1 p.m. 'The County Chairman' Plus Girls Revue on Stage ANY SEATS 10th Ave. ROXY Show Value 10th St. of the Nation

Photo by H. Armstrong-Roberts



We feel simply COLOSSAL!

- ♣ Full of drama . . . full of action . . . full of romance and contentment . . .
- ♣ You see it's our birthday...our 15th Anniversary...and what a tale we have to tell!
- ♣ The drama lies in our small beginnings...and present place of trailer-supremacy...
- ♣ And the action comes from our Service Departments . . . Editorial . . . Camera . . . Art and Traffic . . . seat-selling trailers always on time . . .
- ♣ But oh . . . the romance in the perfect harmony between National Screen Service and more than 9000 Exhibitors who use National Screen Trailers . . .
- ♣ So, please excuse the adjectives . . . but we feel simply COLOSSAL!!! . . . and we'll do our best to make you feel the same by keeping one step ahead of the seat-selling parade with National Screen Trailers!

⌘ NATIONAL SCREEN SERVICE ⌘

. . . Little Giant of a great big industry!

HARDING



Enchanted April



The warmth of Springtime romance glowing from the screen . . . as lovely Ann Harding brings to life another great character of fiction . . . "Lotty Wilkins," delightful heroine of the outstanding book and stage play . . . a wistfully wonderful woman who would not let her dreams of romance die . . . and whose daring was rewarded by one perfect month of bliss!

**BLO-RADIO
PICTURE**

FRANK MORGAN KATHARINE ALEXANDER
REGINALD OWEN • JANE BAXTER
FROM THE NOVEL BY "ELIZABETH" • DIRECTED BY HARRY BEAUMONT

WEST COAST READIES 10c OK

DIME SPOTS ASK FED. COURT TEST

Two Cases Pending in Discrimination Suit — Want Protection Even at Year's Projection

BLOW-UP SEEN

Chicago, Jan. 28. — Long expected appeal to the federal courts on the question of 10c admissions is ready to hit the courts today (Monday) with the filing of papers by the Astor and Public theatres individually. Complaints are to be filed against the major distributors on the squawk that the exchanges are withholding picture service from these theatres because of 10c admissions.

Flanlding the Astor theatre case is the same law firm which has been working on the Jones, Linkin & Schneider battle against Balaban & Katz for product for the McVickers. Exchanges here generally are pleased that the case is going into the courts for a final decision. The distributors have been harassed plenty in the last few months since the ban on dime houses went into effect. Squawks have come from all sides.

It is expected that the 10c houses will not ask for pictures in the eighth week of release, following the week of release of the 15c spots, but that the dime houses will leave it up to the discretion of the court to phase them as far back in the release schedule as desired but still allow them product. The squawk of the dime spots is not that they are laboring under protection but that they can't get product at any price.

Year Clearance

Consensus is that the exhibs in these cases will ask the court to designate a spot for 10c theatres in the 52nd week of release. Exchanges seem agreed that 10c houses in this last week of release should not do harm to competing houses which are through with these pictures not later than the eighth week of general release. By placing the dime spots in the 52nd week of general release in this town means that the houses really follow 62 weeks after the loop runs.

At present there are only three divisions of town which sell dime prices. The bulk of the demand for 10c admissions is centered in the colored neighborhood with the second greatest demand being in the fashionable district of Madison and Halsted with the last section the South Clark and South State street district. In all, perhaps 16 houses are included in the request for dime ducats.

Federal suit finally brings to a head a question which has been pushed up and down film row these past two years, ever since the inclusion of the dime ducat ban in all picture contracts in this territory.

Wide Open

Only danger in the dime situation seen by the flimlites is the possible explosion of admission prices in the midwest. If the 10c houses get started, fear is that the dime ducat will spread from one house to another. Chicago had that experience four years ago when the town was torn wide open in the worst double feature and cut-rate ducat war in history.

At that time, however, there was no restriction as to week of release. And it is now figured that with the penalty of one year's protection that only theatres which actually need dime ducats will go into the low-price policy.

Walburn at Fox

Hollywood, Jan. 28. — Raymond Walburn goes to Fox on a lookout from Columbia for a part in "It's a Small World."

Title is a switch from Highway Robbery.

Motion Picture Theatres in the U. S., Jan., 1935

(As released by the Hays office)

NATIONAL THEATRES				CLOSED THEATRES				THEATRES IN OPERATION				CIRCUIT THEATRES				INDEPENDENT THEATRES			
Territory	No.	Seats	Cap.	Bound.	Seated	No.	Seats	Cap.	Bound.	Seated	No.	Seats	Cap.	Bound.	Seated	No.	Seats	Cap.	Bound.
Albany	432	210,012	378	80	146	54,324	66	80	307	215,683	32	50,938	130	100,816	291	116,258			
Albany	696	391,277	638	13	14	32,094	48	188	328,653	143	120,973	127	73,343	392	141,253				
Boston	1,692	788,533	385	307	984	177,743	177	507	708	610,785	130	217,731	181	154,050	782	416,752			
Burling	462	284,732	71	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
Charlotte	416	105,771	401	15	86	17,812	40	16	381	177,880	46	47,308	36	17,448	324	131,809			
Chicago	905	501,540	188	129	14	38,294	94	129	683	368,333	155	178,133	187	178,133	387	277,416			
Cincinnati	1,021	477,239	848	178	279	84,701	105	178	432	325,698	61	68,811	114	80,870	852	330,448			
Cleveland	640	321,418	401	35	110	47,872	65	76	746	328,646	61	68,811	114	80,870	852	330,448			
Dallas	107	424,120	37	195	268	17,070	106	106	702	370,654	102	105,029	202	107,765	823	243,312			
Denver	871	187,381	308	14	82	18,381	38	14	325	168,400	58	42,000	38	22,308	251	122,934			
Des Moines	389	170,177	370	13	38	15,104	36	13	425	158,035	67	118,544	39	25,422	823	117,252			
Detroit	406	204,508	495	1	42	22,886	41	1	454	341,008	97	118,544	39	25,422	823	117,252			
Indianapolis	601	293,108	574	17	179	45,702	62	127	425	204,006	98	8,581	107	60,459	539	195,047			
Kansas City	686	323,643	605	64	203	73,848	111	91	454	270,790	98	8,581	107	60,459	539	195,047			
Los Angeles	719	445,455	450	14	133	61,009	69	84	446	384,654	143	17,425	88	70,749	453	208,392			
Memphis	292	136,732	292	34	13	4,915	18	1	274	181,817	10	16,850	52	30,783	221	69,020			
Milwaukee	528	230,282	486	95	108	42,698	82	78	309	246,534	55	67,016	52	23,942	409	155,774			
Minneapolis	381	259,974	866	79	138	38,025	89	30	364	220,960	79	70,855	50	24,773	474	164,748			
New Haven	177	112,053	177	17	17	15,270	17	1	109	158,785	93	83,210	54	17,732	109	69,102			
New Orleans	488	220,960	382	103	122	35,363	89	30	364	186,055	9	7,390	104	38,059	378	136,003			
New York	1,124	1,308,662	1,007	37	127	60,409	109	27	997	1,202,538	195	390,478	468	221,791	411	377,903			
Oakland	411	208,447	410	21	87	15,151	35	30	364	197,281	61	11,928	65	51,641	286	144,876			
Omaha	468	180,508	446	25	79	27,276	57	22	388	198,422	24	21,390	40	23,062	404	128,146			
Philadelphia	710	371,702	47	47	47	47,038	47	96	739	468,088	183	247,943	119	119,117	478	264,544			
Pittsburgh	721	375,730	682	95	140	47,103	69	96	582	329,337	61	77,180	99	37,097	364	246,610			
Portland	209	111,200	209	1	109	8,328	13	1	150	167,404	10	14,903	23	16,267	177	79,980			
St. Louis	720	370,129	720	1	140	48,449	82	14	739	468,088	183	247,943	119	119,117	478	264,544			
St. Paul	561	294,801	401	158	221	58,943	132	146	340	148,834	52	26,087	33	11,000	501	163,819			
San Francisco	452	161,613	403	1	77	41,070	68	7	278	310,234	46	77,390	128	129,316	296	159,907			
Seattle	288	151,676	288	9	77	7,015	18	8	278	144,450	19	26,817	61	43,343	208	82,515			
Washington	711	370,074	615	96	145	52,071	101	87	722	352,671	84	88,978	104	40,352	642	218,016			
TOTALS	18,208	11,132,065	16,336	1,938	8,711	1,415,054	1,854	1,887	14,652	9,710,807	2,073	2,718,701	3,070	2,530,416	18,130	6,874,478			

Inside Stuff—Pictures

(Continued from page 6)

no comment on the matter. Prior to the play's premiere, one picture firm offered to buy the interest of one partner. There were three film firms interested in buying the rights until the show opened. After that all lost interest.

Upon receipt confirmation of the thumbs-down from Joseph P. Bickerton, Jr., attorney, who wrote the Hays office. Later referred the matter to its Hollywood quarters and the answer was tossed right back to the New York headquarters, where it lays.

Inter-Professional Association has spread its campaign for federal relief of unemployed in professions plus unemployment insurance and other aid to professional workers to Hollywood. Studio unions and professional organizations are in receipt of telegraphic requests for active backing and support.

Wires are signed by the association name, describing it as a group from literary, theatrical and allied lines, including: American Newspaper Guild, United Scenic Artists Union, League of Workers Theatres, Playwrights Association, Actors' Emergency Association, and a batch of prominent writers, including Michael Gold and John Howard Lawson, first president of local Screen Writers' Guild.

Plus the asking of a raise of 20% for all crafts in the basic studios agreement, the international presidents of the unions involved are also preparing to ask for a better deal for the loss craftsmen at the Feb. 8 labor conference with the producers' committee.

Unions will seek to get the head men in such crafts as grips and electricians, the so-called key men, put on an hourly basis instead of a week-to-week basis as at present. Claim is that at some studios the head men are worked extra long hours and get less wages than men working for them who are on an hourly basis, due to overtime wages going to those workers.

Now that both Fox Film and Fox-West Coast have been financially rehabilitated under Sidney Kent, with the support and the cooperation of Chase Bank, the reorganization of General Theatres Equipment may be asked for an almost immediate follow-up. Chase Bank has already indicated its willingness to cooperate in G. T. E.

Chase Bank, it is reported, will provide around \$2,000,000 cash or what is necessary to carry out the reorganization plan. Present stockholders of GTE possibly will be given certain subscription rights to new stock in exchange of their present holdings.

Practically all of the jolly playboys who attached themselves to Lloyd Hamilton during his heyday in pictures were absent from the group of 75 who attended funeral services for the comedian last week in Los Angeles. Hamilton helped many now substantially in the business to get the breaks, and on many occasions trod for those individuals with pressure he could exert through his position. Large part of the group at the services was comprised of oldtimers who were associated with Hamilton when he was on the upgrade, but who were shoved aside by the playboy gang that closely surrounded the comedian when he was on top.

Current laugh in Hollywood has to do with a director who was engaged to handle a picture but told that it wouldn't be ready for several weeks. While waiting, he told the studio head man he had a swell story idea he wished to develop and, upon outlining it to the employer, was given a writer and told to work out a treatment. Couple of weeks elapsed and he asked for a starting date on his directorial stint. Producer told him it wasn't ready, but asked how the other story was coming on. Shown the rough synopsis, he read it, rated it lousy and banished the director from the lot.

Arthur Mayer's bid for the Mayfair, N. Y., is permanently cold due to inability to agree on contract terms and the interest recently indicated by Loew's, with a view to replacement of Loew's New York, which property shortly goes under the hammer. For many years Loew has operated the New York as a grind and wants to maintain a policy of that kind in the Times Square zone. The Mayfair would house it on a give-up of the New York. Rendle and Loew are long affiliates on the Astor theatre lease.

Jimmy Murphy, who a week ago stepped out of the publicity staff of Balaban & Katz to accept a post under Oscar Doob at Loew's in New York, was last of the oldtimers in B&K. Successfully Lloyd Lewis, John Joseph, Ben Serkewich, Dave Lipton, Bertrand Bidwell and others have decamped.

Fox studio and distributing exes on the Coast are doing a burnup over advertising methods used by Harry Hartman, operating the Orpheum

in San Diego, to exploit the picture, "Million Dollar Baby." Display ad, printed in the San Diego Tribune, used the words 'sully', 'temple' and 'bright-eyes' underscored, in what Fox people charge is a deliberate attempt to misrepresent that the youngster in the Monogram pic is the Fox juve, last featured in 'Bright Eyes'.

Red and White Russian sympathizers in the Hollywood colony being poles apart, \$5-a-plate blowout in honor of the Soviet Ambassador, Alexander Trukhanovsky, at the Hotel Ambassador, Los Angeles, developed into a problem affair. Soviet coast picture reps were trying to line up film names to honor the envoy, returning to Washington from Russia, but the picture people were not sure whether they would be encouraging Communism by giving up the fins for the soiree.

Recent drawing power displayed by Walter Hampden's company in presenting Shakespearean drama for four weeks on Broadway has certain picture companies wondering if some of the famous bard's masterpieces might not click in pictures. At least the overhead for script fees would be the least of their worries.

Current releasing of 'Little Men' recalled to a writer that a major producer, two years before the Hays smash, had been urged to make 'Little Women', but knocked off the suggestion with, 'who wants pictures about midgets?'

An Announcement

HAVING spent fifteen years in the theatrical profession as Producer and Stage Director, with many Broadway Productions to my credit, including—

"LITTLE JESSIE JAMES," "SHUFFLE ALONG" (the original), THE COTTON CLUB REVUES (four consecutive years), "MY GIRL," "PLAIN JANE" and many others,

I am fully equipped to represent ARTISTS and serve MANAGERS in many important fields of the amusement world such as

MUSICAL COMEDY, DRAMA, PICTURES, RADIO, HOTELS, REPUTABLE CABARETS and SOCIAL CLUBS.

My organization consists of a thorough specialist for each department, therefore, Managers and Artists are assured of intelligent and reliable service.

WRITE, WIRE, TELEPHONE OR HONOR ME WITH A PERSONAL CALL . . .

WALTER BROOKS
Theatrical Enterprises, Inc.
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NOTICE . . .

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LEADING TENOR CHICAGO OPERA CO.

HELD OVER 3 WEEKS

CAPITOL, NEW YORK, Jan. 18, Jan. 25, Feb. 1

RESUMING HIS OPERATIC ENGAGEMENT SHORTLY

Management Manager COUNCI

HIPPODROME THEATRE, N. Y. C.

GOMEZ & WINONA

AND

GROSVENOR HOUSE, LONDON

INDEFINITE



WORLD PREMIERE

This week great theaters from coast-to-coast will show the first release of **THE MARCH OF TIME**. Announcements in lobbies and on the screen have already brought enthusiastic comment from theatregoers. The premiere of this new monthly series is packed with more box office interest than in any similar length subject in the history of the industry.

Billboards, newspapers, **TIME** and **FORTUNE** magazines and radio's **MARCH OF TIME** over the Columbia Network are carrying a great national campaign in support of this new kind of a motion picture. Public interest is great.

Shrewd showmen all over the country have recognized in **THE MARCH OF TIME**, a new and powerful box office asset. If you haven't talked to your **FIRST DIVISION** exchange about **THE MARCH OF TIME** in your theater, do it at once. There's a ready made audience waiting.

THE MARCH OF TIME is a twenty-minute picture, issued once a month containing five or more complete dramatic stories. It makes no attempt to give last-minute flashes or to cover the complete news of the day.

THE MARCH OF TIME

-FEBRUARY 1

From hundreds of stories and thousands of feet of film from all over the world, the best of these are taken and woven together in radio MARCH OF TIME's curt, concise manner. Re-enacting those scenes that are missing, THE MARCH OF TIME brings to the screen complete, dramatic episodes of world happenings you've read and wondered about.

THE MARCH OF TIME FROM COAST-TO-COAST IN THEATERS OPERATED BY THESE CIRCUITS

LOEW'S, Coast-to-coast. POLI, New England. BALABAN & KATZ, Greater Chicago. PUBLIX GREAT STATES, Indiana and Illinois. FOX WEST COAST, California. EVERGREEN, Washington and Oregon. INTERSTATE, Texas. WORLD AMUSEMENTS, Minnesota. TRI-STATE, Omaha. SMALLEY, Northern New York. FOX THEATRES, Philadelphia. HARMANUS BLEEKER HALL, Albany.

Distributed by FIRST DIVISION

HARRY H. THOMAS, Pres.

Rockefeller Center, N. Y.



THE MARCH OF TIME

CALENDAR OF CURRENT RELEASES

Harold Auten Office: 1440 B'way, N. Y. C.
 Autumn Crocus (British). Charming film from Anthony play, with femme appeal. Dir. Basil Dean. 70 mins. Rel. Oct. 15. Rev. Nov. 6.
 Blue von Himmel, Dir. Fritz Lang. 70 mins. Rel. Sept. 1.
 End of the World (Fin du Monde) (Fr.). Scientific dream based on Flammarion novel. Dir. Abel Gance. 70 mins. Rel. April 15.
 Es war einmal (German). Musical romance with Lehar music. Dir. Ewald Paetz. 70 mins. Rel. Oct. 1.
 Loyalties (British). Drama from the Galsworthy play. Dir. Basil Dean. 70 mins. Rel. Oct. 15. Rev. Oct. 30.
 Melo (German). Sensitive study of psychological difficulties. Elisabeth Berger. Dir. Paul Ganner. 95 mins. Rel. Feb. 1. Rev. Feb. 6.

Chesterfield Office: 1940 Broadway, New York N. Y.
 Curtain Falls. The Old actress impersonates aunt of a wealthy family to make old age secure. Features a good genius. Henrietta Crosman. Dir. Chas. Lamont. 67 mins. Rel. Oct. 1.
 Fugitive Road. An Australian-Italian border story. Eric von Stroheim. Wera Engels, Leslie Fenton. Dir. Frank Strayer. 69 mins. Rel. July 1. Rev. Nov. 20.
 Ghost Walks. The mystery comedy. Cast. John Miljan, June Collyer. Dir. Frank Strayer. 67 mins. Rel. Dec. 1.
 One in a Million. Department store background for a love story. Chas. Starrett. Dorothy Wilson. Dir. Frank Strayer. 52 mins. Rel. Sept. 15.
 Port of Lost Dreams. Tragedy along the waterfront and on the tuna fisheries. Wm. Boyd, Lola Lane. Dir. Frank Strayer. Rel. Oct. 15.
 Sons of Steel. A new drama of fathers and sons. Charles Starrett. Wm. Bakewell. Dir. Frank Strayer. 64 mins. Rel. Dec. 15.
 World Accusers. The woman's fight against the world alone. Vivian Thoburn. Russell Hopton, Dickie Moore. Dir. Charles Lamont. 69 mins. Rel. Nov. 1.

Columbia Office: 729 Seventh Ave., New York, N. Y.
 Against the Law. Gangster mixup with an ambulance crew. John Mack Brown, Billy Blazo, Arthur Hohl. Dir. Lambert Hillyer. 61 mins. Rel. Oct. 25. Rev. Dec. 5.
 Among the Missing. Wealthy old lady does a Haroun al Raschid and enjoys herself hugely in the underworld before she returns to her family. Rich. Dix. 71 mins. Rel. Aug. 16. Rev. Nov. 6.
 Behind the Evidence. Newspaper man smokes out a master mind. Norman Foster. Donald Cook, Sheila Mannors. Dir. Lambert Hillyer.
 Best Man Wins. The. Edmund Lowe, Jack Holt in a familiar outline. Florence Rice as the girl. Dir. Earle Kenton. 75 mins. Rel. Jan. 6. Rev. Jan. 28.
 Broadway Bill. Race track story based on one of Mark Hellinger's yarns. Myrna Loy, Warner Baxter. Dir. Frank Capra. 90 mins. Rel. Dec. 3. Rev. Dec. 20.
 Captain Hated the Sea. The riotous nautical comedy of a mixed passenger list. Victor McLaglen, Wynne Gibson, Allison Spivack, John Gilbert. Dir. Lewis Milestone. 80 mins. Rel. Aug. 16. Rev. Dec. 4.
 Call Arms. "Wanted" Jack, Sheila Mannors, Esther Ralston. Dir. Willard Mack. Rel. Jan. 12.
 Carnival. Lee Tracy, Sally Eilers, Jimmy Durante. Dir. Walter Lang.
 Defense Rites. Story of a lawyer who defended gangsters. Jack Holt, Jean Desnoes. Dir. Lambert Hillyer. 70 mins. Rel. Aug. 21.
 Fugitive Lady. Innocent girl, sentenced to prison, ends a haven and love. Neil Hamilton, Florence Rice. Dir. Al. Rogell. 66 mins. Rel. Oct. 25. Rev. Dec. 11.

Clair in Danger "Inspector Trent" story of a lost emerald. Ralph Bellamy, Shirley Grey. Dir. D. Ross Lederman. 61 mins. Rel. Aug. 23. Rev. Nov. 20.
 I'll Fix It. Political sex discoverer he can't fix love. Jack Holt, Mona Barrie, Winnie Lightner. Dir. Wm. W. Neill. 65 mins. Rel. Oct. 13. Rev. Nov. 20.
 Jealous. Jealous prize fighter has a vivid dream while taking the count. Nancy Carroll, George Murphy. Dir. Roy W. Neill. 66 mins. Rel. Oct. 14. Rev. Nov. 20.
 Lady by Choice. A dancer adopts a mother, who brings her happiness. Carole Lombard, May Robson, Roger Pryor. Dir. David Burton. 77 mins. Rel. Oct. 15. Rev. Nov. 20.
 Lady is Willing. Investigative kidnap partner's wife. She falls in love with her captor. Leslie Howard, Binnie Barnes. Dir. Gilbert Miller. 66 mins. Rel. July 30. Rev. Aug. 14.
 Men of the Night. Romance of a detective. Bruce Cabot, Judith Allen. Dir. Henry French. 58 mins. Rel. Nov. 25. Rev. Dec. 4.

Miles of the Gods Industrial story of the depression. May Robson, Fay Wray. Victor Jory. Dir. Roy W. Neill. 65 mins. Rel. Dec. 1. Rev. Dec. 11.
 Name of the Woman. Intimate and sex reporter. Arline Judge, Richard Cromwell. Dir. Al. Rogell. 63 mins. Rel. Aug. 1. Rev. Dec. 4.
 Once a Gentleman. Tullio Carminati, Lillian Harvey, Tala Birel. Dir. Victor Schnitzler.
 One Night of Love. Romance of an opera star. Grace Moore, Tullio Carminati. Dir. Victor Schnitzler. 64 mins. Rel. Sept. 15. Rev. Sept. 22.
 Passport to Fame. Edw. G. Robinson, Jean Arthur. Dir. John Ford. Rel. Jan. 12.

Prescott Kid The McCoy western. Sheila Mannors. Dir. David Selman. 56 mins. Rel. Dec. 15. Rev. Dec. 22.
 Square Shooter. Tim McCoy, Jacqueline Wells in a Western. Dir. David Selman. 57 mins. Rel. Jan. 31.
 That's Gratitude. Theatrical man gets no thanks in farcical romp. Frank Craven, Molly Carlisle. Dir. Frank Craven. 61 mins. Rel. Oct. 13. Rev. Nov. 6.
 Westerner. The. Tim McCoy, Marion Shilling. Dir. David Selman. 57 mins. Rel. Dec. 15. Rev. Dec. 22.

White Lies Rich society girl falls for the big, brave cop. Walter Conolly, Fay Wray. Victor Jory. Dir. Leo Bulgakov. 65 mins. Rel. Nov. 27. Rev. Jan. 1.

DuWorld Office: 729 Seventh Ave., New York, N. Y.
 Beast of Borneo. Melodrama and animals. John Preston, Mary Stuart. 70 mins. Rel. Dec. 15. Rev. Dec. 22.
 Blue Light. (Austrian and Italian). Mountain romance among Italian Dolomites. Directed and starring Loni Heisenfeld. Dir. Sept. 15.
 Bride of Samos. South Sea featurette. Dir. Phil Brown. 50 mins. Rel. March.
 Crainquebelle (Fr.). Drama from Anatole France yarn. Dir. Jacques de Baroncel. 80 mins. Rel. Dec. 1.
 Girl in the Castle. Comedy of the Continental manner. Jimmy Savo, Eddie Lambert, Dorothy Darling. Dir. Eugene Frenke. 60 mins. Rel. Oct. 1.
 Hollywood City of Dreams (Sp.). Jose Bohr. Spaniard's impression of Kacha, Lubz Szanule (Polish). Young love in Poland, with music. Dir. Michael Wyssnanski. 70 mins. Rel. Nov. 1.
 L'Agonie des Algeas (Fr.). Pro-Napoleonic drama. Dir. Roger Ribbebe. 70 mins. Rel. Dec. 15. Rev. Dec. 22.

Man Who Changed His Name (British). An old Edgar Wallace yarn revived. Dir. Henry Edwards. 75 mins. Rel. Oct. 1. Rev. Oct. 22.
 Norak. O'Neil Edwards yarn. Dir. Desmond Hurst. 70 mins. Rel. Oct. 15. Rev. Oct. 30.
 Romance in Budapest (Hung.). Franciska Gaal. Musical. 70 mins. Rel. April 18.
 Tall Tale Heart (British). Edgar Allan Poe thriller. Dir. Desmond Hurst. 50 mins. Rel. June 15. Rev. June 15.

First Division Office: R.W.O. Bldg., New York, N. Y.
 Releases Also Allied: Chesterfield and Monogram
 Curtain Falls. One-time famous actress uses her talents in an entirely novel role; and stages one final glorious comeback. Henrietta Crosman. Dorothy Lee. 67 mins. Rel. Oct. 1.
 Fugitive Road. Eric von Stroheim, Wera Engels, Leslie Fenton. 69 mins. Rel. Aug. 30. Rev. Nov. 20.
 Girl of the Limberlost. The famous Gene Stratton Porter classic. Marjorie Marsh, Ralph Crane, Eddie Nugent. Dir. Christy Cabanne. 83 mins. Rel. Nov. 8.
 Green Eyes. Murder at a masquerade party. Wm. Bakewell, Shirley Grey. Charles Starrett, Claude Gillman. Dir. Richard Thorpe. Rel. July 30.
 Girl of My Dreams. College life and college romance. Mary Carlisle, Eddie Nugent, Creighton Chaney, Arthur Lake, Sterling Holloway, Gigi Parrillo. Dir. Ray McCarey. Rel. Nov. 17.

These tabulations are compiled from information supplied by the various production companies and checked up, as soon as possible after release, to be given when releases are definitely set. Titles are retained for six months. Managers who receive service subsequent to that period should preserve a copy of the calendar for reference.

The running time as given here is presumably that of the projection room showings and can only approximate the actual release length in these states or communities where local or state censorship may result in deletions. Running time in the reviews as given in 'Variety' carry the actual time clocked in the theatre after passage by the New York state censorship, since pictures are reviewed only 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.

Studio Placements

Hollywood, Jan. 28.
 Phillip MacDonald, screen play, Jungle, Feb. 17. Rev. Feb. 24.
 Cesar Romero, Andy Devine, Hold 'Em Yale, Par. Burns & Allen, Lyda Roberti, Big Broadcast of 1935, Par. Eugene Pallette, Raymond Brown, Public Enemy No. 2, M.G. Johnny Arthur, Travelling Saleslady, WB. Hildegarde, Reckless, M.G. Hale Hamilton, Hold 'Em Yale, Par. Fudde Sturgess, George Lloyd, Etienne Girardot, Strangers All, Radio. Frank Mayer, Now It's a Lady, Par. Arthur Hohl, Catherine Doucet, Joseph Stuenkel, Franklin Pangborn, Emerson Tracy, Addison Richards, Charles Grapewin, David Clyde, John Danow, Joseph Singer, Light Blue, Col. Frank Mayer, Tili Love You Always, Col. George de Sagredo, Rina de Liguoro, Angelina (Spain), Fox. Gerald and Maurice Geraghty, original story, 'Anything Goes', M.G. Al. Goulding, directing—His Beloved Sweet, short, Col. John Lord, short, Col. John Lord, writing—original Wm. Powell yarn, Radio. Tom Ricketts, Arthur Hoy, Nora Cecil, 'Vol. 1', Par. John Hoffman, special effects on 'Roberta', Radio. Geo. White, 'King of the Ritz', WB. George Ernest, Vintophone short, WB. Ben Jandel, scripting 'It Happened in N. Y. U.', Par. Phyllis Brooks, McFadden's Flats, Par. Virginia Lake, 'Highway Robbery', Fox. Henry Fonda, 'Farmer Takes a Wife', Fox. Helen Vinson, 'Private Wakes', Wanger. James Blakeley, 'Two On a Tower', Par. Paul Batton, William Hill, Oscar Rudolph, Crusader, Par. Herman Ring, William W. Mong, Russ Powell, Ruthelma Stevens, Florentine Dagger, WB. Eddie Schuber, Bert Warren, 'Get Rich Quick', short, WB. Sam Hoffenstein, screen play, 'Two on a Tower', Par. Virginia Lake, Hammond, Nell Craig, Tom Ricketts, Laura Treald, Cyril Ring, 'Now It's a Lady', Par. Keya Luke, James T. Mack, Oscar Rudolph, Robert Littlefield, 'Eight Belles', Col. George de Sagredo, Edward Le Saint, Big Broadcast of 1935, Par. Herbert Evans, Milla Davenport, Frederick Burton, 'McFadden's Flats', Par. Christian Rub, William Pawley, 'Stolen Harmony', Par. Steady Bystander, Adia Gleason, Tili Love You Always, Col. Georgia French, Ethel Griffies, Gary Owen, 'Hold 'Em Yale', Par. Gladys Ray, additional dialog, 'Private Wakes', Wanger. John Farrow, screen plays, 'Jones' and 'Man Of The World', M.G. Dale Van Avery, dialog and script, 'Federal Dick', Par. Dorothy Farker and Alan Campbell, screen play, '18 Hours by Air', Par. Robert Elliott, 'Times Square', M.G. Lady, M.G.

(Continued on page 33)

Happy Landing. Story of the U. S. air border patrol. Ray Walker, Jacqueline Wells. 63 mins. Rel. Sept. 1.
 Jane. Screen adaptation of the Charlotte Bronte classic. Colin Clive, Virginia Bruce, Allen Fling. Dir. Christy Cabanne. Rel. Oct. 1.
 King Kelly. Dance director and his girl dancing troupe swap contracts on way to Paris, and bring prosperity to a small village. Romantic comedy with music. Guy Robertson, Irene Ward. Dir. Leonard Fields. Rel. Nov. 15.
 Man from Utah. John Wayne western. 52 mins. Rel. July 1.
 Manhattan. Screen. Two orphans. Park Avenue society debaters, forced to go to work, change places with their servants who go 'society'. Dixie Lee, Robert Armstrong. Dir. Leonard Fields. Rel. May 30. Rev. Sept. 15.
 Moonstone. The Wilkie Collins novel of the disappearance of a famous gem. David Manners, Phyllis Barry. Dir. Reginald Barker. 60 mins. Rel. Sept. 15.
 One in a Million. Romance of a department store employee and the boss' son. Dorothy Wilson, Charles Starrett. Dir. Frank Strayer. Rel. Sept. 15.
 Port of Lost Dreams. A gun moll's past catches up with her after she has reformed and is happily married to a sea-faring man. Lola Lane, Bill (screen) Boyd. George Marlon, Edward Gargan. Dir. Frank Strayer. Rel. Oct. 15.
 Redhead. Romance of a disowned playboy son and an artist's model with a past. Bruce Cabot, Grace Bradley, Burton Churchill, Regis Toomey. Dir. Melville Brown. Rel. Nov. 8.
 Shock. Shell shock world war victim unknowingly falls in love all over again with the wife he married before going to the front. Ralph Forbes, Gretchen Hill, Munroe Owsley. Dir. Roy Power. 65 mins. Rel. Aug. 14.
 Woman's Men. Hollywood inside story. John Halliday, Marguerite de la Motte, Wallace Ford. Dir. Edward Luddy. 68 mins. Rev. Oct. 1.
 Young Eagles. Boy Scout adventures in wilds of Central America. Twelve stars. Dir. Harry Hoy. Rel. July 1.

First National Office: 821 W. 42nd St., New York N. Y.
 Babbitt. Upton Sinclair's. Main Street. Guy Kibbee, Allyn McMahon. Dir. Wm. Kellogg. 75 mins. Rel. Dec. 18.
 British Agent. Adapted from the novel about international spies. Leslie Britton, John Francis, Dir. Michael Curtiz. 65 mins. Rel. Sept. 15. Rev. Sept. 22.
 Dragon Murderess. Philo Vance detective yarn. Warren William, Margaret Livingston. Dir. Bruce Humphreys. 65 mins. Rel. Aug. 25. Rev. Aug. 28.
 Filtration Walk. West Point story. Ruby Keeler, Dick Powell, Pat O'Brien. Dir. Frank Borzage. 65 mins. Rel. Dec. 1.
 Gentleman Are Born. Four college boys battle the world. Franchot Tone, Jean Muir, Ann Dromarg, Margaret Lindsay. Dir. Alfred E. Green. 70 mins. Rel. Nov. 17. Rev. Nov. 24.
 Happiness Ahead. Window washer wins success. Dick Powell, Josephine Hutchinson. Dir. Mervyn LeRoy. 69 mins. Rel. Oct. 22. Rev. Oct. 26.
 I Sell Anything. A comedy about a fake antique room. Pat O'Brien, Ann Dromarg, Roscoe Karns. Dir. Robert Florey. 70 mins. Rel. Oct. 20. Rev. Jan. 1.
 Lost Lady. A. Willis Carter's story. Barbara Stanwyck, Frank Morgan, John Cortes. Dir. Al. E. Green. 61 mins. Rel. Sept. 29. Rev. Oct. 9.
 Man with Two Faces. From the stage play, 'Dark Tower'. Edw. G. Robinson, Mary Astor. Dir. Archie Mayo. 78 mins. Rel. Aug. 8. Rev. Jan. 1.
 Maybe It's Love. Gloria Stuart, Ross Alexander. Dir. Wm. McGlin. 62 mins. Rel. Jan. 12.
 Midnight. Heart-interest melodrama from Damon Runyon's 'Old Doll's House'. Richard Barthelmess, Ann Dromarg, Helen Lowell, Helen O'Connell, John Lewis. Dir. Frank McDonald. 74 mins. Rel. Nov. 23.
 Murder in the Clouds. Lily Talbot. Ann Dromarg. Dir. D. Ross Lederman. 61 mins. Rel. Dec. 15. Rev. Jan. 1.
 North Shore. Barbara Stanwyck, Gene Raymond. Dir. Robert Florey. Rel. Feb. 6.
 Red Hot Firas. Lily Talbot. Mary Astor. Dir. D. Ross Lederman. Rel. Feb. 9.
 Return of the Terror. The. Mystery drama with plenty of heart interest. Charles Bickford, John Lewis, Frank McHugh. Dir. Howard Bretherton. 65 mins. Rel. July 7. Rev. July 17.
 Six-Day Bike Rider. Thrills and spills in a bike race. Joe M. Brown. Dir. Robert Florey. 65 mins. Rel. Oct. 20. Rev. Nov. 13.

Fox Office: 444 West 56th St., New York N. Y.
 Baby Takes a Bow. The Fox child star comes through again. Shirley Temple, Bechler of Arts. From John Erskine's recent novel. Tom Brown, Henry Hathaway, Allyn Fling. Dir. Charles Reisner. 74 mins. Rel. Nov. 23.
 Bright Eyes. The story of two little girls. Shirley Temple, Jane Darwell, James Dunn, Judith Allen. Dir. David Butler. 83 mins. Rel. Dec. 28.
 Caravan. Romantic story based on 'Gypsy Melody'. Chas. Boyer, Loretta Young, Jean Parker, Louise Fazenda. Dir. Erik Charell. 102 mins. Rel. Sept. 28. Rev. Oct. 4.
 Cate. A comedy done from a story by Clarence Budington Kelland. Harold Lloyd, Ada Merkel. Dir. Sam Taylor. 101 mins. Rel. Aug. 17. Rev. Aug. 24.
 Charlie Chan in Paris. Another detective yarn. Warner Oland, Bruce Layton, Mona Barrie. Dir. Eugene Forde. 79 mins. Rel. Sept. 14. Rev. Sept. 18.
 Charlie Chan in Paris. The Oriental detective moves into new territory. Warner Oland, Mary Brian. Dir. Lewis Selie. Rel. Feb. 1.
 County Chairman. The. Will Rogers, Evelyn Venable, Kent Taylor. Dir. Charles Reisner. 74 mins. Rel. Nov. 23.
 Dude Ranger. The. Geo. O'Brien, Irene Hervey. Dir. Eddie Clive. 64 mins. Rel. Sept. 21.
 East River. Story revolving around an underwater tunnel. Edmund Lowe, Charles Bickford, Charles Mackay, Rambeau. Dir. Raoul Walsh. Rel. Jan. 14.
 Ellnor. Norton Claire Trevor, Hugh Williams. Dir. Hamilton MacFadden. Rel. Nov. 2.
 First World War. The. Hitherto unreleased film from the archives of several governments. Lawrence Stallings, editor. 77 mins. Rel. Nov. 23. Rev. Nov. 13.
 Gambling. From the George M. Cohan play. Geo. M. Cohan, Wynne Gibson. Dir. Rowland V. Lee. 82 mins. Rel. Nov. 2. Rev. Dec. 11.
 Grand Canary. Warner Baxter, Madge Evans. Dir. Irving Cummings. 76 mins. Rel. Nov. 23.
 Handy Andy. Will Rogers, Peggy Wood. Dir. David Butler. 61 mins. Rel. July 27. Rev. Aug. 7.
 Hell in the Heavens. Air story. Warner Baxter, Conchita Montenegro. Dir. Charles Reisner. 74 mins. Rel. Nov. 8.
 Helderado. Adventure in a ghost town. Richard Arlen, Madge Evans, Ralph Bellamy, Henry Walthall. Dir. Jas. Cruse. 74 mins. Rel. Dec. 21. Rev. Dec. 28.
 Judge Priest. Based on the Irvin Cobb stories of down south. H. B. Walthall, Tom Brown, Anita Louise. Dir. John Ford. Rel. Oct. 8. Rev. Oct. 14.
 Little Lord Fauntleroy. The. Lionel Barrymore, Evelyn Venable. Dir. David Butler. Rel. Feb. 15.
 Lottery Lover. Pat Paterson, Lew Ayres. Dir. Wm. Thiele. 82 mins. Rel. Nov. 23.
 Lovelime. Musical romantic story. Pat Paterson, Nile Asher. Herbert Mundin, Harry Green. Dir. Jas. Tinsling. 72 mins. Rel. Sept. 21. Rev. Oct. 5.
 Marie Galante. Done from the novel of the same name. Spencer Tracy, Ketti Gallian, Helen Morgan. Dir. Henry King. 90 mins. Rel. Oct. 20. Rev. Oct. 27.
 Music in the Air. Gloria Swanson, John Boles. Dir. Joe May. 81 mins. Rel. Dec. 7.
 Mystery Woman. Heroine saves her husband by procuring the papers. Monte Belmont, Gilbert Roland. Dir. Eugene Forde. 65 mins. Rel. Jan. 14. Rev. Jan. 22.
 One More Spring. Janet Gaynor, Warner Baxter. Dir. Henry King. Rel. Oct. 20.
 Peck's Bad Boy. Story of an adopted son and an understanding man. Jackie Cooper, Thomas Melgan, Jackie Searle. Dir. Eddie Clive. 69 mins. Rel. Nov. 23.
 Pureaud. Romantic drama. Original. Rosemary Ames, Victor Jory. Par. Kellon. Dir. Louis King. 70 mins. Rel. Aug. 24. Rev. Nov. 27.
 Rascal for Murder. Edmund Lowe, Victor McLaglen. Rel. Feb. 22.
 Servants' Entrance. Janet Gaynor and Lew Ayres decide to spend their honeymoon earning their own living. Both engage in domestic service. All works to a happy ending. Dir. Frank Lloyd. 90 mins. Rel. Sept. 1.
 She Learned About Sallors. Navy romance in Shanghai and Los Angeles. Alice Faye, Lew Ayres, Mitchell and Dumont. Dir. Geo. Marshall. Rel. Oct. 15. Rev. July 31.

Warner Bros. Office: 444 West 56th St., New York N. Y.
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 Judge Priest. Based on the Irvin Cobb stories of down south. H. B. Walthall, Tom Brown, Anita Louise. Dir. John Ford. Rel. Oct. 8. Rev. Oct. 14.
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 Servants' Entrance. Janet Gaynor and Lew Ayres decide to spend their honeymoon earning their own living. Both engage in domestic service. All works to a happy ending. Dir. Frank Lloyd. 90 mins. Rel. Sept. 1.
 She Learned About Sallors. Navy romance in Shanghai and Los Angeles. Alice Faye, Lew Ayres, Mitchell and Dumont. Dir. Geo. Marshall. Rel. Oct. 15. Rev. July 31.

She Was a Lady. Helen Twelvetrees, Robert Young. Dir. John Blystone. 85 mins. Rel. July 20. Rev. Aug. 25.
365 Nights in Hollywood. James E. Dunn, Alice Faye, Mitchell & Durant. Dir. Geo. Marshall. 77 mins. Rel. Oct. 15. Rev. Nov. 12.
Twenty-four Hours a Day. Claire Trevor, Gilbert Roland, Dir. Hamilton MacFadden. Rel. Nov. 25.
When a Man's a Man. George O'Brien. Dir. Edw. F. Clune. Rel. Feb. 15.
White Parade. The Loretta Young, John Poles. Dir. Irving Cummings. 80 mins. Rel. July 15. Rev. Aug. 17.
Wild Gold. John Boies, Claire Trevor, Harry Green. Dir. Geo. Marshall. 77 mins. Rel. June 8. Rev. July 31.
World Moves On. The. A love story which covers a century. Madeleine Carroll, Franchot Tone, Dir. John Ford. 104 mins. Rel. Aug. 1. Rev. July 7.

Gaumont-British

Office: 1600 Broadway, New York

Chu Chin Chow. Arabian tales in musical form. Anna May Wong, Fritz Kortner. Dir. Walter Ford. 95 mins. Rel. Sept. 15. Rev. Sept. 25.
Evening. Musical dramatization from the Beverly Nichols novel. Evelyn Laye, Fritz Kortner, Carl Emmond, Delays, Conchita Supervia. Dir. Victor Saville. Rel. Nov. 16. Rev. Nov. 20.
Jack Abby. Comedy with song and dance. Jack Hulbert, Nancy O'Neill, Alvy Dwyer. Dir. Walter Ford. Rel. Dec. 3. Rev. Dec. 10.
Swargen. Musical adaptation from Cochran's stage production. Jessie Matthews, Sonnie Hale, Betty Balfour, Barry Mackay. Dir. Victor Saville. Rel. Jan. 3.
Iron Duke. The. Drama based on Duke of Wellington at Battle of Waterloo. George Arliss, Ellaline Terriss, Gladys Cooper, A. E. Matthews, Allan Ayresworth. Dir. Victor Saville. Rel. Jan. 3. Rev. Jan. 10.
Little Friend. Drama of a child's devotion and influence. Nora Pitham. Dir. Charles Brabin. Rel. Oct. 15. Rev. Oct. 22.
Man of Aran. Irish story with preponderantly beautiful photography. "Dir. Robert Flaherty. 70 mins. Rel. Oct. 16. Rev. Oct. 23.
Power. Jewish Sufi Drama. Drama. From the French novel. Conrad Veidt, Bonita Hunt. Dir. Lothar Mendes. 105 mins. Rel. Oct. 1. Rev. Oct. 15.
Princess Charming. Musical comedy in a mythical kingdom. Evelyn Laye, Yvonne Arnaud, George Grossmith, Max Miller. Dir. Maurice Elvey. Rel. Jan. 10.
Unfinished Symphony. Musical romance based on Schubert's life. Martha Scott. Dir. Willy Forst. 31 mins. Rel. Jan. 1. Rev. Jan. 15.

Liberty

Office: 1776 Broadway, New York, N. Y.

Dizzy Dances. Musical. Theatrical burlesque house. Marjorie Rameau, Florino McKimley, Lawrence Gray. Dir. William Nigh. Rel. Dec. 15. Rev. Dec. 22.
No Ramon. From the French novel. 77 mins. Rel. Dec. 15. Rev. Dec. 22.
Once to Every Bachelor. Comedy with a hired bride. Marian Nixon, Neil Hamilton, Allison Fringie. Dir. Wm. Nigh. 73 mins. Rel. Dec. 15. Rev. Dec. 22.
School for Girls. Musical comedy. Sidney Fox, Pat Kelly, Lola Wilson, Ann Sully. Dir. Wm. Nigh. 73 mins. Rel. Mar. 22.
Sweetheart Annie. Society crooks frame sweeps winner. Tom Brown, Marion Nixon, Wm. Nigh. 73 mins. Rel. Dec. 15. Rev. Dec. 22.
Take the Stand. Murder of a columnist. Jack La Rue, Thelma Todd, Gail Patrick. Dir. Phil Rosen. 78 mins. Rel. Sept. 7. Rev. Sept. 11.
Two Heads on a Pillow. Marital warfare. Neil Hamilton, Miriam Jordan. Dir. Phil Rosen. 78 mins. Rel. Oct. 2. Rev. Oct. 9.
When Strangers Meet. Mixup in a bungalow colony. Rich. Cromwell, Arline Judge. Dir. Wm. C. Caba. 71 mins. Rel. July 20. Rev. Nov. 20.
Without Children. Modern drama of divorce. Marjorie Churchill, Bruce Cabot, Evelyn Brent, Reginald Denny. 71 mins. Rel. Nov. 31. Rev. Nov. 20.

Majestic

Office: RKO Bldg., Radio City

Night Alarm. The. Newspaper boy with a reporter who takes the city boys' daughter. Bruce Cabot, Judith Allen, H. B. Warner. Dir. Spencer Bennett. 63 mins. Rel. Sept. 22. Jan. 15.
Scarlet Letter. The. Hawthorne's dramatic classic. First sound film. Colleen Moore and Hardie Albright. Dir. Robert Vignola. 70 mins. Rel. Sept. 1. Rev. Sept. 25.
She Had to Chase. Texas girl goes to Hollywood and back again. Not a studio star. Sally Blane, Larry Crabbe, Dir. Ralph Cedar. 64 mins. Rel. Oct. 1. Rev. Sept. 25.
The Perfect Circle. David Manners, Sheets Gallagher, Dorothy Linnale. Dir. Robert Vignola. 64 mins. Dynamic detective-mystery thriller.

Mascot

Office: 1776 Broadway, New York, N. Y.

Behind the Green Lights. A-tous drama of official-sufficiency evidence. N. Y. who remained faithful. Preston Foster. Rel. Feb. 22.
Crimson Romance. Two lads, one American and one German, find a friendship. John Barrymore, Ben Lyon, Sari Maritza, James Bush, Hardie Albright, William Bowers, Erich von Stroheim. Dir. David Howard. 97 mins. Rel. Oct. 15. Rev. Oct. 22.
In Old Santa Fe. Story of a dude ranch knight-knack salesman who falls in love with the ranch owner's daughter. He is accused of murder but all difficulties are clarified with startling results. Ken Maynard, George Haynes. Dir. David Howard. Rel. Nov. 20.
Marines Are Coming. The. As Lieut. "Wild Bill" Traylor, U.S.M.C., the screen's first hero, finds himself torn between love for two women until, facing disaster, he plunges into a war somewhere south of Mexico and from there on things rush pell-mell toward a happy ending. Erich von Stroheim, William Lyster, Conrad Nagel, Arminia Ford. Dir. David Howard. Rel. Dec. 4.
Little Men. Jo of the Little Women at school-mistress. From Louisa May Alcott's story. John Barrymore, Brian O'Brien-More, Trent Dutton. Dir. Phil Rosen. Rel. Dec. 22.
Young and Beautiful. Story of a press agent who builds his sweetheart to stardom and nearly loses her. John Barrymore, Allen, Joseph Cavert, Varnius B. Walters. Dir. Joseph Santley. 63 mins. Rel. Sept. 1.

Metro

Office: 1540 Broadway, New York, N. Y.

Babes in Toyland. Child story with the Victor Herbert music. Hardy, Claude Rains, Dir. Gus Mehn. Chas. Rogers. 77 mins. Rel. Nov. 30. Rev. Dec. 18.
Band Plays On. The. Football story. Robert Young, Betty Furness. Dir. Russell Mack. 77 mins. Rel. Dec. 21. Rev. Dec. 25.
Barretts of Wimpole Street. Based on the play by Rudolf Besier. Norma Shearer, Frederic March, Charles Laughton. Dir. Sidney Franklin. Rel. Sept. 21. Rev. Sept. 25.
Biography of a Bachelor Girl. Based on S. N. Behrman's successful play. "Biography." Ann Harding, Robert Montgomery. Dir. F. H. Griffin. Rel. Oct. 25.
Shained. Joan Crawford in love with two men. Clark Gable, Stuart Erwin. Dir. Clarence H. Brown. 72 mins. Rel. Aug. 31. Rev. Sept. 3.
David Copperfield. Dickens story with an almost perfect cast. W. C. Fields, Lionel Barrymore, John Barrymore, Richard Dix, George Cukor. 129 mins. Rel. Jan. 15. Rev. Jan. 22.
Death on the Diamond. Murder in the big leagues. Based on the novel by Cortlandt Smith. The small town story. John Barrymore, George Cukor. Dir. Edward Sedgwick. 69 mins. Rel. Sept. 14. Rev. Sept. 22.
Kelvin Prentice. District attorney's wife saves a girl wrongly accused of her own crime. "The Girl in the Red Coat." Wm. K. Howard. 75 mins. Rel. Nov. 8. Rev. Nov. 15.
Porsching All Others. From the stage play. Joan Crawford, Clark Gable. Dir. Robert Montgomery. Rel. W. S. Van Dyke. 63 mins. Rel. Dec. 25.
Gay Bride. The. From Francis Coe's "Replay." Carole Lombard, Chester Morris. Dir. Robert Montgomery. 82 mins. Rel. Dec. 25. Rev. Dec. 28.
Girl from Missouri. Based on the play by John Galsworthy. Jean Harlow, Franchot Tone, Lionel Barrymore. Dir. Jack Conway. 69 mins. Rel. Aug. 3. Rev. Aug. 7.
Have a Heart. A girl who is a crippled little doll-maker. Spencer Tracy. Dir. David Butler. Rel. Sept. 7. Rev. Oct. 23.
Hide Out. The gangster goes rural and reforms. Robert Montgomery, Laurence O'Sullivan. Dir. S. Van Dyke. 75 mins. Rel. Aug. 24. Rev. Aug. 28.
Myriad. Based on the play by George S. Kaufman and Moss Hart. Robert Montgomery, Jeanette MacDonald. Dir. Ernst Lubitsch. Rel. not set.
Night in Young. The. Royal love for a commoner theme. Ramon Novarro, Evelyn Laye, Dir. Dudley Murphy. 80 mins. Rel. Jan. 11. Rev. Jan. 15.
Outcast Lady. Based on a novel by Michael Arlen. Constance Bennett, Herbert Marshall. Dir. Robert Z. Leonard. Rel. Sept. 24. Rev. Nov. 8.
Painted Veil. Based on the novel by Somerset Maugham. Greta Garbo, Robert Marshall. Dir. Richard Boleslawsky. 84 mins. Rel. Nov. 30. Rev. Dec. 3.
Paris Interlude. Based on the play "All Good Americans" by S. J. and Laura Perelman. Otto Kruger, Madge Evans, Robert Young. Dir. Edwin L. Marin. 75 mins. Rel. July 27.

Stamboul Quest. Spy story. Myrna Loy, Geo. Brent. Dir. Sam Wood. 85 mins. Rel. July 15. Rev. July 17.
Straight Is the Way. Released convict story. Franchot Tone, May Robson, Kaye Doolittle. Dir. Fred S. Seely. 69 mins. Rel. Aug. 18. Rev. Sept. 2.
Student Tour. Musical comedy about collegians on a European tour. Charles Butterworth, Jimmy Durante, Maxine Doyle. Dir. Charles Reisner. Rel. Oct. 15.
Treasure Island. The Stevenson story. Wallace Beery, Jackie Cooper, Lionel Barrymore. Dir. Victor Fleming. 109 mins. Rel. Aug. 17. Rev. Aug. 21.
What Every Woman Knows. Based on the play by Sir James M. Barrie. Helen Hayes, Brian Aherne. Dir. Gregory La Cava. Rel. Oct. 13. Rev. Oct. 20.
Wicked Women. A story of a faithful mother. Mady Christians, Jean Parker, Cur. H. McLeod. Dir. Chas. Brabin. 71 mins. Rel. Dec. 15. Rev. Dec. 18.

Studio: 6048 Sunset Blvd., Hollywood, Cal. **Monogram** Office: R. K. O. Building, Rockefeller Center, N.Y.C.

Girl of the Limberlost. A. Gene Stratton-Porter story. Marjorie Marsh, Ralph Noyes, Charles Kresser. Dir. Christy Cabanne. 80 mins. Rel. Aug. 18. Rev. Nov. 13.
Girl of My Dreams. Comedy romance with track team events. Mary Carlisle, Craig Charles, Sterling Holloway, Eddie Nugent, GIGI Parrish. 65 mins. Rel. Dec. 15. Rev. Dec. 22.
Flirting with Danger. Three buddies play with dynamite and love. Robert Armstrong, William Cagney, Edgar Kennedy, Marjorie Burns, Maria Alba. Rel. Dec. 7. Rev. Dec. 14.
Happy Landings. Story of the U. S. air-border patrol. Ray Walker, Jacqueline Wells. 63 mins. Rel. Sept. 1. Rev. Aug. 21.
Healer. The. From novel by Robert Herrick. Dir. Reginald Barker. Rel. Christy. 65 mins. Rel. Aug. 16.
King Kelly of U. S. A. Guy Robertson, Irene Ware. 66 mins. Rel. Sept. 15.
Lonely Frontier. (Lone Star). John Wayne, Sheila Terry. Dir. R. N. Bradbury. 54 mins. Rel. Nov. 22. Rev. Jan. 22.
Lost in the Stratosphere. Romance of two members of air patrol amid scandal. "The Girl in the Red Coat." Wm. C. Fields. 69 mins. Rel. Nov. 15.
Man from Utah. The. (Lone Star). John Wayne, Polly Ann Young. 65 mins. Rel. Dec. 15.
Million Dollar Baby. Pious parents try to palm over their little boy as another girl movie find to win fame and riches. Arline Judge, Ray Walker, Jimmy Ray, George E. Stone. Rel. Dec. 22.
Monte Carlo. Musical comedy with a man at famous casino and wins the girl. Mary Brian, John Darrow. 62 mins. Rel. May 20.
Moonstone. The. Wilkie Collins story of disappearance of famous gem. David Manners, Phyllis Barry. Dir. Reginald Barker. 60 mins. Rel. Aug. 29. Rev. Sept. 5.
Money Means Nothing. Wallace Ford, Gloria Shea. 70 mins. Rel. June 15. Rev. July 24.
My Darling Clementine. Story of the twelve counts of Confucius. Arline Judge, Bela Lugosi, Wallace Ford. Rel. Dec. 22.
Neath Arabian Skies. (Lone Star). John Wayne, Sheila Terry. 52 mins. Rel. Dec. 22.
Nut. A. Devil-struck family takes husband's aim to crash Hollywood. With hilarious results. Wallace Ford. Rel. not set yet.
Rainbow Valley. (Lone Star). John Wayne, Lucille Brown. 65 mins. Rel. Dec. 22.
Reckless Romeo. Comedy adventures of two hard-boiled agents who are afraid of nothing. John Wayne, Robert Armstrong, William Cagney. Rel. Dec. 22.
Red Heat. A. A. and his girl work out their social salvation in a lurch wagon. Bruce Cabot, Grace Bradley. Dir. Melville Brown. 77 mins. Rel. Nov. 1. Rev. Nov. 20.
Shock. Ralph Cargill, William G. Munroe, Owsley. Shell-shock victim returns from World War, falls in love with the wife he has married just before going to front, and hates his unknown rival till his identity is revealed. Dir. Roy Sommer. 66 mins. Rel. Aug. 1. Rev. Nov. 20.
Sing-Sing Nights. Three men accused of murdering the same man tell different circumstances which are checked by the detective, proving two are innocent. Erich von Stroheim, Boris Malenok, Jameson Thomas, Conway Tearle, Eardinand Gottschalk. (Note: Tearle stars). 60 mins. Rel. Dec. 15.
Star Packer. The. (Lone Star). John Wayne, Verma Hill. Dir. R. N. Bradbury. 54 mins. Rel. Oct. 22.
Trail Beyond the Sunset. John Wayne, Verma Hill. 66 mins. Rel. Oct. 22.
Women Must Dress. Intricate ways of fashion salon people almost causing young romance of daughter to end in disaster. Minna Gombell, Gavin Gordon, Suzanne Kaaren, Robert Light and Monogram contract winners. Rel. Jan. 22.

Studio: 5851 Marston St., Hollywood, Cal. **Paramount** Office: 1501 Broadway, New York, N. Y.

Behold My Wife. Sylvia Sydney, Gene Raymond. Dir. Dave Litten. Rel. Dec. 22.
Belle of the 90's. Backstage in burlesque. Mae West. Dir. Leo McCarey. 73 mins. Rel. Sept. 21. Rev. Sept. 25.
Cleopatra. Egyptian spectacle with modern dialog. Claudette Colbert, Wm. Cagney. Dir. Mervyn LeRoy. 102 mins. Rel. Aug. 16. Rev. Aug. 21.
College Rhythm. Musical type story. Joe Penner, Larry Ross, Jack Oakie, Fred Roberts. Dir. Norman Taurog. 75 mins. Rel. Nov. 27.
Crim Without Passion. Lawyer trapped by a needless fake alibi. Chas. Rains, Mingo. Dir. Ben Hecht, Chas. MacArthur. 70 mins. Rel. Aug. 17.
Enter Madame. From the stage play of a temperamental star. Elissa Landi, Cary Grant. Dir. Elliott Nugent. 81 mins. Rel. Jan. 15.
Father-Bride. The. From the stage play of a temperamental star. Elissa Landi, Cary Grant. Dir. Elliott Nugent. 81 mins. Rel. Jan. 15.
Here is My Heart. Musical. Bing Crosby, Kitty Carlisle. Dir. Frank Tuttle. 75 mins. Rel. Dec. 22. Rev. Dec. 25.
Home on the Range. Musical type story. Randolph Scott, Jackie Coogan, Evelyn Brent. Dir. Jacobson. Rel. Dec. 21.
It's a Gift. Fields buys an orange grove. W. C. Fields, Baby LeRoy, Jan. S. Rouveral. Dir. Norman Taurog. 75 mins. Rel. Nov. 30.
Ladies Should Listen. Parisian telephone girl helps a South American millionaire. Cary Grant, Frances Drake, Ed. Everett Horton. Dir. Frank Tuttle. 61 mins. Rel. Aug. 3.
Let Lemon Suck. The. From the Damon Runyon story in Collins. Lee Tracy, Helen Mack. Dir. Marshall Nielsen. 60 mins. Rel. Sept. 28. Rev. Oct. 30.
Limehouse Mystery. Story of the London Chinatown. Geo. Raft, Jean Parker, Helen May Wong. Dir. Alex Hall. 63 mins. Rel. Nov. 9. Rev. Dec. 18.
Lives of a Bengal Lancer. Adventure in an Indian regiment. "Gry Cooper." Franchot Tone, Katharine Burke. Dir. Henry Hathaway. 110 mins. Rel. Jan. 18. Rev. Jan. 25.
Menace. Three people who live in fear of death. Gertrude Michael, Paul Cavanagh, Henrietta Crossman. Dir. Ralph Murphy. 58 mins. Rel. Nov. 15.
Mr. Wiggle of the Cabbage Patch. Talk version of the old favorite. Pauline Lord, Zasu Pitts, W. C. Fields. Dir. Norman Taurog. 75 mins. Rel. Nov. 30.
Notorious Sophie Lang. Story of international jewel thieves. Gertrude Michael, Paul Cavanagh. Dir. Ralph Murphy. 60 mins. Rel. July 29.
Now and Forever. Little Miss Marker type story. Shirley Temple, Gary Cooper, Carole Lombard. Dir. Henry Hathaway. 57 mins. Rel. Aug. 18.
Old Fashioned Way. The. W. C. Fields, Joe Morrison, in a road show in the U. S. Hedy Lamarr, Judith Allen. Dir. Wm. Beaudine. 69 mins. Rel. July 8. Rev. July 15.
One Hour Marriage. Joe Morrison, Helen Twelvetrees, Conrad Nagel. Dir. Ralph Murphy. Rel. Dec. 21.
President Vanishes. The. From current sensational novel of same title. "The Girl in the Red Coat." Wm. C. Fields. 69 mins. Rel. Jan. 11. Rev. Dec. 11.
Pursuit of Happiness. The. From the stage play about budding. Joan Barry, Francis Lederer. Dir. Alex Hall. 60 mins. Rel. Nov. 16. Rev. Nov. 18.
Ready for Love. Small town romance of an actress's daughter. Ida Lupino, Rich. Arlen. Dir. Markling. 62 mins. Rel. Oct. 12. Rev. Dec. 4.
Scarlet Empress. The. Story of Catherine of Russia. Mariene Dietrich, John Lodge. Dir. Jos. von Sternberg. 104 mins. Rel. Sept. 7. Rev. Sept. 15.
She Loves Me Not. Stage play. Girl in college. "The Girl in the Red Coat." Wm. C. Fields. 69 mins. Rel. Aug. 10. Rev. Sept. 15.
Wagon Wheels. Western for a Zane Grey story. Randolph Scott, Gail Patrick. 69 mins. Rel. Sept. 14. Rev. Oct. 14.
You Belong to Me. State story with Helen Mack, Lee Tracy. Dir. A. L. Walker. 67 mins. Rel. July 27. Rev. Sept. 18.

Principal

Office: 1270 Sixth Ave., New York, N. Y.

Chandu on the Magic Island. Mystery sequel to Return of Chandu. Bela Lugosi, Clara Kimball Young, Dean Denton, Phyllis Ludwig. Seven reels. (Continued on page 38)

Indict Maloy
In \$350,000
Income Quiz

Chicago, Jan. 28. Federal grand jury here has indicted Ralph O'Malley, chief of the operators' union, for alleged failure to pay \$31,059.28 taxes on a total income of \$350,839.67 from 1929 to 1932. Indictment includes four counts one for each year. Maloy's indictment follows that of Ralph O'Hara, organizer of the union, who was indicted two weeks ago for alleged perjury. Government allegations are that Maloy's total incomes for the four years were: 1929, \$11,733.51, against only \$13,310.06 reported; 1930, \$114,337.70, with only \$24,614.05 reported; 1931, \$144,194.25, against \$30,461.96 reported; and in 1932, \$150,174.19, against \$14,464.54.

BALLYHOO LIGHT LAW
DIMMED FOR 90 DAYS

Los Angeles, Jan. 28. Rigid regulation of outdoor illumination, particularly the type used for premieres of films and shows, as well as for market, store and other business openings, will not materialize here for at least 90 days. Proposed ordinance, that would require special licensing of equipment and operators, has been tabled for a period by the city council's finance committee, following recommendation of the Board of Building and Safety, before which hearings were held. Belief now is proposed measure will be permitted to die a natural death.

Nina Mae McKinney
Back on Metro Lot

Hollywood, Jan. 28. Nina Mae McKinney is back, brought west by Metro for a part in "Reckless," William Powell-Jean Harlow picture, has been tutored for the part by Victor Fleming. Player was originally discovered by King Vidor several years ago and given the fem lead in "Hallelujah," she subsequently held by Metro on contract for about a year.

Curtiz Gets 'Bride'

Hollywood, Jan. 28. Michael Curtiz has been handed direction of Warners' "Case of the Curious Bride," which is slated to be on location for some time. Margaret Lindsay has been spotted opposite Warren William, with Claire Dodd and Barton MacLane, both contractees, in strong spots.

Mascot Has Marine
Serial in the Cooker

Los Angeles, Jan. 28. "The Fighting Marine" is the next serial being readied at Mascot, to follow "Miracle Rider," the 15-chapter Tom Mix cliffhanger, which went into production on Friday (25). Third serial in this year's program will feature Rex, the horse, and Rinty, the dog. This one, untitled, is on deck.

'Star' Under Way

Hollywood, Jan. 28. "Star of Midnight" got under way at Radio Friday (25) with Stephen Roberts megging and Bill Powell and Ginger Rogers in the leads. Cast in the serial on the year before and Leda Fenton. From an Arthur, Somers Roche original with three-play screen play by Howard J. Green, Anthony Veller and Edward Kaufman.

OLAND IN 'WEREWOLF'

Hollywood, Jan. 28. Universal has ticketed Warner Oland for "Werewolf of London," production of which started Saturday (26). Stuart Walker is directing, with Henry Hull featured.

a hit on the air=dollars in the bank

★

FOR THE FIRST TIME
A BROADCAST OF ORCHESTRA
AND CHOIR COMPOSED EN-
TIRELY OF GIRLS!

Presented by

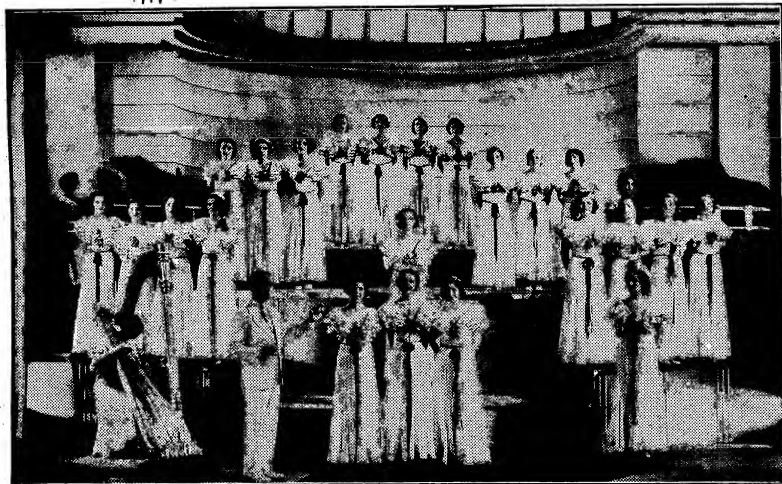
PHIL SPITALNY

Not Just Girls, but

Talented Musicians and Singers

COMPRISING

A Versatile Orchestra and Melodious Choir



PERSONAL REPRESENTATIVE

ROGER WHITE

1270 6TH AVE. N.Y.C.



NICK KENNY

NEW YORK DAILY MIRROR

"Phil Spitalny has done it again! Yessir, I mean clicked with a new idea! When he told me he was organizing a girl's band that would compare favorably with any male outfit on the air I thought he was stretching the truth a little. Thursday night I listened to his all-girl band. It proved one of the most delightful musical novelties these long ears have ever heard."

AARON STEIN

NEW YORK POST

"Noteworthy radio orchestra, smoothly proficient and pleasantly melodious."

NEW

"Phil all-girl WABC promise attract excellen better."

S.

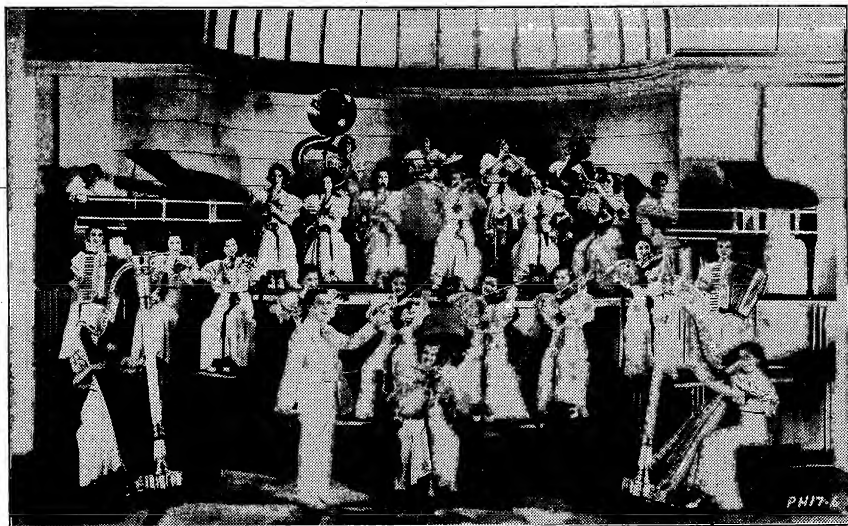
THE

"The Spitalny Glee Club brought touch There v tation a orchestr the mas 100% to take one's he

UNIT H
WABC T

Radio's first all-girl unit of musicians and singers...

Office



ore sensationally!

BEN GROSS
PITTSBURGH PRESS

Spitalny's much publicized ensemble made its debut on it 8 and immediately gave it becoming a topnotch. The orchestra is and the choir even

VARIETY

LINIT HOUR OF CHARM
30 Mins.; WABC, New York

Phil Spitalny's showmanship stands out in this new half hour program like Durante's schnoz. His flair for the unusual and imaginative in arrangements, always notable in the various male aggregations he has piloted in the past, is vividly stamped on the musicianship and blending of the otherwise 100% feminine galaxy which Linit is sponsoring over CBS at 8 p.m. EST Thursdays.

A smart idea for Linit. And the Hellwig agency will share in the divvying up of the laurel sprigs. For it's sufficiently off the beaten path; to sponsor a girl band involves an element of risk. One of the stultifying factors in broadcasting is the reluctance of sponsors to take, or agencies to recommend risks.

But after the inaugural program (3) the qualms of the gamblers were allayed; the Linit Hour of Charm has what it takes to command attention amidst the competitive struggle. It's a show that will give Rudy Vallee something to worry about, and Fleischmann's will probably be loading the 8-8:30 stretch of its full hour with particular care from now on.

Apart from the entertainment merits of the Linit program which, after all, shouldn't be so surprising, Corn Products has an ideal hookup with the feminist trend of the times. Women's magazines, clubs and femme leaders should be ready breezes to increase the cruising radius of an all-feminine program. Publicity and exploitation angles are limitless. Hellwig can cop itself plenty of showmanship prestige just by doing the obvious without even touching the more subtle tie-ups.

Land.

LOUIS REID
NEW YORK AMERICAN

"The all-girl band, in its first air performance, it is safe to believe, brought no sneers, no raucous hoots from the girls' musical brothers. They did a nice job, proved as adept in snappy rhythm as in harmonious melody."

MARTIN J. PORTER
(THE AIRCASTER)
NEW YORK JOURNAL

"Program surveyors are studying with much interest the effect of Phil Spitalny's all-woman broadcast, which was launched last night at WABC, introducing the air's first female band. The observers wonder whether this all-femme aggregation will hold more interest for men or for women. The show is a distinct novelty and attractive, and at last contributes something on the CBS web that seems a worthy rival for the Vallee Varieties, which run concurrently for half an hour at WEAF."

NORMAN SIEGEL
CLEVELAND PRESS

"It's tough enough trying to lead one woman, but superman Phil Spitalny does the trick with a flock of femmes. Broadcasting on Thursday night is a difficult assignment, even for an established radio name to inaugurate a new program in the face of terrific Thursday competition and to click is an outstanding radio achievement. That's just what Phil and his all-star female musical aggregation did last night. After listening to the opening performance this critic predicts that they will become one of the outstanding radio features of 1935."

4. STEINHAUSER
PITTSBURGH PRESS

premiere last night of Phil All-Girl Orchestra and club in its new commercial to listeners the delicate truly feminine artists. about the entire presen-ine reserve, which set the and glee club apart from outline. Phil's girls did a job. The program seemed faintly steps as it entered ne."

OUR OF CHARM Coast to Coast

THURSDAY at 8.00 p.m. EASTERN STANDARD TIME

CALENDAR OF CURRENT RELEASES

(Continued from page 34)

Return of Chandu, The. Mystery story. Bela Lugosi, Clara Kimball Young, Dean Benton, Phyllis Lusk. Seven-reel feature, followed by eight-reel serial episode. Rialto, Oct.

Studies: Hollywood, Calif. R.K.O. Radio. Office: R.K.O. Bldg., Radio City, N.Y.C.

Adventure Girl. Joan Lowell goes down to Guatemala in her 48-foot schooner. "The Black Hawk" and has a series of thrilling adventures trying to find a murdered explorer. Ray, Warner Bros. 16 mins. Rel. Nov. 17. Rev. Aug. 14.

Age of Innocence. A romance of the 1890's. A man and woman sacrifice their love on the altar of duty. Irene Dunst, John Boles, Helen Westley, Julia Haydon. Dir. Philip Moeller. 83½ mins. Rel. Sept. 7. Rev. Oct. 22.

Anne of Green Gables. The story involves the adoption, life and development of Anne, an orphan, at Avonlea on Prince Edward Island. Anne Shirley, Tom Brown, Helen Westley, C. P. Haggis, Sara Haden. Dir. George Nichols Jr. 80 mins. Rel. Nov. 23. Rev. Dec. 25.

Bachelor Bait. The story of a matrimonial agency run by a timid young man and the women who try to make it into a racket. Stuart Erwin, Pert Kelton, Skeets Gallagher, Rochelle Hudson. Dir. George Stevens. Rel. July 27. Rev. Dec. 25.

By Your Side. A couple just entering into middle life take a short vacation away from each other, only to return separated, relieved that it is all over. Frank Morgan, Genevieve Tobin, Neil Hamilton, Marian Nixon, Glenn Anders, Gene Lockhart. Dir. Lloyd Corrigan. 62 mins. Rel. Nov. 6. Rev. Jan. 1.

Captain Hurricane. A story of Cape Cod and its people. James Barton, Helen Westley, Helen MacCallister, Robert Sterling, Mar. 1.

Cockeyed Cavaliers. A costume story with Bert Wheeler and Robert Woolsey. Thelma Todd, Dorothy Lee, Noah Beery. Dir. Mark Sandrich. 72 mins. Rel. June 28. Rev. July 31.

Dangerous Corridor. A tale of a crime which a dead man is exonerated of theft by his brother, who demands that the group of friends and relatives involved tell him the whole truth instead of trying to conceal certain facts. Melvyn Douglas, Jean Boles, Henry Wadsworth, Doris May, Fred Davis. Dir. Frank Morgan. 107 mins. Rel. Oct. 1.

Down to Their Last Yacht. Impoverished millionaires take a party of paying guests for a cruise. Sidney Fox, Mary Boland, Sidney Blackmer, Polly Moran, Ned Sparks. Dir. Paul Tanen. Rel. Aug. 4. Rev. July 25.

Enchanted April. Under the enchantment of an Italian sunshine, and a romantic medieval castle, love comes to four unhappy English women. Anne Harding, Frank Morgan, Katharine Alexander, Reginald Owen, Jane Baxter. Dir. Michael Curtiz. 88 mins. Rel. Jan. 25.

Fountain. The From the Chas. Morgan novel. Ann Harding, Brian Aherne, Paul Lukas. Dir. John Cromwell. 83 mins. Rel. Aug. 31. Rev. Sept. 2.

Gay Divorcee. When Mimi tries to hire a gigolo she mistakes Guy Holden for a husband and the habit of being together is too strong. She will not consider him until the confusion is cleared up. Ginger Rogers, Fred Astaire, Alice Brady, Edward Everett Horton, Fred Rhodes, Eric Blore. Dir. Mark Sandrich. 107 mins. Rel. Oct. 1.

Gigolette. A society beauty who loses all her money and becomes a waitress in a night club. Eddie Quillan, Betty Furness, Grant Mitchell, Edgar Kennedy. Dir. Glenn Tryon. 62 mins. Rel. Oct. 26. Rev. Jan. 22.

Hot Cat and Glory. The story of a husband who has to defend his wife's love against an indictment of murder. Ricardo Cortez, John Beal, Barbara Robbins. Dir. Worthington Miner. 64 mins. Rel. Sept. 2.

His Greatest Gamble. A father, in prison for murder, escapes in order to save his daughter from her domineering mother. Richard Dix, Dorothy Clark. Dir. John Ford. 72 mins. Rel. Aug. 2. Rev. July 25.

Kentucky Kernels. A pair of out-of-work vaudevillians adopt a small boy who turns out to be a large Kentucky estate which is involved in a feud with the Kernels. Ben Lyon, Thelma Todd, Walter Catlett, Laura Hope Crews, Skeets Gallagher, Chick Chandler. Dir. Ben Holmes. 64 mins. Rel. Dec. 7.

Little Minster. The romance of a young Scotch minister and a spy who adds to the drama of the district. John Davidson, Humphrey Bogart, Alan Hale. Dir. Richard Wallace. Rel. Dec. 23. Rev. Jan. 1.

Murder on a Moonbeam. The further adventures of the old maid, amateur detective, school teacher, Miss Hildagard Withers, and Inspector O. Police Oscar Piper. This time the murder takes place on a ship. Laura Hope Crews, Dorothy Lynd, Dir. Lloyd Corrigan. Rel. Feb. 23.

Of Human Bondage. The poignant story of a man who faces life as a pariah. Claude Rains, Helen Hayes, David Niven, Reginald Sheffield, Alan Hale. Dir. John Cromwell. 83 mins. Rel. July 20. Rev. July 25.

Red Morning. Adventure in a primitive setting of Papua, New Guinea. Steffi Duna, Regis Toomey, Raymond Hatton. Dir. Wallace Fox. 66 mins. Rel. Jan. 1.

Riches of the World. Wealthy folk seek non-mercenary action. Miriam Hopkins, Joe McCrea, Fay Wray. Dir. Wm. A. Selter. 80 mins. Rel. Sept. 21. Rev. Sept. 21.

Romance in Manhattan. A young Czechoslovakian enters the United States (his "promised land"), illegally and finds happiness and the chance for a successful future. Francis Lederer, Ginger Rogers, Arthur Hohl, Jimmy Butler, Farrell MacDonald. Dir. Stephen Roberts. 71 mins. Rel. Jan. 11. Rev. Jan. 22.

The Big Moment. A comedy drama with a supernatural twist and murder mystery. Charles Bickford, Robert Montgomery, Cabot, Ralph Morgan. Dir. James Cruze. Rel. Aug. 10. Rev. Sept. 11.

Silver Streak. The. A fast-action melodrama in which the famous steam-train trials take place. Charles Bickford, Charles Rogers, George Starrett, Hardie Albright, William Farnum. Dir. Thomas A. Kildus. 72 mins. Rel. Dec. 21. Rev. Jan. 22.

We're Rich Again. How a woman gets her fortune back by helping her family out of financial difficulties. Oliver, Billie Burke, Marian Nixon. Dir. William A. Selter. Rel. July 13. Rev. Sept. 2.

Wednesday Child. The effect of divorce upon children. Edward Arnold, Karen Morley, Jackie Thomas. Dir. John Robertson. 63 mins. Rel. Oct. 26. Rev. Dec. 18.

West of the Pecos. The iconic is the Pecos county in New Mexico. A young girl, daughter of a horse breeder, is outwitted and wins happiness. Richard Dix, Martha Sleeper, Samuel Hinds, Fred Kohler. Dir. Phil Rosen. 66 mins. Rel. Jan. 4. Rev. Jan. 22.

Woman in the Moon. A fast-paced melodrama about a paroled convict who is involved in saving a beautiful society girl from the town cad. Fay Wray, Ralph Bellamy, Melvyn Douglas, Roscoe Ates. Dir. Phil Rosen. 69 mins. Rel. Oct. 25.

United Artists

Affairs of Cellini. The life of Benvenuto Cellini. Frederic March, Constance Bennett, Frank Morgan, Fay Wray. Dir. Gregory La Cava. Rel. Aug. 24.

Bulldog Drummond Strikes Back. Further adventures in crime solution. Ronald Colman, Lorett Young, Warner Oland, Charles Butterworth, Una Merkel. Dir. Roy Del Ruth. 80 mins. Rel. July 20. Rev. Aug. 24.

Clive of India. The story of a young man who is a British dominion. India. Ronald Colman, Lorett Young, Francis Lister, Dir. Richard Boleslawski. 92 mins. Rel. Jan. 25. Rev. Jan. 22.

Count of Monte Cristo. The famous dramatic classic about the man who found a fabulous fortune and used it to revenge a great wrong. Robert Donat, Elisala Landi, Louis Calhern, Sidney Blackmer. Dir. Rowland V. Lee. Rel. Sept. 7. Rev. Oct. 2.

Kid Millions. Musical comedy. 80 mins. Rel. Dec. 8. Rev. Nov. 13.

Merman. A story of a merman. 80 mins. Rel. Dec. 15.

East Gentlemen. The. Shrewd and elderly millionaire cleverly foils the plans of his son to elude his money away. George Arliss, Edna May.

Oliver, Janet Beecher and Ralph Morgan. Dir. Sidney Lanfield. Rel. Sept. 21.

Mighty Joe Young. The fictional story of P. T. Barnum. Wallace Beery, Adolphe Menjou, Virginia Bruce. Dir. Walter Lang. 87 mins. Rel. Dec. 26. Rev. Dec. 25.

Jur Dady Bait. Disoriented folks from all walks of life begin all over on an abandoned farm. Karen Morley, Tom Keene, and Barbara Pepper. Produced and directed by King Vidor. Rel. Sept. 21. Rev. Oct. 22.

Transatlantic Mary. Comedy. Mystery rides the waves. Music in a murder in the next. A gambler, an heiress, a comedian and a detective accused of a crime that rocked the whole ocean. Jack Benny, Gene Raymond, Nancy Carroll, Sidney Blackmer. Dir. Benjamin Selzer. 89 mins. Rel. Nov. 2. Rev. Nov. 6.

Private Life of Don Juan. Don Juan discovers that, deprived of his name and reputation, he is not the same. The rest follows. Eddies Fairbanks, Marie Cheron, Benita Hume. Dir. Alex Korda. 92 mins. Rel. Nov. 26. Rel. Oct. 15 and Dec. 15.

Runaway. A story of a man who is a revolution and romance. Anne Neagle and Fernand Grunewald. Dir. Herbert Wilcox. Rel. Dec. 21.

We Live Again. A vivid new version of Tolstoy's immortal "Resurrection." Anna Sten, Frederic March, Jane Baxter, C. Aubrey Smith. Dir. Rouben Mamoulian. 85 mins. Rel. Nov. 16. Rev. Nov. 6.

Studies: Universal City, Calif. Universal. Office: 30 Rockefeller Center, New York, N.Y.

Cheating Cheaters. From Max Martin's stage play. Fay Wray, Cesar Romero, Mimi Gombel. Dir. Rich. Thorpe. 67 mins. Rel. Nov. 6. Rev. Dec. 11.

Embarrassing Moments. Comedy-drama. Chester Morris, Marion Nixon. Dir. Ed. Leeming. 65 mins. Rel. July 3. Rev. Nov. 20.

Gift of Gab. Comedy-drama-musical. Edmund Lowe, G. Stuart and big radio and screen cast. Dir. Karl Freund. 70 mins. Rel. Sept. 2. Rev. Oct. 2.

Good Fairy. The. From Ferenc Molnar's stage play. Margaret Sullivan, Herbert Marshall, Frank Morgan. Dir. Wm. Wyler. Rel. Feb. 18.

Great Expectations. Drama. Henry Hull, Jane Wyatt. Dir. Stuart Walker. 80 mins. Rel. Aug. 27. Rev. Sept. 18.

It Happened in N.Y. Comedy-drama. Lita Talbot, Gertrude Michael, Heather Angel. Dir. Alan Crosland. Rel. Mar. 11.

I've Been Around. Comedy drama. Chester Morris, Rochelle Hudson, Isabelle Jewell. Dir. Phil Chum. Rel. Dec. 31.

Imitation of Life. Drama. Claudette Colbert, Warren William. Dir. John M. Stahl. 115 mins. Rel. Oct. 29. Rev. Nov. 27.

Man Who Reclaimed His Head. The. From Jean Bart's stage play of French life. Claude Rains, Joan Bennett, Lionel Atwill. Dir. Edw. Ludwig. 107 mins. Rel. Jan. 1.

Million Dollar Ransom. Comedy-drama. Edward Arnold, Mary Carlisle. Dir. Murray Roth. Rel. Sept. 16.

Mystery. Comedy. The. From the Dickens story. Claude Rains, Douglas Montgomery, Heather Angel. Dir. Stuart Walker. Rel. Feb. 4.

Night Life of the Gods. From Thorne Smith's fantastic tale. Alan Mowbray, Florine McKinnon. Dir. Lloyd Sherman. Rel. Aug. 14.

A New Kind of Love. Comedy-mystery. Charlie Bickford, Helen Vinson. Dir. Ed. Leeming. Rel. Jan. 21.

One Exciting Adventure. Comedy-drama. Binnie Barnes, Neil Hamilton. Dir. Ed. Leeming. Rel. Oct. 15.

One River. Drama. Diana Wynyard, Colin Clive. Dir. James Whale. 88 mins. Rel. Aug. 6. Rev. Aug. 14.

Princess O'Hara. Drama. Ramon Novarro. Chester Morris, Jean Parker. Dir. Richard Thorpe. Rel. Mar. 15.

Rendezvous at Midnight. Murder-mystery. Ralph Bellamy, Valerie Hobson. Dir. Christy Cabanne. Rel. Feb. 11.

Rocky Rhodes. Western. Buck Jones. Dir. Al Robach. 60 mins. Rel. Sept. 2. Rev. Jan. 1.

Romance in the Rain. Comedy-drama of a slum cinderella. Roger Pryor, Victor Moore and Heather Angel. Dir. Stuart Walker. Aug. 15. Rev. Sept. 2.

Secret of the Chateau. Mystery story. Claire Dodd, Clark Williams. Dir. Rich. Thorpe. 68 mins. Rel. Dec. 2.

Strange Wives. Comedy drama. Roger Pryor, June Clayworth. Dir. Rich. Thorpe. Rel. Dec. 10.

Straight from the Heart. Baby Jane, Mary Astor, Roger Pryor. Dir. Kurt Neumann. Rel. Jan. 14.

There's a Girl in the House. Drama. Frank Morgan, Lole Wilson. Dir. Ed. Leeming. 88 mins. Rel. Sept. 17. Rev. Nov. 13.

Transatlantic Lady. Politics, romance and mystery. Henry Hull, Gene Raymond. Dir. Richard Thorpe. Rel. Dec. 10.

Wake Up and Dream. Musical. Russ Columbo, Roger Pryor, June Knight. Dir. Kurt Neumann. Rel. Oct. 1. Rev. Oct. 16.

When a Man Sins Red. Buck Jones western. Dir. Alan Jones. 60 mins. Rel. Nov. 2. Rev. Jan. 22.

Warner Brothers

Big Hearted Herbert. From the stage farce. Old-fashioned father takes a licking from his modern family. Guy Kibbee, Alan Hale, Patricia Kelly. Dir. Frank Capra. Rel. Oct. 1. Rev. Nov. 20.

Borderstone. Paul Munn, Bette Davis. Dir. Archie Mayo. 90 mins. Rel. Jan. 1.

Cases of the Howling Dog. The. Introducing a new film sleuth. Warren Wilcox, Mary Astor. Dir. Alan Crosland. 75 mins. Rel. Sept. 22. Rev. Oct. 23.

Dance. Musical-specialty. Joan Blondell, Ruby Keeler, Dick Powell, Guy Kibbee. Dir. Ray Enright. 90 mins. Rel. Sept. 1. Rev. Aug. 21.

Dearie. Mother and daughter in a battle for love. Jean Muir, Gae Grant, Nazzari Teasdale. Dir. Archie Mayo. 83 mins. Rel. Sept. 8. Rev. Sept. 15.

Devil Dogs of the Air. James Cagney, Pat O'Brien. Dir. Lloyd Bacon. Rel. Feb. 1.

Fireball. Murder mystery in Austria. Verrée Teasdale, Ricardo Cortez. Dir. Wm. Dieterle. 75 mins. Rel. Nov. 3. Rev. Nov. 20.

Friends of Mr. Sweeney. Comedy-drama of the brownstoner husband who turns out to be a gangster. Charles Rogers, Charles Rogers, Ann Dvorak, Eugene Pallette, Dorothy Tree. Dir. Edward Ludwig. 68 mins. Rel. July 28. Rev. July 31.

Here Comes Kelly. Comedy-drama of a girl who tried to buck the fleet. James Cagney, Pat O'Brien, Gloria Stuart, Dorothy Tree, Frank McHugh. Dir. Lloyd Bacon. 64 mins. Rel. July 21. Rev. July 24.

Housewife. A domestic wife beats the vamp. Bette Davis, Gae Grant. Dir. Alfred E. Green. 63 mins. Rel. Aug. 11. Rev. Aug. 14.

Kansas City Princess. Two mid-west maniacs on a jamboree. Ann Dvorak, Guy Kibbee, Herbert. Dir. Alan Crosland. 64 mins. Rel. Oct. 13. Rev. Nov. 6.

I Am a Thief. Mystery and murder in a diamond theft. Mary Astor, Ricardo Cortez. Dir. Richard Thorpe. Rel. Dec. 24.

Madame Barry. Drama of the lady who made history sit up and take notice, with comedy twists. Dolores del Rio, Reginald Owen, Osopod Warkins. Dir. Richard Thorpe. Rel. Oct. 13. Rev. Oct. 30.

Personality Kid. The. Fast moving melodrama of the ham and bender that turns into a real chase thanks to a wife. Pat O'Brien, Glenda Farrow, Alfred E. Green, Hoot. Rel. Nov. 11.

Right to Live. The. Josephine Hutchinson, George Brent, Colin Clive. Dir. Wm. A. Selter. Rel. Jan. 28.

Secret Bridge. The. Barbara Stanwyck, Warren William. Dir. Wm. Dieterle. 64 mins. Rel. Dec. 22.

St. Louis. Comedy. Patricia Ellis. Dir. Ray Enright. 65 mins. Rel. Oct. 10. Rev. Nov. 6.

Sweet Adelaide. From the stage opera. Irene Dunne. Dir. Merwyn LeRoy. 87 mins. Rel. Dec. 25. Rev. Jan. 5.

White Music. Rudy Vallee, Ann Dvorak. Dir. Alfred E. Green. Rel. Feb. 21.

Swiss Cuckoo. The. Detective yarn. Jean Muir, Ricardo Cortez. Dir. Alan Crosland. 72 mins. Rel. Jan. 18. Rev. Jan. 15.

Are We Civilized? (Rasplini). Propaganda for peace. Dir. Edwin Carewe. 70 mins. Rel. June. Rev. June 19.

Battle. The. (Gargantua). French-made story of a Jap naval officer who battles the wife of a Jap admiral. Charles Boyer, Ralph Aborn. Dir. Nicholas Parkas. 85 mins. Rel. Nov. 20. Rev. Nov. 27.

Blue Steel. (Blue Star). John Wayne Western. Dir. R. N. Bradbury. 84 mins. Rel. Dec. 21.

Crossed Swords (Invincible). Story of a down and out surgeon who performs a skilled operation. Frank Craven, Sally Blane. Dir. Wm. Nigh. Rel. July 15.

Dance of the Giggles. Comedy. Reginald Denham, Judith Allen. Dir. Al Ray. 61 mins. Rel. July. Rev. July 34.

Dealers in Death (Topical Film). Arrangement of munition makers. Mostly news clips. 55 mins. Rel. Dec. 15.

Miscellaneous Releases

Upped Rentals May Hold Up New Bldg.

On N. Y. Rialto Site

It's doubted that a new building may replace the Rialto, N. Y., this fall, as planned. Efforts to negotiate new leases with present tenants at figures reported to raise the proportion of figures, have been unsuccessful.

Rent on the Rialto, operated by Arthur Mayer, under a two-year lease expiring last fall was 15% of the gross receipts last year and this year it's 15%. New interests, taking over the property forwarded for Mayer's approval a new lease at greatly increased rental, figures not given. Mayer sent it back.

New owners of the Rialto site under a deal a few months with the Gerry Estate are said to be asking \$1500 to \$2000 a front foot for space in the new building proposed, fronting on Broadway. The present tenants are paying an average of \$700 a foot. The barber shop downstairs was asked to consider an increase on a new lease from \$500 to \$2000 yearly.

RADIO TAKES EXTRA STUDIO AT TEC-ART

Hollywood, Jan. 25. RKO-Radio has leased space in the Prudential studios (formerly Tec-Art) for the filming of "She, the H. Rider Haggard story." Pictures were in around Feb. 1. New owners of the Rialto site under a deal a few months with the Gerry Estate are said to be asking \$1500 to \$2000 a front foot for space in the new building proposed, fronting on Broadway. The present tenants are paying an average of \$700 a foot. The barber shop downstairs was asked to consider an increase on a new lease from \$500 to \$2000 yearly.

Par Shelves "Rusticanna" Hollywood, Jan. 28. Finding it too hard to cast, Paramount has ditched the idea of making "Cavallera Rusticanna." Studio has had a yen to do the opera for some time and tested a number of operatic names, but unable to get on the suitable leads.

John Ford, brought here from Mexico for a test, but was also sidetracked.

Studio Placements

(Continued from page 34)

Rosa, Lederman, directing "Dinky." W. B. Paul, Stanton, "Times Square Lady," MG.

Miki Morita, "Oil For Lamps of China," WI.

James M. Cain, adaptation and screen play, "Dr. Sorcerer," Par.

Frederic March, adaptation, "Yellow Nightingale," Par.

Low Foster, gags, "Stolen Harmony," Par.

Frederic March, screen play, "College Education," Par.

Robert Gleckler, "It Happened in New York," Par.

Louise Harris, "Crusades," Par.

Richard Carle, "Public Enemy No. 2," MG.

Stephen and Henry Myers, adaptation, "The Plot Thickens," Par.

Phillip MacDonald, adaptation, collab with Arthur Phillips, "Jungle," Par.

Eddie Welch, gags, "Hold 'Em Yule," Par.

Vance Hoyt, writing orig to fit title, "Wild Glory," Par.

Wm. H. Hunt, "Jules Albern, "Callente," WB.

Gene Bolen, "Ten Dollars Raise," Fox.

Leory Ruskin, screen play, "Crazy People," Par.

Dudley Nichols, screen play for Will Rogers, Fox.

Warner Richmond, Matthew Best, Jan Duggan, "Mississippi," Par.

Marshall Ruth, Kid Herman, Patricia Smith, Oscar Smith, Stanley Andrews, Theo. Lorch, Kendall Evans, Leonard Carey, "Hold 'Em Yule," Par.

Arthur Hoyt, "Vagabond Lady," Roach.

Battle McDaniels, Claudia Dell, Gene Bolen, "Terror By Night," Par.

Marguerite Roberts, "Terror By Night," Par.

Arnold Belgard, gags, "Two On a Tower," Par.

Martin Flavin, adaptation, "End of the World," Par.

John H. Hart, "Star At Midnight," Radio.

Carole Lombard, Cary Grant, Henry Wilcoxon, "Joy Gotta Have It," Par.

Sylvia Sydney, Herbert Marshall, Gertrude Michael, "Morning, Noon and Night," Par.

John H. Hart, "Federal Dick," Par.

George Fohman, director, "Waterfront Lady," Magnot.

Samuel Gold, "A Village Tale," Radio.

CALENDAR OF CURRENT RELEASES

(Continued from page 28)

Fighting Trooper, The. Canadian police story. Kermit Maynard, Barbara Worth. Dir. Victor Polster. 48 mins. Rev. Jan. 8.
Hollywood Mystery (Reel). Story of a temperamental director and a racketeer. June Guey, Frank Albertson. Dir. Brezzy Eason. 63 mins. Rev. Jan. 22.
'I Can't Escape (Syndicate). Ex-convict goes straight. Onslow Stevens, Lila Lee. Dir. Otto Brower. 65 mins. Rev. Sept. 3.
Inside Information. (Stage and Screen.) Detective reporter and a dog. Rex Lewis, Marie Holt. E. Hill. 48 mins. Rev. Jan. 8.
Man from Hell, The (Marcel). Western. Bob Russell. Dir. Lew Collins. 60 mins. Rev. Oct. 2.
Marrying Widow. Comedy. Young widow gets her wish. Judith Allen, Minnie Gombell, John Mack Brown. Dir. Sam Newfield. 67 mins. Rev. Sept. 3.
Ticket to Crime (Bacon). Comedy detective story. Ralph Graves. Lois Wilson. Dir. Lewis D. Collins. 66 mins. Rev. Dec. 2.
War is a Racket (Bureka). Paste up of newreel clips with some new material. Rev. Dec. 11.
Young Beautiful (Masco). Studio story with the Wampas' baby stars. Wm. Haines, Judith Allen. Dir. Jos. Santley. 63 mins. Rev. Sept. 2.
Rev. Sept. 28.

Foreign Language Films

(Note: Because of the slow movement of foreign films, this list covers one year of release.)

(Most of these available with English titles.)

Abel mit der Mundharmonika (Ger.) (Ufa). Comedy of young love. Dir. Erich Waschneck. 60 mins. Rev. Sept. 1.
Adele Les Deux Jours (Fr.) (Ufa). Greek romance. Brigitte Helm. Dir. Andre Beaulieu et Johannes Meyer. 50 mins. Rev. April 15. Rev. May 1.
Arauna (Ger.) (Capitol). Test tube babies. Brigitte Helm. Dir. Richard Oswald. 70 mins. Rev. May 1.
Annamari, Braut der Kompanie (Ger.) Military farce. Lucie Englisch. Dir. Carl Boese. 70 mins. Rev. May 1.
Bei der Blonden Katharin (Ger.) (Bavaria). College comedy with music. Dir. Franz Seitz. 80 mins. Rev. Dec. 1.
Blonde Chetiv, Die (Ger.) (Bavaria). Musical. Karin Hardt. Dir. Franz Seitz. 75 mins. Rev. Dec. 1.
Buzavang (Hung.) (Danubia). Operetta with romance. Dir. Steven Szekely. 80 mins. Rev. Jan. 1.
Buenaventura, La (Sp.) (WB). Musical with Victor Herbert score. Enrico Caruso, Jr. Dir. John McLaughlin. 60 mins. Rev. Sept. 15.
Broken Shoes (Amkino). Child rescue to politics. Art-Hittler. Dir. Margarita Batskaya. 40 mins. Rev. March 15. Rev. April 3.
Cette Vieille Caravane (Fr.) (Kinematode). Social drama. Harry Baur. Dir. Anatole Litvak. 60 mins. Rev. Dec. 1.
Chalutzim (Hebrew) (Acme). First talker made in Palestine. Dir. Alexander Ford. 70 mins. Rev. March 15.
Chapayev (Rus.) (Amkino). Historical drama. Dir. Sergei and Georgi Voslov. 70 mins. Rev. Dec. 1.
Chucho El Roto (Sp.) (Cineplex). Romantic tragedy. Dir. Gabriel Sosa. 60 mins. Rev. Dec. 1.
Ciudad de Carion, La (Sp.) (Fox). Drama of marital relations. Antonio Moreno, Cathleen Barcona. Dir. Louis King. 70 mins. Rev. Feb. 15.
Corazones en Derrota (Spanish). Tragic drama made in Mexico. Dir. Ruben C. Novarro. 70 mins. Rev. Oct. 1.
Crews, C. Thomas (Kinecode). (Dubbed Eng.). Biblical drama. Dir. Robert Wiene. 70 mins. Rev. March 15.
Cruz y La Espada, La (Sp.) (Fox). Historical romance. Jose Mojica. Dir. Frank Strayer. 70 mins. Rev. Dec. 1.
Cuesta Abajo (Sp.) (Far). Romantic drama. Carlos Gardel, Mona Maria. Dir. Louis Garmier. 75 mins. Rev. Aug. 15.
Czar Wants to Sleep, The (Rus.) (Amkino). Satire on court life of Paul I. Dir. Frank Strayer. 70 mins. Rev. Dec. 1.
Deserter (Russian) (Garrison). More class struggle. Dir. V. I. Pudovkin. 60 mins. Rev. Oct. 1.
Deux Orphelins, Les (Fr.) (Blue Ribbon). Costume melodrama. Yvette Guilbert. Dir. Maurice Tourneur. 30 mins. Rev. Feb. 1. Rev. Feb. 15.
Doa Mae Uno Dos (Spanish) (Fox). Comedy romance. Rostia Moreno. Dir. John Reinhardt. 60 mins. Rev. Oct. 15.
Doe Mujeres y un Don Juan (Sp.) Romantic comedy. Dir. Jose Buchs. 40 mins. Rev. Oct. 1.
Du, Oder Walms (German) (General). Operetta. Glita Alpar. Dir. Karl Froehlich. 80 mins. Rev. Oct. 15.
Eine Gewissner (Ger.) (Capitol). Spy drama. Hans Alberts. Dir. Gerhard Lamprecht. 70 mins. Rev. Feb. 15.
Eine Monn Will Nach Deutschland (Ger.) (Ufa). Drama of patriotism. Dir. Paul Wegener. 40 mins. Rev. Nov. 1.
Eine Teller Einst (Ger.) (Ufa). Farce comedy. Willy Fritsch, Dorothea Wieck. Dir. Kurt Gerron. 70 mins. Rev. May 15.
Eines Prinzen Junge Liebe (Ger.) (Ufa). Romantic comedy. Willy Fritsch. Dir. Arthur Baur. 70 mins. Rev. Dec. 1.
Einmal Eine Große Dame Sein (German) (Ufa). Comedy with music. Kaethe von Nagy. Dir. Gerhard Lamprecht. 70 mins. Rev. Oct. 15.
En-Glar-Gut (Norwegian) (Scandinavian). From Bjornson's novel. Dir. John Bredal. 60 mins. Rev. Dec. 15.
Ennemis (Sp.) (Inter-Continent). War drama. Dir. Chano Urueta. 70 mins. Rev. Aug. 15.
Escondido, El (Sp.) (Inter-Continent). Dramatic romance. Dir. Chano Urueta. 70 mins. Rev. Sept. 15.
Feldherinbuegel, Der (Ger.) (Bavaria). Military comedy. Betty Bird. Dir. Eugen Thiele. 70 mins. Rev. April 15.
Flickerz (Fr.) (Ufa). (Dubbed Eng.). Comedy with music. Dir. S. Bauman. 80 mins. Rev. Dec. 15.
Fluchtlinge (German) (Ufa). German refugee yarn in the Far East. Hans Alberts, Kaethe von Nagy. Dir. Gustav Voelker. 80 mins. Rev. March 1.
Freundin eines Grossen Mannes, Die (Ger.) (Ufa). Theatrical comedy. Kaethe von Nagy. Dir. Paul Wegener. 80 mins. Rev. Sept. 1.
Freut Euch Des Lebens (German) (Ufa). Romantic comedy. Leo Blesak. Dir. Hans Steinhilber. 80 mins. Rev. Nov. 1.
Frontiers of Amor (Sp.) (Fox). Musical romance. Jose Mojica, Rostia Moreno. Dir. Frank Strayer. 80 mins. Rev. Dec. 1.
Fuerer Wegensatz (Ger.) (Ufa). Romantic drama. Brigitte Helm. Dir. Arthur Baur. 60 mins. Rev. Nov. 15.
Genetzte Menschen (Ger.) (Filmecho). Drama of father love. Dir. Friedrich Feher. 70 mins. Rev. June 15.
Geld Regiert (Ger.) (Ufa). Domestic comedy. Gustav Froehlich, Camilla Horn. Dir. Max Neufeld. 70 mins. Rev. May 1.
Girls in Uniform (dubbed English) (Ger.) (Filmecho). Dorothea Wieck and Hertha Thiele. Dir. Alfred Zeisler. 70 mins. Rev. March 1.
Gluckswynler, Der (Ger.) (Capitol). Boarding house romance. Felix Brechart, Charlotte Anders. Dir. Rudolf Bernauer. 75 mins. Rev. March 1.
Grandeseros del Amor (Sp.) (Fox). Romantic drama. Conchita Montenegro. Raul Roulien. Dir. John Reinhardt. 70 mins. Rev. Dec. 15.
Heidelsheimerleut Uva Karsten (Ger.) (Ufa). Nazi take to the farm propaganda. Dir. Carl Heins Wolff. 70 mins. Rev. April 15.
Helmst am Rhein (Ger.) Romantic drama. Lucie Englisch. Dir. Carl Boese. 60 mins. Rev. Dec. 1.
Hell on Earth (Ger.) (Garrison). (dialog in five languages). Horrors of war. Dir. Victor Trivas. 80 mins. Rev. Jan. 15. Rev. Feb. 15.
Hochzeit am Wappenberg (Ger.) Romantic comedy. Dir. Hans Behrendt. 70 mins. Rev. Nov. 15.
Im Heiderkrug (Ger.) (Germania). Romantic farce. Dir. Carl Boese. 70 mins. Rev. Jan. 1.
Inge und die Millionen (Ger.) (Ufa). Romantic crook drama. Brigitte Helm. 66 mins. Dir. Erich Engel. Rev. April 15.
In the Land of the Soviets (Rus.) (Amkino). Newsreel compilation of past year. 65 mins. Rev. Dec. 15.
In Wien Hamt Einmal Ein Maedel Geliebt (Ger.) (Germania). Military musical. Dir. Eric Schoenfelder. 70 mins. Rev. May 15.
Isa Nani (Hung.) Produced, written by and starring Sari Fedak. 60 mins. Rev. June 1.
Juarez V Maximiliano (Sp.) (Col). Mexican royalty's fall. Dir. Miguel Torres. 80 mins. Rev. May 1.
Kaiserwaiser (Ger.) (General). Musical with Johann Strauss tunes. Martha Katerwaiser. Dir. (General). 70 mins. Rev. Jan. 1.
Kalte Kameel, Die (Ger.) Comedy romance. Dir. Carl Boese. 70 mins. Rev. Jan. 1.

Coast Engineers Meet

Los Angeles, Jan. 28.
 Pacific Coast section of the Society of Motion Picture Engineers held its next meeting Jan. 21 at the Los Angeles Museum. Pow-wow with center around historical phases of technical development of the industry, and will be in charge of W. E. (Carl) Thelsen, honorary curator of the m.p. exhibit of the museum, and chairman of the historical committee of the local section of SMPPE.
 Thelsen will take members on tour of the exhibit, and read a paper on history of technical advances in the business.

Report RKO May Take Over 2N. Y. Eastsiders in Landlord Controversy

There is a possibility that RKO may assume complete control of the Clinton-Apollo and the Hollywood theatres, on the east side of New York, in settlement of the present controversy between RKO and its landlords in the two theatres. Failure to play films day and date at the Apollo and the Hollywood with the RKO Jefferson and the Skouras Academy theatres on 14th Street, as agreed is alleged against RKO.

While a small cash payment may go with the deal to the RKO's landlords, it is most probable that the same sum of large sum will not be paid by RKO. RKO, under its leases, is understood to have the right to cancel on the Apollo and the Hollywood at the end of six months. This could be, if this is correct, in April.

The RKO leases run for 10 years and the controversy has been put up to arbitration by the parties. Max Steiner is counsel to the claimants against RKO, Attorney Reuben Bromley of Cravath, deGersdorff, Swaine & Wood, is counsel to RKO. The arbitration proceedings, which adjourned Thursday (24) evening, are scheduled to be resumed tomorrow (Tues.). Steiner has indicated at the hearings that his clients seek some equitable relief, not resting entirely on possible damages.

In the meantime should settlement be effected then the present lease would not amount to a matter of course. It is alleged that Major Lambert, KAO company lawyer, has denied any possibility of settlement. Lambert's position appears to be that the landlords' witnesses thus far have been Charles Steiner, vice-president of the landlord company on the Apollo and the Hollywood; Felix Jenkins, Fox Film representative; and Charles C. Moskowitz, Lodev theatre operator.

Clinton and the Apollo are two of the theatres which RKO acquired via KAO in a theatre expansion drive last summer.

KAO, or the Greater Vandeville Theatre, a subsidiary, pays \$65,000 annual rental for the theatres and shares on a 50-50 basis on profits with the landlords. The amount of rental is stated to provide the landlords with an initial profit to begin with.

It was indicated at the hearings that KAO agreed to pay a minimum of \$249,000 for its universal product for 1934-35.

Testimony was added that certain films did play date-and-date, as required, but others, while not exactly having the same starting day, nevertheless played the same halves of the week, at the Apollo or Hollywood, with the Jefferson or the Academy.

Attorney Bruce Bromley, for respondents attempted to prove via cross-examination of Steiner that while the Apollo and the Hollywood have a split-week policy, the policies at these theatres varied from the Jefferson and the Academy by one day or longer. Under such conditions it is claimed to make apparent that the split-week policy, which has time played as required, there were times when conditions made this impossible.

Attorney Bromley attempted to have Steiner testify that prior conditions were made by the operators of the Apollo and the Hollywood, as well as similar conditions by the Jefferson and the Hollywood, made a day-and-date showing impossible on occasions.

The proceedings are only just about begun and it's expected that should they continue, many leading figures of the film companies will make appearances as witnesses.

Youngclaus Back
 Lincoln, Jan. 25.
 William Youngclaus, former Madison, Neb., firebrand who entered the lists about four years ago against the MPFDA and the Omaha film board of trade and secured injunctions outlawing the practice of protection, came back into the film picture week time by week with filing of incorporation papers here, which announces what is believed to be the intention of forming an Iowa Nebraska circuit, incorporation papers were filed under himself. Mary Jones and capital was listed as \$25,000.

First house listed with the new organization called General Theatre Equipment Co. is at Albion, Neb., where Youngclaus is now on the list as well as eyes focused on spots in Wayne, O'Connell and Broken-Bow, Okla., which is scheduled to

Key to Address
 Acme, 55 East 14 St.
 Amkino, 723 Seventh Ave.
 Bavaria Film, 1111 Ave.
 Blue Ribbon Films, 154 W. 55th.
 Capitol Film, 60 Ninth Ave.
 Danubia, 723 Seventh Ave.
 European Film, 154 West 55th.
 Filmecho, 723 Seventh Ave.
 Garrison Films, 723 Seventh Ave.

General Foreign Sales, 723 7th Ave.
 Germania, 323 18th St., Astoria, L. I.
 J. M. Hoffman, 723 Seventh Ave.
 Inter-Continent, 60 E. 42nd St.
 Jewish American, 630 Ninth Ave.
 Kinematode, 723 Seventh Ave.
 Protex Trading, 42 E. 58th.
 Scandinavian Film, 723 W. 53d.
 John Tabernoux, 126 West 56th St.
 Ufa, 723 Seventh Ave.

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Dark Mink, deep cape collar designed by Princess de Rohan	\$975
Rich dark Mink, unusual pelt treatment after Paquin	\$1475
Dark Mink, original I. J. Fox creation	\$1995
Rich Mink, beautifully matched, rich dark pelts	\$2400
Mink, supple skins, Princess de Rohan model	\$3175
Very dark Mink, new Paquin collar and sleeve	\$3950
Very dark Mink, original I. J. Fox creation	\$4375

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INDIES' SALES HOPE IN FED FILM PROWL

Hollywood, Jan. 28.

Independent producers, currently in that somnolent state of desuetude referred to in Hollywood as 'between pictures,' perked up within the last week and are sending a ray of hope from the St. Louis indictment situation. Boys are hoping that the Government probe into the booking situation may open up a few spots where they can sneak by a few pictures.

Indies are hoping that the St. Louis situation, no matter which way it goes, might have an effect in loosening up the New York territory, which now almost closed to them so far as circuit booking is concerned, used to figure 25% of the indie release of the country.

Before the Loew and RKO exchange booking deal was put over, the indie had a chance on both these circuits, with a good indie picture getting up to \$18,000 from the former-chain-for-New-York territory and up to \$13,000 from RKO.

With these two circuits now virtually closed to them, the best that the indie can figure from that former 25% territory is around \$12,000, and few of them will now take a chance of making product, with such a limited grossing possibility from the former gravy district.

'B'WAY MELODY OF 1935 SET TO GO IN APRIL

Hollywood, Jan. 28.

Metro's 'Broadway Melody of 1935' is scheduled for April production with Jack McGowan and Sid Silvers working on the book. Nacio Herb Brown and Arthur Freed are doing the music.

Picture has been an on-and-offer for the past several months, but is now definitely set for production.

Guild Brief

(Continued from page 3)

counsel for producer reps. Other government officials likewise dodged, pointing out that Rosy now is custodian of this problem child.

As Washington sees it, Rosy is very much on the hot spot. If he rejects the actor plea for a hearing, he will have given strong impetus to the walk-out movement; on the other hand, should he agree to listen to the players, he undoubtedly will find that the producers have picked up their toys and gone home.

The normal difficulty in bringing two warring factions into agreement is greatly intensified by the failure of Rosy's recent efforts in Hollywood to iron out the troubles of the strife-torn committee. He never has been willing to talk for publication about this hurried flight to the film capital, but the whispers are that he was more or less fed up with the vacillation of the actor contingent and desired to throw the whole middle out the window.

Complicated Unionization factor further complicates the situation, since the producers have given the government to understand on numerous past occasions that it will have no dealings with the actors on a closed-shop proposition. Furthermore, the producers have given the NRA to understand that they will not tolerate any government action which might undermine the Academy or force them to deal with stars as a group under another emblem.

So Washington is waiting with deep interest, feeling that unless Rosy in some unforeseen manner can do up a formula for renewing diplomatic relationships on the quiet the whole film code will be on the verge of the ash can. The Hollywood strife situation is regarded here as the most serious of a long series of menaces to the future of the fair competition idea in the film industry.

Fox Keeps Foran

Hollywood, Jan. 28.

Fox has taken up its option on Nick Foran for another year.

CBS BASIC RATES UP 22%

Buffalo Stations Will Hold Squawk Week; Ask Panners to Pen Grouches

Buffalo, Jan. 28. Buffalo Broadcasting Co. is looking for grief. WGR and WKBW will start a squawk week with a half page ad in the Sunday Times Feb. 4, inviting listeners to send in their peevish against the station.

Campaign will carry paid newspaper space daily and announcements spotted frequently throughout day and evening over both WGR and WKBW. Nightly program will be tied in on same promotion.

With more than a million fan letters yearly officials discovered most of them were goo-goo, praising artists and programs. Station managers decided they wanted a look at the other side of the picture.

To avoid hurt feelings among studio prima donnas mail will be handled with strict privacy and held out on artists. Expected that some solid constructive criticism will result from campaign and that radio editors of three local papers will contribute their personal lists of squawks.

GEO. OLSEN BAND OFF; MRS. F. D. R. GETS JOB

Chicago, Jan. 28. Selby Shoe Company has changed its mind about the NBC show with George Olsen band and Ethel Shutta, which was scheduled to start March 10. Instead, it will use a 15-minute Sunday program, starting Feb. 15, with Mrs. Franklin D. Roosevelt.

NBC couldn't clear the necessary 30 minutes on Sunday afternoon, while CBS came through with a desirable Friday night spot.

Mrs. Roosevelt's commercial over 30 CBS stations for 10 weeks is to benefit as before her various charity interests, primarily the Reedville (W. Va.) Development.

Mrs. Roosevelt will speak on 'Woman of Today' for nine of the 15 minutes, the rest being incidental music, commercial plugs, prize contest announcement, etc. Henry Hurst & McDonald is the agent, with Benjamin Sonnenberg, New York public-relations representative. Roger A. Selby, head of the firm and of the shoe industry's code authority, Sonnenberg and Selby huddled with Mrs. Roosevelt in the White House last Friday (25) to close the deal.

Fred Weber at Mutual

Fred Weber yesterday (Monday) joined the Mutual Broadcasting System as traffic manager, with his base of operations the WOR offices in Manhattan. Before leaving himself with George B. Storer's American Broadcasting System in charge of station relations, Weber filed a similar contract post for NBC.

With Mutual Weber has charge of clearing the way for all programs and the link WOR with WLW, Cincinnati; WGN, Chicago; WXYZ, Detroit, and whatever supplementary outlets commercials contract.

Francis White in N. Y.

Hollywood, Jan. 28. Francis White, who sang the Jenny Lind numbers in 'Mighty Casey', back-screen for Virginia Bruce, left here for New York under contract to NBC.

She will have the top vocal spot in the new Colgate variety hour, starting over the chain tonight (Monday).

Paul Mills Promotes WOWO

Fort Wayne, Jan. 28. Paul Mills has been placed in charge of sales promotion at WOWO and WGL. He has been with the station for the past two years. John Hackett, formerly of WLEW, is a new announcer over WOWO. Robert Garto, former newspaper man, is a new salesman.

Busy Sam Hearn

Sam Hearn, written into the Eno (Mark Hellinger) show on NBC for one shot last week, stays on that program permanently. It makes Hearn the most prolific network comic on the air.

In addition to the Eno job, Hearn has his own program (Tastyest) on Sundays, and is on the Jack Benny (Julio) show regularly on Sunday nights. He works under his own name only on Tastyest.

Romberg, Phelps Get Society Deb Added to 'Class Up' Swift Show

Acting on the sponsor's suggestion that something be done to tone up the program, J. Walter Thompson has added a society deb to the Swift & Co. Saturday night program. She's Lilla Fisk. Besides Sigmund Romberg, the stanza has been using Yale's well known professor, William Lyon Phelps. The deb winner will do dramatic bits.

Swift account is one of those in which the company's president has always favored symphony orchestras, and the advertising department, with an eye to the sales character, has urged that it be entertainment of the popular type. The present program is a compromise.

Alice Joy in Texas

Alice Joy is heading a new show starting Feb. 1 over 10 southwest stations. This covers Texas and Louisiana. Amateur night idea being used on the side with Miss Joy doing personals in the ten spots.

Ed Lally's orchestra to play and the show is down for the announcing. Universal Mills is sponsor. Placed through Tracy-Locke-Dawson, Inc., of Dallas and New York.

Congress has been popular in this territory since singing at the Texas State fair three years ago.

NBC FIELD MEN ENCOUNTER CRITICISMS OF NEW LOCAL AND 28-DAY CLAUSES

NBC is reported to have already encountered plenty of opposition to its new station contract. Most of the kicks against the terms proposed by the web have apparently come from strategically located affiliates, points of objection being reported based mainly on the amount of evening peak time allotted the station for local use, the number of free commercial hours asked by the web in return for free sustaining programs, and the provision that extends the right of the station to sell NBC-optioned time which is not blocked off by the network commercials providing the contracts given local clients contain a 28-day cancellation clause.

So far NBC has met with little complaint against the clause in the contract dealing with the station's rate of compensation for network commercials. This rate starts at 22% and is set at a sliding scale with the maximum figured at 42% of the amount depending on the upward movement of network business the affiliate takes.

Under the contract which NBC is submitting to its affiliated stations the web would have complete call on each station's entire evening time up to 11 p. m. EST, with the exception of a half hour weekdays and on Sunday nights. On week days this exception would apply to the period between 7:30 and 8 p. m. EST and on Sunday there would be an added half hour, with the 'unouchable' stretch coming between 6 and 7 p. m. EST.

OVER-ALL AT 6.4; NBC DITTO 3.1

Supplementary Groups Reduced or Raised But Little by Columbia—Computed on Half-Hour Basis Rate Is 51 Cents Per 1,000 Radio Homes

EFFECTIVE FEB. 23

Taking its cue from the revised rate structure which NBC had released earlier in the month, Columbia has upped the price for its basic network by 22.3% and substantially reduced with two exceptions the cost of its supplementary groups. The new CBS rate setup, which goes into effect Feb. 23, asks for 3c. more per 1,000 radio homes than does the latest NBC hookup quotations.

In realigning the cost for the basic link Columbia has boosted the figure for every station on this list but KMOX, St. Louis, which the web itself operates. For WBEB, Chicago, CBS will from now ask \$600 per night time hour, which is the same figure that NBC has designated for its Chicago outlets, WENR and WMAQ. Previously the latter stations were each rated by NBC at being worth \$35 more than WBEB.

In New York CBS gave the rate for WABC a \$50 nudge to meet the \$1,000 per hour that NBC has set for WEAF and WJZ. WABC's old price was \$950, while NBC has been asking \$900 for its main key.

Even with an added station (KRLA, Little Rock) available (Continued on page 42)

Paley Takes a Rest

Having completed his labors at getting out Columbia's new rate card, William S. Paley left Saturday (28) for a vacation in Mexico. Main objective of his trip is a visit to the ruins of Yucatan.

In discussing the proposition with NBC reps assigned to present the contracts to them, several station men pointed out that they could sell a major part of the excepted evening time if they wanted to. Cleared by NBC during these periods, averred the broadcasters, are certain sustaining programs that they (the stations) couldn't drop without bringing upon themselves a deluge of protesting mail. It will be okay with them, they added, if NBC will arrange to move these 'must' sustainers to other spots on the network schedule.

Similar to CBS

NBC's move to eliminate the \$1,500 per month charge for sustaining programs is similar to the plan that Columbia has had in effect for years. Under its new contract NBC will not bill the advertiser for sustaining shows free in return for four hours a week of a station's evening time. NBC won't bill the station for the sustaining programs

Quiz Judge Sykes on Eligibility as Fed. Com. Chairman; Charges of Vote Buying Raised by Sen. Bilbo

Opposite Sex Appeal

Hollywood, Jan. 28. For two months KMTR has had a program on the station dubbed 'For Men Only.' Opening line is directed to men and asks them to get the women out of hearing of the radio. Program has Eisey Horney panning her own sex. Station has received basins of letters—all from women—not one from a man.

ALL-AMERICAN SHOW ON BRITISH RADIO WEB

London, Jan. 19.

For the first time in the history of the British Broadcasting Corp. an attempt is being made to broadcast an all-American program. This is made possible the number of Americans over here, in cabaret, vaudeville and picture field.

Idea is to have an hour's program, and the date is almost set for Feb. 8. Line-up, providing it does not interfere with their regular work, is as follows:

Buddy Rogers, Douglas Fairbanks, Jr., Armand Bros., June Clyde, Gene Dennis, Valaida (from Lew Leslie's 'Blackbirds'), Evie Hays, Joe Griffin (both from the Will Ma-honey unit), Ken Harvey, Leroy Prima's Hollywood Girls (both from Clifford-Whitely's 'Dorchester' hotel and Adelphi shows), and Roy Fox and band.

Broadcast will be relayed throughout the Empire, including Africa, Australia, Canada and India.

Fred Bates, of the National Broadcasting Corp., is also in touch with the B. B. C. to relay program to America. If successful there will be a series of these broadcasts with American artists.

Strong exception is said to have been taken in several instances by NBC affiliates to the clause in the contract which permits a station to sell time which is under option to NBC but not billed off by a network commercial providing that such sales are made on a 28-day cancellation basis. One of the recalcitrant broadcasters contacted last week by an NBC rep declared that the provision could not be treated as other than a joker, since he claims 'NBC knows that the average advertiser prefers doing business on a 32-week basis and if that guarantee is available the advertiser at least wants to be assured the program will stay on 13 weeks.'

NBC had by yesterday (Monday) is understood to have contacted 25% of the 72 stations it has set out to sign to the new agreement. It has hopes that all the towns in which the network has affiliates will be covered by the end of the current week.

Washington, Jan. 28.

Battle over confirmation of Judge Eugene O. Sykes and other members of the Federal Communications Commission burst into the open last week before the Senate Interstate Commerce Commission. Outcome is one of those things nobody wants to bet on.

Row started when Senator Bilbo of Mississippi brought his personal political feud with Sykes into the committee room and charged that the commission chairman had conducted a vote-buying campaign to block his nomination last year. Sykes stumped for former Representative Collins, whom Bilbo knocked over in a run-off primary.

While Sykes denied the Sen. accusation as 'utterly false,' Bilbo demanded that the committee refuse to approve his appointment. Bilbo also charges Sykes used his official position for political purposes, contending commission head induced broadcasters to air anti-Bilbo speeches gratis. Commissioner shot back a denial that he had aided former Senator Stephens to get air facilities during the first primary campaign, but admitted he originally supported Stephens.

From this point on the interrogation was diverted to a discussion of the views of Sykes and his colleagues, particularly Com. (Continued on page 46)

Louella Parsons Censored But Stays on Program

Philadelphia, Jan. 28.

Ward Wheelock, of the J. Wallis Armstrong agency, Philadelphia, is in Hollywood on special assignment to straighten out the Hollywood Hotel's broadcasts for Campbell Soup.

Louella Parsons has been kept under wraps on chatter since her faux pas in connection with Lowell Sherman's death when her overzealous 'scop' cast a pall over remainder of program.

While her chatter has been eliminated agency states Miss Parsons will continue on the program.

Ernie Stanton Solo

Ernie Stanton Sunday night (27) did a radio chore in the Bond Bread commercial without his brother Val. Val is laid up with a wrenched back.

Jimmy Allen Steps Up

Philadelphia, Jan. 28.

Chances at WHIP send Jimmy Allen of the studio's announcing staff to head the production department, which duties are relinquished by Lynn Willis.

Willis, who has been production chief for several years, also conducts a number of commercial shows weekly. Newly added contracts have forced him to resign from staff assignments.

Campbell Casad In Radio

Rochester, Jan. 28.

Station WHCC is giving big hallway to personal appearance here Feb. 1 of Kate Smith in connection with radio talent contest. Campbell Casad, legit press agent, is handling advance details of the contest to pick ten aspirants for Miss Smith to pass on in person.

Winners get trip to New York to appear in 'New Star Review.'

Jack Valentine, former orchestra leader, returns to WKBW as vocal-instrumentalist in time weekly. Valentine was manager of Buffalo Broadcasting Artist Bureau and sustaining vocalist before his orchestra venture.

SUSTAINING LEADS NOWHERE

Judge Ponders Legal Points of Script Writer's Suit Vs. Ruthrauff & Ryan

Verdict in the suit brought by Helen Melnardi against the Ruthrauff & Ryan agency, involving a claim of \$350 for some ordered scripts, is not expected for another week. Case was tried last Monday (21) before Municipal Court Judge Toni, with the main point of argument being the liability of an agency for compensation on an order when that order is based on the words "per acceptance."

Counsel for the scriptist contended that the order constituted a contract, that regardless of the "acceptance" angle the agency was obligated to pay for the completed job as submitted or give the writer an opportunity to make the ordered work acceptable. Ruthrauff & Ryan's lawyer told the court that those concerned with the advertising trade have always understood that the words "per acceptance" carried a speculative connotation and that with the inclusion of this clause the agency cleared itself of any obligation if the work were not acceptable to the agency or client or both. As "experts" to break out the latter viewpoint, the agency called Douglas Storer, of Rockwell-O'Keefe, Inc., and J. L. Boyce of the NBC continuity department.

After the agency's counsel had augmented his "custom of the trade" argument with the statement that since Ruthrauff & Ryan was merely acting as the agency for the client, Lever Bros., the former could not be held liable for the alleged debt, the judge passed decision and asked the opposing lawyers to submit briefs. With the filing of the briefs yesterday (Monday) Miss Melnardi's lawyer agreed to reduce her claim from \$600 to \$350.

Miss Melnardi bases her claim on an order she received to do a series of 10 scripts for five-minute transmissions that the agency was arranging to put out for Life Buoy. Previously she had turned in two scripts, one of which the agency accepted.

STATIONS OKAY NEW DISCOUNT SETUPS

Chicago, Jan. 28. General readjustment of discount systems is being made by stations throughout the country to meet the discount setup of N.C. Stations are establishing a discount rule whereby advertisers are permitted discounts by reason of volume of advertising during the period of one year.

The past stations permitted discounts only to advertisers who signed for consecutive programs. Under the new setup going into effect advertisers will secure a 15-week time discount even if these 25 weeks are stretched over a period of 12 months.

WABY Quits Storer

Albany, Jan. 28. WABY withdraws from the American Broadcasting System today (Monday). Twelve hours of local programs will be provided, including broadcasts from City Hall, Chamber of Commerce, Port Commissioner, State Police and Albany police.

Station will open its doors to local talent and anyone desiring it will be given an audition. WABY is operated in conjunction with WOKB, hooked up with CBS. Harold E. Smith is general manager of both stations.

Crosley Earnings

Crosley Radio Corporation increased its net earnings by more than \$230,000 during the last nine months as compared with the same period in 1933. It was announced yesterday (Monday). For the nine-month period ending December 31, 1934, the company showed a net profit of \$578,477, which was equivalent to \$1.02 per share.

During the same nine months of 1933, the Crosley profit was \$344,452 or 43 cents a share.

AMATEUR TIDE STILL STRONG

Buffalo, Jan. 28.

Amateur hours are driving the local hopefuls nuts in Buffalo with all four stations going hook and line for the unknown talent. Added to the radio shows, local amateurs are beginning to wonder if there are any pros left.

WGR and WKBW are currently airing three Saturday shows with auditions for the kids. Both WGR and WKBW carry kids' amateur shows on Sunday. In addition, WBBN, WGR and WBBR all carry non-professional shows during the week.

Kate Smith arrives February 3 for auditions making it field day for the beginners.

Charlotte, N. C., Jan. 23.

Tasty-Lach has launched a series of amateur nights over WPT. S. J. Blackstone, of the company, came to Charlotte from his New York headquarters to set the program up and get it started. Try-outs are held once each week for appearances on the program for the following week.

Under a tie-up, application blanks must be secured from some drug stores, although nothing must be bought.

Two professional stooges sing and play off key and get the brunt of the laughs.

Paramount Broadcasting and Dancing Studios, Inc., of Elizabeth, N. J., buys time over WNEW, New York, to give amateur pupils a professional build-up for Life Buoy. Schedule takes in five one-hour programs, and one 45-minute program weekly. Series gets underway on Feb. 11 and runs for 52 weeks. To be known as the Elizabeth Hour.

Rochester, Jan. 28. WHEC's amateur hour has been taken over by All-Pen Gasoline and Oil Company and prize contest for audience and judges pick two winners each week for a special program Feb. 11. Ballots obtained at gasoline stations. Program has developed much listener interest locally.

Consolation prizes of \$5 each are paid the amateurs, who get the going on the "Town Hall" (Bristol-Myers) affair on NBC Wednesday nights. Come out of Fred Allen's own pocket. Allen figures that by compensating those who are interrupted in mid routine he will place himself in a more sympathetic light with the listeners.

Allen has never fancied the role of a comic which he has to fill during the amateur phase of the program. His fear has been that the loudspeakers would come to consider him as responsible for the going ringing and that in due time this impression would develop into one of antagonism toward him. Reaction that the comic has particularly in mind is that incurred among the listener friends of the interrupted amateurs.

A STIGMA, NOT A TALENT AID

Canvass of Present Programs Fails to Disclose More Than Few Who Got Commercial Breaks After Sustaining Break-In

MOSTLY ON SERIALS

Out of a selection of 15 star radio names, comprising the cream of current air entertainment, not one is revealed as having been ushered in to broadcasting via the sustaining groove. All went straight commercial bringing along their respective reputations and salary figures.

Many artists, and this takes in talent drafted from musical comedy, dramatic, concert and picture fields, practice this policy strictly. They feel personally that going first on a sustaining basis mars their prestige. That they lose glamour and rating in the public eye, and slip in trade estimation.

If a name does go on the air free for a time, plowing week after week, and using up prime material, staleness results in a crestfallen turn to former haunts.

Then again if an artist with some following in the past or present, does accept a sustainer's fee, he is liable to be cataloged at this small figure. Then he has a tough time getting into the real coin class. Agents also balk at handling artists through the chain's looking department. They prefer dealing direct with advertising agencies.

Most cases show that agents only take an artist on a sustaining basis as a last resort. But not very often. Too much red-tape and quite unnecessary if the entertainer is good.

Serials Best

Serials get the best break in the sustaining field, and then turning commercial. No personalities highlight these. But they are the only time will tell if they have the stuff to last. NBC sold One Man's Family, Vic and Sade, Tim and Irene, Carefree Carnival, Wife Savers, the Mary Martin and Bree and DeLoane to clients after lengthy tryouts.

CBS was successful in finally negotiating commercial labels for Romance of Kathleen, The O'Neilles and Kate Smith's variety splash. Though this last one was just one of those accepted test periods for Miss Smith, CBS frequently permits her to take on extra time to prove their worth. This is the case of the Laugh Clinic from KMOX which was first as a half hour show and then given more time. Also the tie-up for Between the Bookends, from KBBB and the Joke Book from WCAU.

Out of hundreds of act who try sustaining every year, Alexander Woolcott is one who took the preliminary route to sponsorship, but his following is still limited for top classification. Donald Novis got his first taste of air popularity in California and then came east to try his salary. Gertrude Niesen built herself up so that she could ease the sustaining stigma. News commentators do not enter the scene, they are not rated in the strict professional field.

Los Angeles, Jan. 28.

Radio talent that has always worked hereabouts for coffee and doughnuts is now working for the hole in the doughnuts and no Java. Stations currently can get about anything they want in the talent line without having to pay out a dime. It's not the amateur stuff, masquerading under the title of talent, but real musical. Stations are looking for air jobs because some one in the neighborhood told them you ought to be on the radio. The simon pure found they couldn't get

Ordered Back to 50,000 Watts, WLW Acts Against Commish; Alleges Political Footballing

Never Sustaining

Phil Baker
Everett Marshall
Beatrice Lillie
Fred Allen
Dick Powell
Harry Richman
Fred Waring
Burns & Allen
Jack Benny
Will Rogers
Jack Pearl
Lawrence Tibbett
Helen Jepson
Joe Penner
Eddie Cantor
Ed Wynn
Grace Moore
Sigmund Romberg
John McCormack
Richard Crooks
Ruth Etting
Mary Pickford

Washington, Jan. 28. Court test of authority of Federal Communications Commission was assured today as Powell Crosley at attorneys prepared to ask D. C. Court of Appeals to overrule Commish ban on use of 50,000 watts by WLW, Cincinnati.

Rapidly assuming major importance, fight of Crosley for right to use super-power regularly was regarded in Washington as probably the most significant test of government body's power and policies. Broadcasters generally regard scrap as important precedent-creating matter which will influence entire future of American radio biz.

Stage for court wrangle was set Saturday (26) when Commish issued long-expected order telling WLW to go back to 50,000 watts for night operation. Stand was taken following vigorous complaint from Canada and under strong pressure from State Department, Capital underestimates.

Referring directly to Dominion squawks, Commish refused to recognize the gross of experimental authority to continue super-power explorations and served notice that renewal of license expiring next month will be based on maximum power of 50,000 watts night. Evidently, Commish had called for hearing on Crosley application for regular grant of 500,000 watts.

Only alternative for Crosley, if the court upholds the Commish, is to install a high-priced directional antenna which is regarded by industry technicians as an expensive and dubious investment. Since engineering knowledge of directional set-ups is at present extremely limited, authorities consider Crosley will be

(Continued on page 45)

COMMERCIALS MULTIPLY ON MUTUAL

Mutual Broadcasting System last week added three new accounts to its book, and was on the verge of making it a fourth with Honner harmonica. Holding up the Honner deal was the matter of time clearance on WLW, Cincinnati. With the closing of the Honner contract Mutual will have a total of 10 commercials using its facilities anywhere from one to five times a week.

Last week's three newcomers were Alka-Seltzer, using the "Station EZRA" show three times a week, Philip Morris, bankrolling a phlographist Saturday mornings, and the Luther Church of Detroit, with a half-hour Sunday service pickup, starting Feb. 4. Uncle Ezra affair is also carried over NBC three times a week.

Hohner wants to start Feb. 23. It will be a weekly quarter hour with the entertainment provided by a harmonica band.

1st Mrs. Tibbett's Show

Hollywood, Jan. 28. Mrs. Grace Tibbett, former wife of Lawrence Tibbett, goes off KMTR with a 15-min. poetry reading program, backgrounded by music.

Same idea as her previous WABC broadcast. It will be a sustainer on the local station.

A peep with so many professionals willing to work gratis. Names are all looking for possible commediations, and are willing to take a chance to get a break. This and the hope that a picture producer or director might be listening in and a film job ensue.

Idea of the type of talent working free on programs at local stations is seen in one local's gratis lineup, which includes: Ruth Roland, former picture star, who does blues; Carleton King, former opera prima donna; Larry Burke, former network tenor; Mrs. Grace Tibbett, former wife of Lawrence Tibbett; Mildred Stone, Beatrice Mayo, contralto, not so long ago guest star at the Hollywood Bowl; Jeanne Hudson, musical comedy ingenue; Louis Meehan, former NBC tenor; Tiny Newlin, baritone and for years a newlin at the Columbia Don Lee network.

CHICAGO RATES SAME AS WEBB SCALE?

Chicago, Jan. 28. For the first time it appears that the local rates on the Columbia and NBC stations will not be more than the network rate in Chicago.

New rate schedule for NBC list WMAQ and WBBN each at \$600 an hour at night, as against a previous network rate of \$480 while the local rate on WBBN was \$500 and on WMAQ at \$450. On Columbia, new rate calls for \$600 on WBBM as against the present local rate of \$480.

Both CBS and NBC chiefs claim local rates are low. How they can boost their local rates over \$600, despite the fact that it has been the policy generally to keep the local charges above the network scale. It appears that the network stationmen will have to be content with the \$600 figure for local time and without trying to creep above that figure.

Which will place the network stations all on the same plane as far as rates are concerned locally. Only chance for WBBM to rise above the \$600 figure for local time lies in the possibility of the station getting its boost from its present 25,000 watts to 50 kw.

WEBB Blossoms

Buffalo, Jan. 28. WEBB, local independent station with ABC tie-up, is preparing to move into new and larger quarters on North Street. WEBB is now the only radio station located on town's main stem.

COLLEGE PROM
Ruth Etting, Red Nichols
Songs, Band, Talk
30 Mins.

COMMERCIAL
WJZ, New York
Kellogg Co. of Battle Cr
through this Thursday
stage undertaken to make

students under the microscope. The students' 'Peep' conscious, on the credo that peep is synonymous with noise and that to the attention of collegiate ears, the thing must essentially be noise. The commercial maker has succeeded in creating enough clatter and noise to make it tough on any but the hardened eardrum.

Ruth Etting's warbling provides little relief from the noise. As agreeable as these Etting preludes are it is doubtful that the average living room owner

In the Red Nichols unit, the program has a good hot band and a solid reputation among the universities and colleges. Most of the aggregation's time is devoted to helping create a good atmosphere by way of chatter and shouting.

would likely gain far more
 from the element it's at-
 tending less chatter and
 more samples of the Nich-
 ol dampsation.
 Taking up a major part
 half hour's proceedings are
 to particular colleges, pat-
 some notable among
 coaches, a splat by either
 iron coach or player or re-
 a flashback to some out-
 football game of recent years
 week's flashback involve
 Army-Navy meet on Soldie-

CHICAGO, in 1928, with Fox doing the descriptive task, per-shrill pitch and the several men contributing to a general uproar with crowd-yell and whatnot.

**Sustaining
WABC, New York**

Mrs. Cobina Wright, social-
tess now turned radio so-
program with guest artists
are well known, though
assortment displayed al-
average talent. Three h-
included Paul Barron's
Mrs. Wright's singing o-
Weather with Claude Rees
talk by Mme. Rubenstein
end.

Warnow's music opens a
New York-Saradine to a

First of the guests was the jazz brothers, who put a d into their string music. The pearls, the last pre-arranged in U. S. tempo. Even next for a robust vocal. "The Rogue Song."

Mrs. Wright who had already, reprised with announcement of a rain ditty. Claret also in on the chorus with of dripping atmosphere.

band, into Mme. Rubens on Russia and of course the chemical industry there. For the facts on this subject, Soviet Russia and here on the list were listenable. Dictation lent a certain authority to the impressions. Apparently the long for she ended abruptly.

MANHATTAN SERENADE
Margaret Wilson, Vincent
Orchestra

Music end of this sustains plays much smoother del the vocal portions. How companion is frequent the soprano, or maybe it is way around. When ca time, the two were m which was annoying. So Margaret Wilson also h general chatter and a write in for request num

ROAD TO DREAMLAND
With Bert Ponard
Organogue
30 Mins.
Sustaining
KTSA, San Antonio

When this station be-
late hour barn dance wher
reached a saturation point

barn dance provided.

Improbable Broadcasts

No. 5—The Participating Program

By BOB LINDY

Voices—You are tuned in on H-O-W (how does it exist), the mystery station in every community. It seems never twice the same place on the dial or the same hour on the air, and has never twice the same listeners. H-O-W is the low grade infection on the elbow of broadcasting, midway between police calls and the coast guard. H-O-W has no office, no staff, no orchestra, no signal, no showmanship and no excuse. Just eight phonograph records, a package of needles and a license.

Record—Three o'clock in the Morning (Coon-Sanders Orch.).

Voices—Only \$8.75 for guaranteed all-week suits with two pair of pants at Mo's, one flight up. Open every night until 11 and all day Sundays. With every \$8.75 purchase Mo gives away absolutely free a Chinese silk pocket handkerchief stamped with a picture of Jean Harlow.

Record—Cohen on the Telephone (C. Stewart).

Voices—Play a little joke on your friends. Call Main 6075 for a set of genuine loaded dice. Reasonable and unarguable.

Record—Shine On Harvest Moon (Russo-Flo-Rita Orchest.).

Voices—Used cars—not values—and when we say not you know what we mean. Painted like new. The original owners wouldn't record them. All new fixtures and se-

rial numbers. Why pay profits to the manufacturer, dealer, freight and credit companies? Our system eliminates them. Telephone Main 4670 and ask for Benny.

Record—The words "Distinguish the Words" (Taylor Solo).

Voices—Send only \$1 for Professor G.'s mimeographed guide, "The Bumps on Your Head and What They Mean." Address Professor G., Danmore, New York.

Record—Thursdays Are Always My Jonah Day (Joseph E. Howard).

Voices—Softly and quietly Urbach under the window and his genial gentlemen in black creep into your parlor and with simple dignity and for as little as \$129.62 and no extras.

Static—Faraway buzz.

Static—(by permission of the copyright owner).

Foreigner (faintly)—Cet est le station Radio Francaise.

Static—(without permission).

Static—Naval code.

Voices—At this time station H-O-W signs off in favor of station G-A-B, the voice of the Folk Street Presbyterian Church.

Police—(without a shilly)—Police—Attention—calling car No. 434—calling car No. 434. Proceed to alley behind Taft Building. Investigative nauseous fumes. May be coming from gas main or from interesting program at station H-O-W.

SOCIAL CLUB FOR RADIO SOUGHT

Chicago, Jan. 25.

Radio performers are getting together on the formation of a social club in the manner of the Friars Club or the legitts' Lamps in New York. The tag-along-chosen are likely to be Radio Artists Association.

At first had figured on a tag of National Radio Artists, but changed on account of squawks from performers with Columbia and because of the N.R.A. initiative. They will not get underway before 90 days at least, when officers will be chosen.

Dues in the organization will be \$2 a month plus an entrance fee of \$10. There will be 50 charter memberships at \$25. Aim is for 350 members in Chicago, with already almost 100 leading performers having signified their intention of joining the association.

Club rooms will be located on La Salle street and will contain recreation rooms besides dressing rooms where performers who live in the suburbs can dress for evening shows without going all the way home.

This incipient association marks another attempt of the performers locally to get together. Other attempted associations have never gotten by the discussion stage. But the present Radio Artists Association has already chosen quarters, set up rules and dues and has been campaigning for members. Performers have for years stated that they desperately need some sort of association, but none of the performers have ever gotten into action. This organization marks the first that is actually going ahead with its plans.

Already pledged as potential members of the club are Don Ameche, Edgar Guest, Patricia Maynard, Lorena Montez, Sylvia Clark, Henry Sara, Bob Flinn, Margie Evans, Bernadine Flynn, Pierre Andra, Maurie Wetzel, Bill Cooper, Truman Bradley, Art Millet, Tom Clark and Harry, Edith, David Charles Calvert, and a flock of others. Organization of the performers into this club follows the recent formation of a luncheon club among the various radio department executives among the advertising agencies and station representatives.

According to the terms of the pledge, the club needs 350 members within 90 days, or less than 350 pledges are subscribed, a vote will be taken to decide whether to abandon the club or to organize with the number of members on hand.

WISN SHEDS CBS Hearst Outlet Displeased by Network Compensation

WISN, Milwaukee, which is owned and operated by Hearst Radio, Inc., quits its affiliation with Columbia Feb. 16. Dissatisfied with the terms that CBS offered it on the new contract, the Hearst group decided recently to call off all the dogs with the web and put the program scheduling of the Milwaukee outlet on a strictly local basis.

For the past two months WISN's only business alliance with CBS has been the release of a few network commercials.

WLW Vs. FCC

(Continued from page 43)

tossing his dough out the window if he takes this step, since there is no assurance that the Commission would not grant the 600,000 watts or that Canada would be contented.

Already-scheduled hearing on the Crosley plea for a regular superpower grant (in contrast to the easily-revoked amendment to the 1934 act) will offer golden opportunity for the entire American industry to demand that present restrictions be liberalized and the 50,000 maximum rule be thrown overboard. But the court test of the present Commission presumably will be of far more importance, particularly if Crosley wins the fight for continuance of the current 600 kw. grant.

Whether the court will sustain Crosley is anyone's guess, but observers here believe that the jurists will remand the case to the Commission for an open discussion. In that case, the two distinct propositions—Crosley's application for power license to use 600 kw. and his plea for renewal of the experimental authority—probably would be considered.

Football?

Broadcasters feel WLW case is a political football of the State Department, which hopes that Canada, in appreciation of this country's bowing before Dominion bleats, will reciprocate and sign a new treaty for development of the St. Lawrence seaway as well as grant the U. S. major concessions in the new trade treaty to be negotiated.

Canadian station which is the root of the protest is described in this country as poorly equipped and without U. S. standards of efficiency. If the Dominion required its licensees to maintain as good apparatus as is the general rule in this country, the protest would have been unnecessary. It is felt. WLW's alleged interference is noticeable only because the Canadian transmitters cannot stick to their own wavelengths and get through effectively, industry reps contend.

SOME STATIONS AND AGENCIES FAVOR COPY REWRITE TO FIT EACH LOCALITY

Censorship in Spain

Madrid, Jan. 16.

Spain's most important radio station, EAJT, operated by Union Radio, went back on the air after a 22-hour clampdown inflicted by police. Police claimed the outfit broadcast a holdup drama into different from the version okayed by the censor. Station claims that's boloney.

New role has program restricted to musical renditions. News airing is tabooed indefinitely. EAJT was a big help to the government in getting news to the nation during the October, 1934, red revolt.

Quiz Judge Sykes

(Continued from page 41)

missioner Thad H. Brown, who has been bitterly opposed since his nomination to the old Radio Commission by Senator Couzens of Michigan.

Committee members quizzed Sykes on the commission policy of permitting sale of broadcast facilities, but Judge insisted licensees are granted for only six months, with no guarantee of renewal. Senator Wheeler of Montana, committee chairman, charged, however, that "in practice, that is what it amounts to," and denounced broadcasting industry for attempting to develop a monopoly and to tie up all clear wave lengths. Said continuation of these tactics will create demands for government ownership.

The question of Sykes' future was left hanging in the air when Wheeler said he would discuss with the committee the possible action to be taken on the Elbio propositions. Asked if he would have objection to a thorough investigation of his history and qualifications, Sykes replied "none whatever."

Proposals for merger of Western Union and Postal Telegraph sponsored by members of the commission were just red flags to the Senatorial bulls. Wheeler and Couzens both disclosed they are strongly opposed to the consolidation which the commission had recommended.

Meanwhile, movement to obtain wider geographical distribution of the seven commission jobs gained strength. Although no particular objections are raised to other candidates, it is entirely possible that confirmation of some of President Roosevelt's appointees will be denied to the Chief Executive to give the Far West some voice in commission activities. Wheeler announced he will sponsor a bill requiring that at least each of the five broadcast zone representatives be marking that it is not fair to have the huge western territory unrepresented.

Trend Reported Away From Swivel Chair Home Office Domination in Favor of Station's Own Judgment in Selling

MUTUAL MEETING IN CHICAGO SATURDAY

Representatives from the member stations in the Mutual Broadcasting System are slated to meet in Chicago this Saturday (2).

Among the propositions to be discussed at this get-together is the advisability of establishing a separate sales and promotion setup for the network, with offices in New York, Chicago, and Detroit and one on the west coast.

PEDAGOGS' 25% DEMANDS GET FCC RAZZ

Washington, Jan. 28.

Reformers' demands for statutory allocation of 25% of all radio facilities for cultural, educational, religious and other non-profit uses were smashed in the head last week by the Federal Communications Commission.

Committee in lengthy report to Congress definitely and unqualifiedly opposed the plan to withdraw a quarter of existing facilities for exclusive non-commercial uses, and heartily endorsed existing American broadcasting policies. It was expected.

WCCO's Kid Show

St. Paul, Jan. 28.

WCCO starts a new Monday-through-Friday stint (6:45-8:55) for 10 weeks when Chocolate Products Co. of Chicago airs a kiddie adventure program plugging Stillicious, the company's chocolate drink.

Mickey Carter, lately of L. A. and responsible here for the production on the "Pieces of Eight" and "Robin Hood" shows, will produce the new show, with J. P. "Scotty" Downey doing the scripts.

Parent-Teacher Assn. approval—which has been impossible to get for kiddies programs—will be sought. Deal was closed through Midwest Broadcasting Co.

Make NBC Rate Card More Specific

Filing of New Rates With FCC Brings Demand for Clarification

When NBC proceeded to file its new rate card with the Federal Communications Commission last week it found that it would first be necessary to revise the card so that the explanatory clauses bearing upon the application of the new rates and discounts be more specific. Copies of the revised card, with the explanatory clauses included are being mailed out to the trade this week.

The explanatory clauses follow: Completed at rates called for in the effective date of this card will be committed at the rates called for by such commitments but advertisers may elect to substitute new contracts effective at any time after February 1, 1935, at rates on this card for the unexpired portion of said commitments on the effective date of such new contracts. In the absence of election rates to be substituted, the rates on the effective date of this card will apply to extensions of said commitments for any period or periods up to and including February 1, 1935, for all

or part of the same facilities continuously used, and additions to such facilities will be made only at said prior rates. Rates on this card may be changed only by new broadcast series ordered on and after the effective date of this card.

All network contracts for the same advertiser at the rates on this card may be changed for determining rate of discount. Up to and including February 3, 1935, each advertiser will be allowed:

- (1) Upon each series of programs broadcast at rates in effect prior to February 4, 1935, a per period discount under prior rate cards, measured by the total number of periods used on all series of programs broadcast within a one-year period which could have been combined under the provisions of the prior rate card.
- (2) Upon each series of programs broadcast at the rates set forth in this rate card, a percentage discount under subparagraph "(e)" above mentioned by the weekly gross billing on all series of programs being broadcast concurrently.

Chicago, Jan. 28.

Advertisers are beginning to swing away from the policy of one set standard for commercial announcements for every station and territory in the country. They are beginning to realize that the type of commercial placed in the "east" doesn't get across in the south or midwest or west. Advertisers and agencies are starting to draw up a general formula for a commercial plug and then selling the various stations to tell the story in their own words.

It is being discovered that the copy writer in a glass-enclosed office in an agency on Michigan boulevard in Chicago or on Madison avenue in New York gets nothing of the personality of a region in Minnesota or even the peculiar personality of various stations, that for instance the same copy can't be used on WGN as on WSM or WLS or WOR.

Advertisers are finding out what the vaudeville and the theatergoers learned several years ago; that the entertainment that clicks in Oshkosh is not the same entertainment which will go across in Newark or Omaha. The theatermen learned long ago that a New York office could not direct entertainment policies for many different areas for, it is usually found that what sells in one city has an audience and a personality of its own.

Mother Knows Best

For these reasons the station men are finding that they are getting more and more general stories from the agencies and with the station getting the responsibility of rewriting the agency's general copy so that it will be best suited for the station's particular audience. Agencies are finding it in this way they are getting best results. In the first place, agencies state, the stations know best what type of copy their audience likes and responds to. And of equal importance, the stations take particular pains when they are given this responsibility since they feel that it is up to them to make the commercial sell. From the agency's standpoint, the responsibility of copy and orders the station to use this copy verbatim, when the station knows that it isn't the kind that the audience cares for. It is usually found that the station announcer is licked before he starts and simply reels off the announcement in stilted fashion without really trying to put any punch into it. With the idea of cooperation alone, the agencies are finding it better to let the stations handle copy as they see fit.

Between Us Girls

Especially is this true with the many women's products participating accounts in which the woman director of the program has her own following. Agencies have found that these women know their audience and what they like and that they can do a better job if allowed to sell the product their own way. Instead of a stiff announcement these women directors are able to sell. I just discovered the duckiest bird cage cover, and so on and so on. It may sound all wrong to the copy writer at agency headquarters but they are finding that it gets better results.

Many stations, on this score, are beginning to insist on the right-to-rearrange copy. Leading in this class is WISN in Milwaukee, Buffalo which has the click. Sally Wray's Column which is conducted in just this manner. Also going into this type of salesmanship are WGN, WLS, and WSM. All of the written copy directed at a special audience.

Kastor Agency Revamps

Chicago, Jan. 28.

Realignment in the Kastor Agency here shifts Ben Frost, who has been chief of the radio department, to the sales department to "sout around for new business."

Other responsibility falls on the shoulders of Cecil Wildfield and John Rogers.

Inside Stuff—Radio

Rule of Communications Minister Georges Mandel ending advertising from French Government outlets is getting panned as not really applying to all advertising. Publicity for that government's own projects continues and his burns up the commercial interests which are ruled out. Government bonds are freely boosted, whether the listener like it or not. Cigarettes of the French tobacco monopoly get lots of the government's air time. Even the railroads, which are state controlled but not entirely state owned, get free comment from the government's announcers on their excursions.

Privately owned French radio trade papers also get it in the neck, for the government stations carry free publicity for the semi-official publication of the National Radio Federation, which also has the advantage of getting, for nothing, the Lhotype composition used by the stations to print their program sheets.

"Radio-Journal de France," which is name given to news summary broadcast over government stations, is sacred cow of French radio. Reason, of course, is that it's propaganda, which is main reason for the government being in the business.

Therefore, when on Sunday afternoons the big symphony concerts are broadcast, when the prescribed time comes for starting the news summary, the concerts go out like a light, even in the middle of a number. This happens nine times out of ten, because the Radio Journal is set at an hour which almost always falls about three-fourths through a concert. Fans kick and kick, and can do nothing. Would be simple in theory to move the news summary back a little, but in practice that would take more red tape than even the Minister of Communications himself cares to try to unravel.

Hal Horne's joke factory is probably the most ambitious in the field. Has a fling staff of 15, tracing the source, genealogy and evolution of every gag and humorous situation. Horne is otherwise the director of publicity and advertising for United Artists, doing the gag business, thing as a sideline and hobby, although getting some yield from it via the radio comedians who buy from him extensively.

Horne's theory is that when television becomes a reality it will so exhaust the demands for all sorts of dramatic and comedy situations that it will become a synthetic business—no writers will be able to keep pace with the demands and a mechanical source for feeding gags and bits of business to the public will become a necessity.

J. Walter Thompson agency is taking bows for the picture breaks that Helen Jepson got in the New York dailies on her debut as a Metropolitan opera star last Thursday. (24) Agency claim that the Met, says the agency, had refused to supply the dailies and the press associations with pictures of the singer unless it was on the basis of \$10 apiece.

When the Tennessee Corp. returns its Loma-Plant-Food-brand-to-the-air, March 3 Columbia will be the release. NBC had the account during the 1934 planting season. New order went to CBS after NBC insisted that it be for a minimum of 13 weeks. Commercial wants to limit the run this year to eight weeks. For its program last year Loma used a Sunday matinee half hour and a musical ensemble. In time billing the account netted NBC \$14,500 for the 13 weeks.

KNX, Los Angeles, was off the air for five minutes, changing a fuse, during the night's last morning broadcast. Orange growers who rely on this daily weather report for instruction in caring for their groves, immediately went to the phone for an explanation.

Telephone company reports that so many calls went through the Up-lands exchange that a fuse was blown and Uplands, which handles an average of 45,000 calls a day, got 70,000 for that day.

Philadelphia Storage Battery company announced at Philadelphia last week that there were 1,250,000 Philco Radio sets sold during 1934, compared with 950,000 sets in preceding year, and 408,000 sets in 1933. Dollar sales of the company in the Philco sets totaled \$38,000,000, which compares with \$28,000,000 for 1933.

With the Hauptmann trial keeping them on the jump, the news service department men of the big broadcast chains had the Mohawk liner sinking to handle late Thursday night. When the rescue ships docked at the Mallory Lines pier Friday morning, most of the big-radio chains had men on duty to bring survivors to the mile.

Henry Ford is reported receiving a huge spurge into radio sports with feelers now out for the widest sports broadcast schedule in history of radio. Follows the Ford exclusive sponsorship of the World's Series last year.

Record long-distance request came to KJR, Seattle, last week. Fru Lucia Persson of Odenso, Osterund, Jamland, Sweden, wanted the Totem News Reporter to ask via the air if Anders Persson, of Seattle, would write to her, his sister.

Mrs. Cobina Wright, socialite who turned radio last fall over CBS, is now listed as a sustaining artist only. She used to have a job in the artists' booking bureau in addition to broadcasting. This way she drew two checks. Latter is now off, however.

COAST KNX SPLITS NEWS AIRING TO APE DAILIES

Hollywood, Jan. 28. To approximate newspaper style whereby one person writes the news item and another the head, KNX started today to have two announcers on its noon bulletins. One announcer reads the head of the news yarn and a second reads the body of the air story.

Dept. Store's Own Studio

Rochester, Jan. 28. Forman's department store has installed a studio in its own building for its daily morning Social Secretary program over WGR. The facilities cover executives and department experts participating in the programs. Miss Jonathan Jones, dramatic stock actress, is the social secretary, giving a few social notes and acting as m.c. for guest actresses. Music rounds out the program.

Station Run by M.D. In Village Fire House

St. John, N. B., Jan. 28. A studio for Station CHNC, New Carlisle, Que., has been established in the Campbellton, N. B. fire station, by the Northern Electric Company. New studio is about 80 miles from the broadcasting equipment. Dr. Charles Houde, the only physician managing a radio station, is in charge of CHNC, having organized this radio entity last year. He continues his medical practice. Broadcasting is in both English and French. Town council of Campbellton authorized the fitting up of the studio, in the local fire building.

HI-JINKS' HIATUS

Los Angeles, Jan. 28. Franco-American "Hi-Jinks," air vaude show, is off KFI and the Don Lee coast stations after six months. Previously the show was on KFWB for two years. Johnny Murray, who m.c.s., is laying off for a two months' vacation.

Here and There

Earl Rodell transferred from KTSa, San Antonio outlet for CBS and SBC to KNOW, Austin, Lee Kirby switching from Austin to San Antonio.

Thelma Collier, a Boston gal, is airing a woman's magazine of fashion and charm for KTSa, San Antonio.

Roy E. Blossom, commercial manager of WFPM, Indianapolis, back home after vacation in Florida.

Steve Wilhelm, former chief announcer at WKBE, now trying to establish independent agency in Indianapolis.

Eddie Broadhead, of team "Eddie and Jack" on WFPM, Indianapolis, loses fingertip in door of car. Fortunately Jack is the pianist.

Ken Ellington comes to WFPM as announcer to replace Don Hancock who moves to WLW, Cincinnati.

Jack Keasler, manager of station at Gadsden, Ala., has rejoined WSGN, Birmingham, and will do announcing.

Sam Wilson, head of WLW and WSAI continuity department, confined to Cincinnati home by gripe.

Frank Sharp, program director for WFPM, Indianapolis, home several days with earache, but claims it was natural and not caused by giving auditions.

Harold Sorbo, KOMO-KJR, Seattle, singer, getting married.

Francis (Moon) Mullins, KOMO-KJR, Seattle, commercial man, and wife, infantically.

Rod Mays, KYA, San Francisco, barber, is in the hospital for a minor operation.

Sam More, ex-NBC player, will m.c. the Happy-Go-Lucky hour for KPRC, San Francisco. He replaces Jay Brower.

John Pearson, KOMO-KJR, Seattle, announcer, recovering from eye injuries received while chopping wood.

Harvard Alumni Chorus booked to air through WEEL, Boston, Thursday (?) at 7 P. M.

Frank Goo pinch-hitting as author and producer of "The Tattler" over WEEL, Boston, during the absence (gripe) of Vic Whitman.

H. R. Seaman has left WOWO sales staff to join A. T. Sears company in Chicago.

F. C. Zieg, president of WOWO-WGL, Fort Wayne, is spending a school vacation period in the West Indies.

Elsey Horner, former p.a. at KMTR, succeeds David Carlisle as program director.

Bert Lytell, star of "The First Legion," interviewed over WEEL, Boston.

Willie Morris, vocalist at WEEL, Boston, for past four years leaves for New York, Feb. 1, for blazer things.

Wayne Ackley is the newest addition to KSO's announcing staff at the Des Moines studios, coming from WELI, Battle Creek, Mich.

Carmella Ponselle, guests on the Dr. Lyons program on CBS Feb. 3.

Hugo Mariani has formed a 15-piece orchestra. The Decorbora Sisters will warble with the band.

Low Pollack and Paul Francis Webster going to the Coast to write numbers for two Fox musicals.

Felix Ferdinando out of the Montclair, N. Y., and on tour.

Nancy Hamilton, who scripts Beatrice Lillie's air material, is a Pittsburgh girl.

Alan Treach, new publicity chief at WCAE, Pittsburgh, also doing as announcer for special events.

Duke Casson, of WCAE, Pittsburgh, team of Duke and Gene, has (Continued on page 50)

Decision to Scrap Code May Come at Wash. Confab Due to Rate Muddle

STROLLING AGAIN Radio Singer Turned Theatre Mar.—Lasted Five Weeks

St. John, N. B., Jan. 28. Steve Hurley, also known as Paul Kollins, an elocutionist, lasted only five weeks as manager of the Empire, a local picture house, which opened recently. Previously Kollins had been titled the "strolling vagabond of the air," and heard daily at noon from CHSJ, a local station. His return to the local air waves now that his theatre-managing career is over has been handicapped by the desertion of his sponsor, a local drug store, owing to a boost in time rates, by CHSJ.

WLS PUBLISHER OF WEEKLY MAG

Chicago, Jan. 28. Encompassing still another field of advertising and public influence station WLS, the Prairie Farmer outlet, will shortly issue a weekly magazine. The first issue of the weekly will see 25,000 copies off the press with the objective of the station set at 1,000,000 weekly copies by 1936. Initial edition will carry 16 pages containing features and yarns about WLS and the people on the station. There will be no stories, fiction or other regular magazine stuff. It will be all WLS promotional with the customers to pay \$1 for a two-year subscription, which means approximately one cent per copy. WLS is pounding the subscription campaign and will shout the magazine not only over the ether but will have the various WLS vaudeville shows plugging the magazine in the flesh. Also the regular field men working for the Prairie Farmer magazine will campaign for the WLS magazine. Editor-in-chief is Julian Bentley, a. for the state. No advertising, so far, is reported for the first issue which will be off the presses early in February. But the paper will seek advertising. The magazine is announcing a \$100 prize contest to pick the name for the magazine.

Local Talent Reps Visit N. Y. for NBC Confabs

NBC's local station talent booking division is calling in its local reps for confabs. Visiting executives brought to New York for several days to study up on new developments and gather some fresh slants. Cleon White of WEZ, Boston, was in last week for a session with Sam Ross, in charge of this department. Warren Wade of WTAM, Cleveland, is in currently parking his overhauls in New York. Recently representatives from WGY, Schenectady; KDKA, Pittsburgh and WORC, Washington have also been in. Paul Wimble is new assistant in the Ross office. All under D. S. Tutthill, artists' sales manager.

Carl Freed on WOR

Carl Freed, harmonica instrumentalist, goes on the Mutual network with his band through WOR, on behalf of the "Honner" company starting Feb. 23. Freed is a standard act in vaudeville.

Gene Dennis in Europe

London, Jan. 19. Gene Dennis has signed a contract with Winco wine manufacturers, to broadcast regularly. Broadcasting through international, which controls 14 stations, operating from Luxembourg.

Washington, Jan. 28. Decision on whether to scrap broadcasting code may be reached Feb. 7, when air industry codists assemble for first meeting in several weeks.

Marking time until the Recovery Administration announces its stand on price-fixing policies, the industry rulers will take up a number of minor matters at their forthcoming session, but have no other major issues on schedule.

Should the N.R.B. reach in the meantime a final decision on the price controversy and reaffirm that previous declarations that bans on sales below costs or under quoted rates are not in the public interest, industry rulers will have to decide whether to support executive officer James W. Baldwin, who two weeks ago served notice that if regulations to prevent rate-cutting are stricken from the broadcast code, the industry will be compelled by force of circumstances to ask for relief from labor burdens. Baldwin is understood to have been promised a four-point rate-making statement, but a row—would be unavoidable if the question comes up, particularly in view of labor's representation on the N.R.B.

Other matters of general interest likely to be discussed is intricately tied up in the NRA mystery. It relates to proposal to amend the code and require stations to file rate schedules for time in units over one hour. Plan was approved by three-to-one vote in recent poll of industry, but nothing has been done toward submitting a new amendment. Other matter of the existing uncertainty of the NRA view. Also hanging in mid-air are two other rate amendments which were withdrawn when N.R.B. indicated opposition to such provisions; they would have discounts on sales of broadcast time in combination with other advertising mediums, and eliminate rate cutting through sale of run-off schedule time.

Report Hearst Buying KNX, but Gay Earl Sez Rogers Trip Routine

Los Angeles, Jan. 28. Guy Earl denies that there is any deal on to sell Station KNX, valued at \$50,000, to Hearst. Report to this effect has been circulating in radio circles with the present trip to Washington of Naylor Rogers, general manager of KNX, tied up with the rumors of the sale story. Earl states his G.M.'s eastern trip is for advertising and commission contracts only.

There was conversations in 1935 when Earl sold his Evening Express to Hearst concerning a takeover of KNX. Earl frankly admits that KNX can be bought by anybody if the price is attractive.

CHI WEBS-PETRILLO SET NEW CONTRACT

Chicago, Jan. 28. Deal has been set between networks here and Jimmy Petrillo, of the "Musicians' Union," on the new contract. Very few changes in the arrangements of most importance being the union's okay to stretch the rehearsal time limit from 8 p.m. to 8 p.m. Networks showed that the show was a new creation in the afternoons with local programs, and that only in the evening are the studios available for rehearsals.

Anton Replaces Rice at KYW

Philadelphia, Jan. 28. KYW p.a. job, vacated this week by Tom Rice, former radio editor of the Evening (Philly) Bulletin, goes to James Aul of the Suburban. Aul formerly worked for the N.Y. Herald Tribune, and the Camden Courier. He will handle the publicity, and continuity at KYW.

RADIO SHOWMANSHIP

(Stunts, Tie-Ups, Program Novelities)

Outstanding Stunts

SPOT PUBLICITY BLURBS
GENERAL MOTORS CON-
CERTS
CAMPBELL-EWALD
AGENCY

Campbell-Ewald Whooper-Upper

Detroit.
Innovation in network exploitation is the use by General Motors of a 10-minute announcement Sunday matinee to plug the account's concert broadcast the same evening.

Announcement campaign is restricted to the outlets on the NBC blue (WJZ) link which carry the hour's musical affair, with the copy giving thumbnail sketches of the artists who are slated to perform and a list of the program's selections.

Stations involved are free to air the announcements at any time they elect between the hours of 2 and 6. Some of the outlets are showing their appreciation of the auto-maker's extra expenditure by giving the evening's event a better break during the sustaining program which outlines the coming night's schedule of programs.

Supplementing the announcement campaign are spotlight ads in newspapers in the key cities covered by the concert broadcast. Campbell-Ewald is the agency on this institutional show.

Snowbound Program

Philadelphia.

A piece of showmanship which garnered plenty of comment in Philly was pulled by WIP in connection with the terrific snowstorm last week.

Station ran a thirty-minute "Snowbound Program" in the evening, gathering to the microphone representatives of the city transit company, the ferry lines, airports and members of the police and fire departments. Idea of the show was to relieve workers of anxiety for their transit to downtown jobs the next day, and to graphically explain what these various companies and departments were doing to overcome weather inconveniences. In many cases, where traffic in the mid-city section was completely suspended, workers were forced to walk miles to their homes—and families were reporting over-due people to the police bureau of missing persons. A police official was employed on the program to relieve anxious persons of tension.

The broadcast was sponsored by Gimbel Bros. store, tying in the snowbound idea with the prompt delivery of orders telephoned to the department store.

KYW Takes a Bow

Philadelphia.

Piece of sales promotion is being headed around by KYW in connection with the Pickard Family series for a national drug outfit. Show airs six-week, is one of the first commercials on KYW in Philly, and the only talent to move with the studio here.

Promotion is a four-page sheet. Contains a replica of the drug outfit's letter to prexy Leon Levy which stipulates that the Pickards

are drawing in Philly 100 percent over their best Chicago average in sales. Booklet plugs the angle that KYW is still airing on same wattage and frequency.

No mention is made, however, that Chicago's station ranked fourth in listening appeal whereas the Philadelphia outlet is neck-and-neck with WCAU for leader honors.

Radio Takes the Ball

Lincoln.

Publicity sponsorship of the annual food show put on by the Nebraska Federation of Retailers being delegated to radio almost exclusively for the first time in history here, is considered a big break by the KFAB-KFOR ether links handling the chatter on it here. Show will be staged in the Cornhusker hotel, wherein are also the main studios of the stations.

Hitherto, the ad campaign was almost entirely handled by newspapers, so if this pushed over it'll be a big feather for the air wave lads. Monte Meyer, sales promotion head for the station, is laying out the campaign. Show is set for Feb. 18-20, inclusive.

WDBO's Network Stunt

Orlando, Fla.

Station WDBO fed a special five-minute stunt program to the Columbia Broadcasting system in connection with the pitched battle waged between gangsters and Federal agents at Oklawaha, a watering trough village near here. CBS long distanced WDBO at noon time and asked station to feed a five-minute program at 3:30 the same afternoon.

Considerable difficulties had to be surmounted by the station. Oklawaha has only three telephones in the village and the usual use of telephone facilities was impossible. Co-operation of a telephone man however succeeded in locating a direct wire to Orlando and a connection to New York City was put through.

In the refusal of the Federals to talk for broadcast purposes the station dug up the local sheriff who described the battle for the CBS audience. Gordon Wilcox, manager, and Danny Danforth handled the special for CBS. In addition to the favorable publicity for WDBO, Orlando, the program got the station \$200, in special compensation from the network.

Kid Gloving Sports

Seattle.

College sporting event broadcasts are being handled here with kid gloves. KJR, putting on the U. of Washington home basketball games for Associated Oil, in wooing the university's good will because of the continual threat of withdrawal of the permission. Colleges have been crying for years that broadcasts cut down their admission grosses at athletic events because people stay home to hear, rather than attend to see the games.

Throughout the game broadcast itself, and in between blurbs for the oil company, the announcer injects subtle and not so subtle hints that the radio audience is culpably missing something by not eye-witnessing the game, that basketball is a grand, exciting game with which

everyone should be familiar, and that everyone ought to attend the next game and all the games.

WHAM's "Radiograms"

Rochester.

Station WHAM is using its own medium to ballyhoo its daily programs to compete with WIBC's daily spurge in the newspapers. WHAM has inaugurated a 10-minute period of "Radiograms" immediately following the five-radio news morning broadcast. In effect it is a recital of the highlights of the day's program, but added interest is given by a daily guest artist from one of the local programs. Includes a minute interview, a bit of song or rapid-fire dramatic sequence. Clicks on informality.

WHBC, by its connection with the Gannett Company, carries both local news broadcasters and in return has nearly a column ad daily in the Democrat & Chronicle and Times Union telling its program highlights.

Missing Persons

Charlotte, N. C.

WBT located eight missing persons last week through the medium of Grady Cole's radio column. This set a new record for the station. Police departments in five cities congratulated Cole and the station. Five of those located were boys who had run away from home.

During the past year station officials estimate WBT has aided in locating more than 850 persons. An unidentified man was killed here in a train wreck two weeks ago. Grady Cole tried to locate relatives with the broadcast of descriptions. Failing to identify the man, the station added in raising funds to give him a Christian burial.

Aid President's Ball

Savannah, Ga.

WTDC's man on the street, Frank, skipper, Dwight Bruce, drummed up tickets to aid the President's Ball by barking on a sidewalk broadcast. Originated in front of the Hotel Savannah. Sidewalk airing preceded the ball for several days and was successful in stirring up added interest in the nation-wide event.

While Philly Burns

Philadelphia.

Concurrent with the debut of the "Adventure's Club" last Wednesday night (23), at WIP was more genuine adventure for the participants. Immediately after the program's sign-off came the report of a three-alarm blaze a short distance away from the studio. Quickly phoning for telephone lines on a minor system, Cameron Kings led the rest of the cast to a store across from the conflagration, installed a mike and held his post for over an hour. It was a news scoop for WIP, not linked for Press-Radio reports, and a rounding ether debut for the "Adventure's Club" not unlike a high-powered publicity gag.

Why Announcers Get Gray

Watson, Ia.

WMT announcers answered a rush call to the studio recently to fill in a vacant spot. Call went out 15 minutes before time of airing. Gordon Hittenmark, program director, opened and had no idea of what he was getting into about. Finally he decided to put it up to the listeners themselves and ask them to telephone in their likes during the period.

Lines were soon busy with requests. Announcers Ralph Childs,

J. H. Lake, King Beal and Don Kelly responded by singing, dancing and impromptu recitations. Lou Webb, staff pianist, also assisted. Platters stilled in while the men pulled their wits together.

Cops a Steal

Buffalo.

Smart salesman got a free radio plug for his shop the other day during a live broadcast on the street broadcasts by Roger Baker of WKWB, who stopped pedestrians in main street and asked them to tell the mike what they thought of the Hauptmann trial.

"Salesman stopped up-and-said-I think Japs ought to buy a new suit from Burns Bros., Buffalo's leading clothes."

Drama on the Wing

San Francisco.

Jail break at San Quentin, near here, gave local stations their big break. Within six hours after news of convict escapes reached press, two stations had aired dramatizations of sensational evasion. KFRC, San Francisco, claims a first with playlet, about four hours after first news. KYA, San Francisco, aired similar drama within five hours of reports. KFRC drama was aired nationally the same evening. Script men who ordinarily write crime plays were hurriedly called in and emergency casts were rehearsed as the copy came off the typewriters.

Kid Thespians

Lincoln.

Newest KFOP gag here is called "The Very Young Players." A gang of youngsters tried out for speaking voice and general talent and a fairy tale drama group so formed. Beth Langford, station gossip columnist, is handling the matter, staging and directing. The kids do scriptings of all the accepted fairy tales and it takes the air. The program goes on once a week for a half hour.

NBC's Talent Portfolio

New York.

NBC has just issued a portfolio of radio artists available to broadcast advertisers. Includes complete list of talent, listed out-of-town as well as in the main office. Portfolios are loose-leaf in make-up so that names can be added or withdrawn at will.

There are nine major classification of talent types, including: Announcers, commentators, conductors, instrumentalists, quartets, male singers, female singers and specialty groups. About 80 artists are represented in the first edition. Edward de Salisbury, sales promotion manager, is responsible for the manual.

French Program

Paris.

Much-criticized National Radio Orchestra, under Inghelbrecht, at last got complimented when it took part in a joint France-Italian air concert on the same band, on occasion of Foreign Minister Laval's visit to Mussolini to fix up the Franco-German accord. The French music was considered as good as the Italian. Kicks came through about technical quality of French broadcast, however, and also about bulls and lack of tact allegedly committed by French announcers.

Pathfinder's Way

Dallas.

Pathfinder Magazine conducted a contest over Station WFAA, Dallas, recently. A quarter-hour of the magazine's editorial staff and program held each Saturday in the early evening was used.

Contest consisted of building the most three letter words from a phrase "Pathfinder Gold Rush." A total of \$25 in cash prizes were offered and 6,175 entries were received. Entrance to contest was made only by subscribing to Pathfinder Magazine, which cost the entrant 10 cents.

Entertaining Singers

Cambridge, Ia.

When a group of singers from Potosi, Wis., wanted to get spotted over WAB, the station, pressed for sustaining time, told the singers to go out and promote sponsors. As a result the trio made the rounds of the home town merchants, some 15 miles away from the studio location, did their own auditioning and came back with a commercial status that will get them an evening spot.

Got eight small merchants to sponsor them jointly.

Kissable

St. John, N. B.

A kissing program was recently offered by the Canadian Radio Commission, with the "Three Bells" an all feminine vocal trio, doing the singing.

Program consisted of the following exculatory songs: "A Kiss in the Moonlight," "A Little Love, a Little Kiss," "Kiss Me Again," "Coffee in the Morning and Kisses in the Night," "A Kiss in the Dark," "Ending With a Kiss."

Idea for Contest?

Charlotte, N. G.

Grady Cole, commentator for WBT, remarked on a program recently that he was undoubtedly the most homesly announcer in radio. The remark has started the latest radio controversy, with several

contestants having come forward to claim the title of radio's ugliest duckling announcer.

To date Grady has 80 letters on the subject, from other announcers or from persons advancing the cause of other announcers for the ugly title.

One contender has suggested that they all submit photographs to impartial judges for a ruling.

WSMK's Big Stunt

Dayton, O.

Biggest evening of free entertainment ever offered in the Miami Valley is being arranged for the "house warming" program, to be staged in the National Cash Register company schoolhouse on the evening of January 30 in honor of the removal of the Journal-Herald station WSMK into its new quarters.

On the two-hour program will be Eddie Guest as speaker, Singin' Sam, the Dayton Mother Singers' chorus of 100 voices and other acts.

Flop Earhart Stunt

San Francisco.

Pretty badly botched job was registered here when KFRC and KZAB covered the landing of Amelia Earhart. CBS was unable to get technicians on field, so partnered with KTAB, using latter's lines to the Oakland airport.

Bob Dumm and Hal Gibley, KTAB announcers, handled the show. Dumm, a sports announcer, used ice-hockey technique and pulled too much canned excitement. What with that, and the CBS technicians who had two weeks at the same time, a little upstaged, the set-up was mediocre.

'Dobbie' Starts Feb. 26

Chicago, Jan. 28.

Starting date of the "Capt. Dobbie" show, for Stewart-Warner's Alenite product, has been postponed one week, to Feb. 26.

Reason for the stall is the clutter of sales conventions for the company the first three weeks of the month.

Moore Stunts Up WLVA

Lynchburg, Jan. 28.

Jimmie Moore, latest addition to station WLVA's staff, is responsible for several innovations in programs. His latest is a "Jimmie Moore's Breakfast Club" at 7 a. m., sold to a coffee concern.

WLVA, which recently suffered a disastrous fire, has moved to a site in the Allied Arts building.

ARTHUR BORAN

Favorite



Radio's Mimic

Wishes to thank the National Broadcasting Co., Columbia Broadcasting Co., Hellman's Mayonnaise Co., Buick-General Motors Corp., Eddie Cantor-Chase and Sanborn, Ruppert Bros. Co., Paul Whitman-Kraft-Phenix Cheese Corp., Major Bowes-Capitol Theatre Hour, Young & Rubicam Adv. Agency-Borden's Products Corp., Colgate Toothpaste Co., Premier-Pabst Beer Corp. for presenting me the Ben Bernie Blue Ribbon Radio Award of Merit, and for the opportunity of coming into millions of American Homes in 1934.

(Pat Barrett)

Featured Comedian

ALKA SELTZER

Blankets the Best of U.S.A. New Doubtless on 2 Networks! Both NBC and Mutual Broadcasting System

WGN, Chicago; WXYZ, Detroit; WLW, Cincinnati; WOV, Newark

On MBS, 10:15 p. m.

Mon.-Wed.-Fri.-EST

Uncle Ezra

Uncle Ezra

Uncle Ezra

Uncle Ezra

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Uncle Ezra

NBC and CBS Gross Revenue By Classification

	1934	1933	1932
Drugs and toilet goods.....	1,004	1,003	1,002
Food and food beverages.....	1,004	1,003	1,002
Automotive.....	1,004	1,003	1,002
Cleaning, disinfectants and toilet.....	1,004	1,003	1,002
Lubricants.....	1,004	1,003	1,002
Household and pet supplies.....	1,004	1,003	1,002
Books and newspapers.....	1,004	1,003	1,002
Radio, photographs and musical.....	1,004	1,003	1,002
Insurance.....	1,004	1,003	1,002
Wines, beer and liquors.....	1,004	1,003	1,002
Household and furniture.....	1,004	1,003	1,002
Stationery and publishers.....	1,004	1,003	1,002
Paints and dry goods.....	1,004	1,003	1,002
Paints and hardware.....	1,004	1,003	1,002
Building materials.....	1,004	1,003	1,002
Miscellaneous.....	1,004	1,003	1,002
Office equipment.....	1,004	1,003	1,002
Travel and hotels.....	1,004	1,003	1,002
Machinery and farm equipment.....	1,004	1,003	1,002
Shoes and leather goods.....	1,004	1,003	1,002
Garden and field.....	1,004	1,003	1,002
Jewelry and silverware.....	1,004	1,003	1,002
Sporting goods.....	1,004	1,003	1,002
Totals.....	1,004	1,003	1,002

40% of Webs' Advertising Revenue From Patent Medicines Indicated

Advertising experts in the broadcasting trade expect that by the end of 1935 the networks will be deriving close to 40% of their revenue from the drug and toilet goods industry. They base their prediction on the growth of this industry as radio's customer during the past three years along with the substantial number added to the drug and cosmetic classification which have been added to the networks' books since Jan. 1.

Windup of 1934 found the drug-toilet article class dominating the income list of NBC and Columbia by a solid margin. Of the coin jointly grossed by NBC and CBS 33% of it last year came from U. S. makers of patent medicines and beautifiers. Food packing industry, which led the parade the previous two years, landed in second place in the year 1934 and accounted for 27% of the network's gross. In 1933 the drug and cosmetic group gave NBC and CBS 25% of their joint income, while the food packers were responsible for 30% of it. For the latter it was a repeat on the industry's percentage rating in 1932. Drugs and cosmetics, that same year provided 22% of the CBS-NBC revenue.

Another industry whose spending proclivities with radio has been on the steady upswing the past few years is the automotive. This group moved into third ranking as a network customer last year, after holding the fifth slot for two successive years. Also a gradual climber during the past year was the soap contingent. Most of these accounts should by virtue of their air selling angles come within the drug-cosmetic classification.

Constant Companion

Chicago, Jan. 28: Woman's Home Companion last week signed for another season on WBBM, the local Columbia outlet.

Will make it the third consecutive year for the Crowell publication on this transmitter.

Honolulu Piped In

Los Angeles, Jan. 28: NBC Coast Station tonight (Monday) is a two-way affair with contributions from both here and Honolulu. Contribution from the islands will be vocal numbers by the Honolulu "police-department double quartet."

Film guest star from this end will be Edward Everett Horton, who will do scenes adapted from P. G. Wodehouse's story, "Brinkley Manor."

Rivals in Hookup

Charlotte, N. C., Jan. 28: North Carolina state network of radio stations was formed to cover the address of Governor J. C. B. Ehringhaus at the opening of the North Carolina general assembly. Participating were WSOB, Charlotte; WYNN, Asheville; N. C. WBIG, Greensboro, and WPTF, Raleigh, where the broadcast originated. Network was also unusual in that it linked together NBC stations with a Columbia outlet. WBIG is a Columbia station and the other three are NBC.

XER BACK ON AIR

Mexico City, Jan. 25: Station XERA, a 150,000-watt unit at Villa Axton, Coahuila state, across from Del Rio, Tex., that was formerly owned by Dr. John A. Ebeling, a Kansas gland specialist, can resume broadcasts as the result of a ruling by a Piedadras Negras, Mex., court in a suit brought against station's owners by Mexican government to recover \$165,000 in fines imposed for alleged violations of health department regulations in XER's broadcasts.

Defense proved Doc. sold station last March 29 to a Mexican syndicate, and that fines against Brinkley were not levied until two months after the sale. Court held that fines, unlike taxes, are not part of Ebeling's estate. Kansas gland specialist therefore not collectible from the property but from the person. Station has been shuttered since last June.

New Texas Programs

San Antonio, Jan. 28: Texas quality group has a new quarter-hour program beginning Feb. 1 with William Cameron & Co., wholesale building material and Levan, black face team known as Catfish and Skillet, and 11-piece band. Rides daily except Sunday, originating from WFAA, Dallas. WOAI, San Antonio, and KPRC, Houston, are on this one. Earle Racey, Dallas agency, placed it.

WFAA is also reading a quarter-hour spot to air on the regional group for Employer's Casualty company, beginning Feb. 16. It's a Sunday afternoon spot with Karl Lambert orchestra and guest vocalists. Alex Kees, program director, with Bill Ellis production manager.

KABC Heavily Sports

San Antonio, Jan. 28: KABC, San Antonio station which is heavy on sports will take out of town Texas League games for the fourth consecutive season this year. Some 16 games to be aired with the time already sold via spot announcements for several sponsors.

It's Western Union telegraphic service which station has sewed up for this winter in radio station concerned. No remotes until Dixie series when Texas League take on Southern association notocher.

Singing Cop's Audition

Baltimore, Jan. 28: Patrolman Justin Henkel, Central District pavement-pounder, who for years has been assigned duty at the P. R. depot here, left for New York over the week-end to audition for NBC. He's a tenor ball-burper who was "found" in a local talent presentation show. Local police complied and ran week before last Christmas. It was not until his appearance in that show that Henkel ever presented his pipes in public, either on stage or over the air.

WBFB, local outlet for the NBC blue band, arranged for auditions for the copper.

Barbasol Sponsor Test On Transradio at 8 A.M.

Barbasol is using this morning's (Tuesday) 8 o'clock broadcast of Transradio news reports on WOR, New York, for a test. Program will offer gratis shoddy Barbasol for tops for resort in discarding old razor blades.

Continued support of this early a. m. spot will depend on how the metropolitan audience reacts to their wive's take to today's giveaway.

Everybody Gets Salary Raise at Station WHAM

Rochester, Jan. 28: Entire staff of WHAM, including announcers and even the janitor, received wage raises as result of operators' union negotiations. Amicable agreement was reached all around with union accepting company's counter-proposals including 20 to 24% wage-increases, addition of two operators and larger allowances for use of autos.

John H. Dillingham, delegate at large, acted for American Radio Telegraphists Association, and E. A. Hanover, vice-president of Stromberg Carlson Co. and William F. general manager of WHAM, for the station. Wages now reported close to NBC scale for cities of comparative size. Definite service bonus accepted instead of larger yearly wage increases asked by union.

Company refused to grant closed shop but agreed to recognize union in future negotiations. Gerard H. Hall is secretary of Rochester local ARTA.

AMATEURS GET BACK ON ONCE TOUGH WBAL

Baltimore, Jan. 28: WBAL, under Hearst management, is letting down the bars further in that auditions are being granted to virtually anyone adding into the studio and asking for a hearing. Under the old ownership, auditions were never given; talent was just spotted, and picked up by the station.

Semi-weekly, half-hour programs will be arranged for the talent that is selected from the hearings, starting next Monday (4); program will be titled "Calling All Stars," and will have spot announcements read off during its program. Effort also being made to sell program as commercial.

Gus Klemm, program director at station, is handling.

Wadhams Oil Sport-Mind

Milwaukee, Jan. 28: Wadhams Oil company (Socony subsidiary) and one of WTNJ's best commercial accounts for past five years extends its five minute sport flash daily to a 15 minute daily broadcast.

In addition, Wadhams sponsors the daily baseball broadcasts for the local A. A. team during the summer season and the Marquette and Wisconsin football games plus U. of W. basketball play by play. Thus far Wadhams has paid for 2,530 broadcasts with this station, with all but a couple dozen having been handled by Russ Winnie, WTNJ sports announcer.

Conrad Sues Scheuing

Con Conrad, songwriter and manager of the late Russ Columbo, filed last week a judgment of \$871 against Edwin W. Scheuing, radio artist's agent, with the New York County Clerk's office.

Filing of the judgment climaxed two years of litigation over a loan of \$550 which Conrad alleged was secured by a promissory note.

Paul Small at WBBN

Buffalo, Jan. 28: Paul Small, former network yodler with Jack Denny, Lopez and other name bands, has connected with WBBN here. At present he has an program a week, sustaining.

Station is grooming him for a sponsor.

So. Cal Airers Nice to Culturers, Giving One College 99 Hrs. Monthly

PHIL LASKY'S NEW JOB

Leaves Salt Lake City to Manage KTAB, San Francisco

Salt Lake City, Jan. 28: Philip G. Lasky, for the past eight years station manager and assistant to S. S. Fox, KDYL prexy, announced his resignation, effective Feb. 1.

He moves into general manager spot at KTAB, San Francisco indie. Negotiations for the switch have been on the fire for several months, and were recently completed.

Manager's chair at KTAB has been vacant for a long time, with Wesley I. Dumm, president of Associated Broadcasters, Inc., the operating company, looking after details. Lasky is to assume full managerial control.

Lasky is one of the old time pioneers in radio coming up from the early amateur ranks, and has been active in the business since its inception. He has a wide acquaintance due to NAB activity. Station manager spot at KDYL will not be filled, according to Fox, who will henceforth watch all departments.

WBBM ENTICES FOOD ACCT'S

Chicago, Jan. 28: Station WBBM making an earnest drive for food accounts and is trying to build them up to be the major sponsor on the transmitter. Stations generally feel that food sponsors are practically ideal for radio due to the lack of any bad taste commercials such as surround commercial or drug products.

WBBM has jumped its food products time to 17 hours weekly, having added three more food shows last week. Signed for starting shortly are Campfire Marshmallows for a Monday through to Saturday ride, Snider's Ketchup from Monday to Saturday and set through the B.B.D. & O. agency in the east.

Also going on WBBM is the Salerno Megawen Biscuit Co. with a Monday-to-Saturday schedule with a "Big Brother" club for kid play. This expenditure makes the first year spent on the radio-by this company.

PERMIT us to use the

old mastro's expression to describe what WBBM offers radio advertisers. Off radio stations in the Kansas City trading area, WBBM actually delivers the "most listeners per dollar" of advertising expenditures—and we can prove it with RESULTS!

"THE MOSTA OF THE BESTA FOR THE LEASTA".....



FACT BOOK—FREE!
Groups of pictures, people, programs, popularly known, and the best spots for radio advertising. In the Kansas City area, you can't get it in person! Write to: WBBM, 1000 BROADWAY, NEW YORK 10, N.Y. We'll deliver the "most listeners per dollar" of advertising experience.

**KANSAS CITY'S
DOMINANT DAYTIME STATION**

DON DAVIS, President

JOHN T. SCHILLING, General Manager

Radio Chatter

New York

Lucy Monroe singing over WINS. Otto Harbach still looking for a suitable name for his program, WMCA airing Beaux Arts Ball on Feb. 1.

Jerry Cooper making platters for American Records.

WFAS, White Plains, dedicates its new six salon studio Jan. 28. Service was transferred last Saturday (19) to the new location.

Henry King has a new tune "My Dance" out which Witmarks have taken.

Edna Thomas in Chicago filling five concert dates.

Manny Klein back from the south and rejoining Kel Murray's contingent.

Frank Parrish getting feature billing now at the Congress.

Gay Lee reading her women's program over WINS.

WINS shifts its Society Sleuth hour to 5:30 p.m.

James Hanley, whose latest score for "Thumbs Up" guesting over WINS on Feb. 9.

Jimmy Genovese making platters for Decca and Brunswick.

Howard Price doubling between WINS and "Reveals with Music."

Julius Kendler, Broadway barrister, who represents Billy K. Wells, Cliff (Shirley) Hall, Jack Pearl and Freddie Rich; all of whom combine

on the new Frigidaire-CBS air show, starting Feb. 19, is being ribbed as the sponsor of the all-Kendler program.

NBC gathering several English lute players for a round-table discussion on Feb. 1.

Diane Casanova one of Fred Allen's amateur winners is a WBNX alumna.

Irma L. Lemke, in charge of "Microphone Discoveries," WGY comic, will be in the same church choir as Marion A. Brewer, soprano of the station's pioneer days, who recently made a comeback with that program.

Elise Lemke, however, has never varied on the air; she confines her activities to acting, script-writing, directing and mixing.

Mary Jane and Pauline Lang, WGY harmony team, sailed on the Empress of Canada with the Cruiser Club of the Schenectady Chamber of Commerce, the sisters being booked to entertain the group and to sing on a 15-minute midnight from-the-ship broadcast picked up by WGY. First ocean voyage for these Ohio girls.

Bob Riesling, announcer at WGY, stepped up to the mike as guest on Betty Lennon's (Patricia Sheldon) household program, and with all the authority of the "Mystery Chief," told the audience how to make peanut butter fudge (his favorite dish), how to prepare pork chops in a different fashion, and how to flip eggs in a new way.

Wisconsin

WISN, Milwaukee, has started new weekly series of interviewing industrial head of the town. Thomson, Bardett does the interviewing.

Wisconsin Agriculture and Farmer, monthly magazine, used station WTMM for a loud speaker for a session of the state's 40,000 cheese producers and distributors. Members of the cheese organizations were told to turn in and the experts gave talks on the subject of price regulation, etc. Couldn't get all of the members in a hall so they hired the air.

Kenneth Arrington, WTMM, continuity writer, has resigned to join the advertising staff of the National Baking company, Omaha.

Vivian Gardner, radio editor of Wisconsin News, Milwaukee, now on weekly broadcast on inside of radio, weekly over WISN. Uses information supplied her by Dick Brucato in New York.

Spencerian college, Milwaukee, business school, now teaching radio continuity writing and program arranging as special course.

California

H. H. Havesth and Hugh A. Gilmore of KIFM, Bureka, Calif., in Frisco.

Charles Goodman, KROW, Oakland, bartitone, with Horace Field at the Golden Gate, San Francisco.

Dorothy Allen, KROW, Oakland, warbler signed by the Bal Tabarin, San Francisco night club.

Lila Clark, former KLB, Oakland, singer, is with her brother, Mel Carlson at the Olympic Hotel in Seattle.

Don Gilman, NBC v.p. is in Los Angeles.

Oliga Olsen is the new secretary at the Frisco office of Thomas Lee Artist Bureau.

Nina Hinds, ballad singer, returns to KFCR, San Francisco, after a long absence.

A wise gee sold a stenographer at KFCR, San Francisco, a subscription took cash gave no receipt. When he came back to work other stenographer, stenographer tipped off Bob Bence, head announcer, Bence asked if while stenographer asked for refund, She got it. Bence is over six feet tall.

Pennsylvania

The Harmonizers, who won the Kate Smith Philly audition, have been signed by WCAU.

Bookie Carter has returned to Flemington to report the Hauptmann trial.

Major Colson, news spieler for WCAU, authored the best seller, "Maid Har"

Maunie Bucks is spending most of his time in New York these days, booking floor shows.

Keith McClellan's initial WPFL show as new program chief is the Summer Hour which he aired via NBC for several years.

Powers' Goulet's newest competition for radio theatre review supremacy is Kirby Cushing, writer of the Evening Ledger, who is appearing on KYW anonymously, in dramatic critic capacity.

Betty Schaefer is the latest acquisition to the WPFL staff as sec'y to Murray Arnold, station p.m.

WPFL's inaugural show for its new studios, late next month, will tie up with the station's being the pioneer local aircaster. Studio will bring the Evening Ledger, who is the latest inhabitant, and business outfit, as part of a variety show.

Latest additions to commercial staff of WCAE, Hearst station, are

Henry Pearson and Herbert Goldsmith. Pearson until recently was in advertising department of Sun Telegraph. He left about, while Goldsmith is a newcomer to radio.

Maryland

A chorus of cheers emanating from WFBF; every employee got a raise.

Keith Kiggins in from NBC home office handing out new rate cards to the two local NBC affiliates.

Jesse Kaufman, boss of Hearst's radio station chain, in and out these days, supervising activities at WBAL.

Hank Ringold, regional rep for Ed Peiry, a visitor at WFBF last week.

Elise Kemper, the "Sally at the Switchboard" over WFBF, being hospitalized.

Jack Benny broadcast for Jello will be aired next Sunday (3) from WBAL's studio in Balto. The other comic has vacated next week at the Hipposphere.

WCBM carried a recent broadcast of an organ recital emanating from the 125-year old Catholic cathedral in Balto. It was the first time a mike was ever set up in that church.

Texas

Jimmy Crocker replaces Earl Rodell as KTSA's p.m. Station in San Antonio outfit for CBS and SBC.

Host Owl, sustaining period of WOAI, San Antonio, stretched from half to full hour but it flies Mondays instead of five times weekly.

Gebhardt Chiff Powder Company gathered up all salesmen in San Antonio territory to watch a broadcast of company's Club Agula program air from WOAI studios. Company set Mexican foods and has aired for 10 years.

Jimmy Allred, new 36-year-old governor of the state, doing a series of fireside talks over SBC.

Della Crowder, domestic talker, shifts from WPA, Dallas, to KTSA for Woot.

Milton Brown and his Musical Brownies on SBC barn dance, in Chicago to make Decca platters.

Baby Jeanne Guay, five-year-old with Madcap Players over KTAT, signed by MGM.

Missouri

John Cameron Swayze, radio editor of the Journal-Post, is in New York.

Tex Owens KMBC cowboy singer surprised the staff members by bringing his sister (one ten) to the studio to sing with him. Texas Ruby and Zeke Clements her accompanists are members of the WSM Grand Old Opera, and were in Kansas City on a short visit.

The Teller, who has been off the air for several weeks has resumed his inside information broadcasts over KMBC, Kansas City.

Kasper O'Neil, with real, including Helen Wayne, Sondra Kostner, Pearl Hamel, Robert Gill, Norman Twigger, Frank Hipps and Ed Harvey.

WWSW, first Pittsburgh station to go in for amateur nights, with Dutch Haid conducting them.

Iowa

Within ten minutes after firemen arrived on the scene KSO was on the air with reports of the fire that destroyed the new brick building, house, Jan. 15, with damage estimated at \$60,000. Until Al Triggs, Dale Morgan and Charles Gussman set up lines in neighboring buildings, the reports were handled directly from the studio windows within a half hour of the blaze.

Fire was the first good one in the neighborhood and KSO was quick on the job.

WHO now has an Iowa College hour by artists from various colleges in the state in musical and dramatic offerings.

KSO tied up with the state house last week with four lines set up and on the day of inauguration gave three hours in the afternoon and three hours to the inaugural ball.

WHO now sponsors program spotlights' daily 'cept Sundays by Ed Reimers, who adopts a chatty attitude on the programs' personals and studio and program incidents.

KSO's only request program is Orville Foster's organ program which will be featured as a build-up for state want ad department of the Register and Tribune.

Al Triggs, who has been head of the commercial department at KSO, has come to Washington, D. C. station, Bill Hoffman now heads commercial.

Dorothy Brooke, formerly with British Broadcasting Company, is handling the trick end of the programs for KSO, in the Elsie Janis manner.

Happy Sally program, which was on WFO two years, now on KSO in order to have five programs a week. Idea is Happy Sally has 18-month old twins and all attendant

difficulties but always comes through with a lot of good recipes. The program publishes a home-makers' magazine which now has a paid subscription upwards of 6,000.

Bleanor Beamer engaged to James L. Chase, Rock Island, Ill., orch leader at the Wabash, Ia., radio broadcaster, announcer on state.

Mary Parsons, local personal shopper, added to the sales department at Wabash, Ia., radio.

KNFN, state-owned radio broadcasting unit atop the WMT building by Gov. Clyde L. Tamm.

Archie Rose, blues singer, latest addition at WSM. Neice of Freddie Rose.

Illinois

Bill Driggs, of the NBC farm bureau, down in Florida, but on his, naming the citrus fruit confab pick-up.

Chick Castle has been appointed Chicago rep for the Superior Music company.

Finished with local agencies and sponsored Nile Trammel in tow on the road to Chicago, and set up ratu to the outlying sponsors and agencies.

Holland Engle back at his desk after a 10-day jaunt.

Ken Frye had his benny swiped on the coldest day of the season.

Jo Mahoney wants to be a commercial artist or a dress designer.

Visitors recently at Free & Steininger, Inc., station representatives were Dietrich-Dicks, of KFAA and KFOR, Lincoln, and KOIL, Omaha; H. H. Hoesely, WAUI, Columbus; Charles Caley, WMBD, Peoria, and J. Bury Lottridge, KOIL, Omaha.

WSOC Gets Lombardo

Charlotte, N. C., Jan. 28.

WSOC picked up Guy Lombardo and his Standard Oil Company show direct from the stage of the Carolina theatre here. First time WSOC has had a line into that exclusive WBT house. Show was on a commercial basis with an announcer feeding the plug from the orchestra pit.

All seats and S.R.O. sold for the Lombardo show.

HERE AND THERE

(Continued from page 47)

a new tune out, 'Lucky to Be in Love'.

Shirley Sadler, blues singer, replacing Toby and Don on WCCO for Maurice L. Rothschild, comersh.

WWSW, first Pittsburgh station to go in for amateur nights, with Dutch Haid conducting them.

WCAE, Pittsburgh, Players doing a new mystery series, "Murder With Music," with real, including Helen Wayne, Sondra Kostner, Pearl Hamel, Robert Gill, Norman Twigger, Frank Hipps and Ed Harvey.

'Cheerful' Charlie Flagler makes his Texas debut Feb. 5 airing from WFAA, Dallas. Will air several times weekly. Flagler known to audience of WHO, WGO, WLW, WHAS, WOWO and WKBF.

Nell Searies out at WDGY, Minneapolis. Steve Robertson replacing.

Lytton Shields, KSTP's owner, off to Frisco with the wife and dotter, from where they'll cruise for a trip around the world.

Mische Bregman, with Lou Breese for six years at the Minnesota theatre, Minneapolis, and later violinist with Middle Dunstetter's band at WCCO, now musical director at WBB, Duluth-Superior.

Hugh Aspinwall's frau up from Chicago, house-hunting. They'll settle in Minneapolis, now that Hugh's a fixture at WCCO.

Lafayette Theatre, Buffalo, is currently sponsoring Trans-Siberian Press Service Wednesday's through WGR and WKBF. Service consists of five minute news periods hourly from 9 a. m. until midnight alternating over two stations.

Delco Appliance Corp. (Delco Heaters), starts Feb. 9 on an CBS link of 17 stations. Program, plotted for 15 minutes late Saturday night, will feature Art Dickson, bartitone, and Charlie Morgan, pianist. The Geyer Co. is the agency.

*Sparks Withington Co. (refrigerators, radios), returns Feb. 10 to a Sunday matinee half hour on NBC's blue (WJZ) network. Johnny Colburn's will be the band. United States Advertising Co. is the agency.

AMOS 'N' ANDY 50-50

% DEALS IN DIXIE

Amos 'N' Andy go south Feb. 1 for a series of straight 50-50 percentage one-nighters on a deal arranged by the Morris office. They open in Nashville.

Time is divided among the Wilbur-Kinney, Wilmer & Vincent and Loew circuits. Towns to follow Nashville are Birmingham, Charlotte, Altoona, Greensboro, Reading, Winston-Salem, Greensboro, Richmond and Norfolk.

Basketball Sponsored

Fort Wayne, Jan. 28.

Two baking firms are sponsoring the state basketball tourney which comes off in March. Perfection Biscuit company has taken the regional and sectional games for WOWO airing.

Later the finals in Indianapolis will be sponsored by Dietzen Bakers. Several others were also bidding for this feature, as basketball amounts to a sort of hysteria through here. Actual air dates are on March 15 and 16.

Alan Duckworth, Dallas Journal columnist, is doing the spots on those early bird theatrical operas for WFAA.

DeWOLF HOPPER

WITH RHYTHM SYMPHONY
SPONSORED BY
UNITED DRUG CO.
Sunday, 3 P.M., CST
NBC
COAST-TO-COAST
Personal Management
H. C. HOWARD
Fine Arts Building
Phone Harrison 8206
CHICAGO

ABE LYMAN

AND HIS
CALIFORNIA ORCHESTRA
COAST-TO-COAST
WABC—Tuesday, 9:30 to 9 P.M., EST
(Phillips-Dental)
WFAA—Friday, 9 to 9:30 P.M., EST
(Phillips Mills)

GRACIE BARR

HELD OVER
CASINO DE PAREE
Sole Direction
HERMAN BERNIE
1619 Broadway, New York

HOTEL BILTMORE NIGHTLY JACK DENNY

AND HIS ORCHESTRA
WJZ Mon., 11 P.M. WEAF Fri., 12 P.M. WOR Sat., 12 P.M. WJZ Sun., 12 P.M.
CONOCO OIL
Wednesday, 10:30 P.M., EST

EMERSON GILL
AND HIS ORCHESTRA
EN ROUTE
MCA DIRECTOR

COLUMBIA
BROADCASTING
SYSTEM
PRESENTS
LITTLE JACK LITTLE
AND HIS ORCHESTRA
APPEARING NIGHTLY
IN THE SILVER CITY
HOTEL LEXINGTON, NEW YORK CITY
And on Columbia Records
C.B.S. Coast-to-Coast Network
Thurs. 8 p.m. Sun. 11 p.m.
Sat. 11 p.m. • 8 p.m. • 11 p.m.

PINEX PROGRAM
C. B. S. Network
Friday, Jan. 29
At 1:30 P. M.

BOB HOPE
BROMO-SELTZER
Every Friday—8:30 P. M.
WJZ—NBC
Direction
LOUIS SHURE
AL MELNICK

LEON BACCO

ARMOUR HOUR
FRIDAY—WJZ—9:30-10 P.M.
NIGHTLY, CASINO DE PAREE
Broadcasting—Coast-to-Coast—CBS
Direction, HERMAN BERNIE
1619 Broadway, New York

fred allen's
"TOWN HALL...TONIGHT!"
an HOUR OF SMILES
with
PORTLAND HOFFA
JACK SMARY
LIONEL STANDER
JOHN BROWN
MINERVA FLORES
EILEEN DOUGLAS
Material by Fred Allen and
Harry Tugend
Management, Walter Batchelor
Solo Direction
8-10 P.M., E.S.T.—WFAA

ADIA
KUZNETZOFF
WJZ—10 P. M. EVERY TUESDAY
"POLLY RUSSIAN"
Russian "Krochma Night"
Solo Direction
Herman Bernie, 1619 B'way, N. Y. C.

HIDE-HO TO BROADWAY!

*broadcasting
from Coast to Coast
over* **WABC** *and
the
COLUMBIA
SYSTEM
at midnight on
FRIDAYS, SATURDAYS
SUNDAYS*

**BRUNSWICK
PHONOGRAPH
RECORDS**

this week at
**LOEW'S
STATE
THEATRE**
New York

*nightly
at the famous*
**COTTON
CLUB**
in Harlem!

CAB CALLOWAY

and his

**COTTON CLUB
ORCHESTRA**

MILLS
Artists inc
IRVING MILLS,
PRESIDENT
799-7 TRAVE.
N.Y.C.

*The
most
amazing personality in the
world of music*

WABC
Exclusive Management Columbia
Broadcasting System

New York Radio Parade

By Nellie Revell

There is a curious follow-up to the WMCA-ABS split. Three shows which air locally over WMCA are being aired simultaneously over ABC which was ABS. Dr. George Wood Clapp, a dentist, has been on WMCA for some time. Recently after formation of ABS he sold his program to a number of Detroit and Chicago milk companies. All set to air ABS when the network folded. Meantime the milk companies had distributed data on show, including trick cap on milk bottles plugging the show. So the Dr. went ABC. John Fraser of WMCA does the announcing and there is a chain announcement between two WMCA local announcements which sounds as if the Flamm station is still on the chain.

Other two shows are the Harlem Amateur Hour. This originally was set up by Fred Coll, then p.a. for WMCA and ABS, with aid of Bill Mella. When Fred went with Storck he took show to network but WMCA airs it for New York. Last show is the Adams Hat broadcast of the Roosevelt fight in Miami, which will be another madhouse, going on WMCA locally and ABC chain.

Circulation Booster

True Story Mag's 'Court of Human Relations' show at CBS is doing a big job of selling the magazine. Show on air since Jan. 7, 1934. In past six months the mag's circulation has been boosted by 500,000. Sponsor gave radio a plug for this job in the last broadcast.

Bill Bacher's Emergency

Bill Bacher was stricken with a serious stomach ailment while in NBC last Friday. Had just left rehearsal of 'Dangerous Paradise' (Larsten & Mitchell) for the barber shop in building. Collapsed en route and was rushed to NBC sick bay. There a hasty diagnosis showed 'twas a serious case and he was rushed to the 5th Avenue Hospital where he was operated on for ruptured ulcers of stomach. Condition reported satisfactory.

Letter of the Law

Last Sunday the Musicians' Emergency Relief Fund broadcast was finished up at NBC in studio 8H. Show had run well past 11:30 with NBC clearing time as was necessary. Last act finished at 12:12:34. Both NBC local outlets were off the air for two and a half minutes, or until 12:15, when the next show came on. Musicians in orchestra had refused to play extra minutes unless given credit for one hour overtime. Artists donated talent free. Next broadcast for same fund is Feb. 3 for Scheerer's Beer. But negotiations for two more broadcasts supposedly set for Consolidated Gas and S. Klein (dress house of 14th street) have been dropped.

Amateur Claque

Helen Jepson of the Paul Whiteman show, now of Metropolitan Opera, did not use professional cheering squad (claqueurs) on her debut at Thursday mat in 'The Pasha's Garden.' Instead the J. Walk Thompson Agency which was on the air through the sponsorship of Kraft, which is their account, distributed plenty of ducats, and rows of radio folks were in the audience.

Visitors at CBS

Sam Cook, owner of WFBL in Syracuse; J. E. Doyle of Hearst Radio Service and radio editor of Oakland, Calif. Post-Enquirer; John C. Swayze, radio editor of the Kansas City Journal-Post; Katherine Cuff, publicity head of WFBL, still in Syracuse, visited CBS last week.

Short Shots

Goodrich Tire show takes the air at CBS on Feb. 17 at 10:15 for a 45-minute show. Program was originally set for NBC, where it auditioned and was piped to Akron, O., but since they can't provide time it goes to CBS. Talent remains as is...James W. Clark, of Davenport, resigned from WOC to join WGST in Atlanta on Feb. 1...Mary Pickford and Joe Penner renewed by Standard Brands...Marty Lewis of Radio Guide Chicago office was in town for four days last week...Fascinating Facts, CBS sustainer, socio-commercial...Delco heaters bought show and will air it once weekly on Sat. eve at 6. Show gives \$50 prize to listener writing in best fascinating fact. Chas. Touchette, once Morgan, and Art Dickson round out show.

Scrambled Notes

First instance of a sponsored night club broadcast will materialize if the deal now pending between the Village Barn, WOR and Seagram's Distilleries goes through...Bennett, Sisters, a trio who went South to make good made their network debut yesterday and will air NBC from Chicago...Larryngitis silenced Art Gentry of CBS Four Eton Boys last week. Ray Block, their arranger, made his radio debut as a singer...Hal Kemp's vocalist, Bob Allen, again felled by the flu last week. But back at work again today...Meyer Davis will personally conduct his work at the President's Party at Shoreham Hotel in Washington. D. C., tomorrow...George Lederer, theatrical producer, premiered a new show titled 'Glamour, Gossip and Grease Paint' on WINS on Sunday...Leon Belasco is doing much auditioning now that Gracie Barrie is coast bound to do the Ben Bernie piz...Xavier Cugat will do RCA-Victor matinee on NBC Feb. 6...Lily Pons missed her second Chesterfield show cause of a cold last Wednesday. Richard Bonelli replaced and will be featured on series each Sat. eve, starting Feb. 2...Penelope Farnham of production moved to publicity at WMCA as sec. to Betty Glenn...Elsaine S. Carrington, who authors 'Red Davis,' auditioned a new script, 'Sally O'Keefe,' for the NBC program board.

Stand By

William Esty Agency handles Camel Ciggy. In lobby of office there is always an open tin of Camels for the visitors. Now they also handle Foxmint. You guessed it!...Santi, a Spanish dancer, will be vocalist with R. Romero's orchestra on WMCA...VI Bradley switched from the LaFitte to the Surf Club niter...Lois Ellman vocalling at Club New Yorker may air with Joe Haymes ork...Sam Hearn clicked in an appearance on the Hellinger show and now is a permanent part of program...Earl Harper has a new sponsor for his Tues. Thurs. and Sat. noon news show. Clemens Mineral Concentrate is paying the bills...Larry Sirk ork with NBC wire in Caprice Room of Weylin hotel...Helen Pickens of the Pickens Sisters celebrated her first wedding anniv. last Wed...Jane Froman goes MGM on about first week in April...Lennie Hayton will be 40 on Feb. 13...Ken Kurz, red-headed sound effects man at WINS, is a first cousin of Mae West...Bob Simmons starts a two-week concert tour...Joe Reichman ork doing commercial-over-Yankee Network for Old India Ale from Boston...Muriel Wilson and Fred Hufsmith will visit Florida next month. Just the usual pre-nuptial visit of bride to groom's folks...Vic Moore, Lud Gluskin, Ted Husing and Peg LaCentra auditioned at CBS for Atlantic Refining Co...Al Goodman ill and so Frank Black took his place on last week's Colgate show.

"Broadway Bill Under Providence Expectations"

"WILL OSBORNE UNIT UPS FAY'S"

So Says "VARIETY" in Edition of January 15

"Will Osborne and his unit RESPONSIBLE for nice pace at Fay's. Pix, 'Murder in the Clouds,' also good, BUT hand largely the thing that has the folks coming around."

And "VARIETY" States Further

"While the picture is fairly strong, it's the stage show that is getting the natives to

Push the Coin Through the Box Office"

Motion Picture Daily Reports (Jan. 22)

"Fay's hit \$9,200 (average \$7,000) with the radio crooner Will Osborne and 'Murder in the Clouds.'"

IT'S

WILL OSBORNE

AND HIS ORCHESTRA in

"REVUE IN TEMPO"

36 ARTISTS

3 FONZALLS ROSEMARY DERING
THE DUPONTS JACK (Screwy) DOUGLAS
12 AMERICAN BEAUTIES

Entire Production Staged and Produced by Harry Puck

This Week (Jan. 25), Loew's Paradise, New York

Next Week (Feb. 1), ROGER SHERMAN, New Haven, Conn.

EXCLUSIVE MANAGEMENT

HARRY A. ROMM

PARAMOUNT BLDG., NEW YORK

CABLE ADDRESS: HAROMM

Thomashefsky and Wife Running East Side Nitery and Doubling in Show

Boris Thomashefsky and Regina Zuckerman, his wife, and for three decades his stage partner in Yiddish legit, are at the Lunt and Fontanne of New York's Yiddish show world. Now they're interested financially in a lower East Side cabaret, besides appearing nightly as the headliners.

It's a cosmopolitan Yiddish-American cabaret in its general atmosphere, actually more Broadway than East Side, excepting for its stars who may affect the auditor one of two ways. Most likely all will have a great boot out of the place, but some super-sensitive souls may wax ichthyous and draw analogies and philosophize on life's inconspicuousities in that a stellar legit team such as Thomashefsky and Mme. Zuckerman must needs entertain in a cabaret, right? It's comparable to Lunt and Fontanne working in a savadist joint, but the presence of the stars rises the general atmosphere into an aura of distinction and it's not of a plain and, and, certainly, a very different evening. What Thomashefsky has in mind is a cabaret, right? It's an idea originally ascribed to him some years ago, preceding the Broadway joints of today.

Behind the Broadway joints are there. Chester Doherty put on the show "Sammy Cotton" (formerly of Doyle, Donnelly and Doherty) and paces the proceedings briskly. There are eight in the line, only one of whom is kosher.

Harry Littman heads the band which is dance-compelling. Irving Benowitz is the native-born juke-jointer. Klug is a comedian who does a Yiddish granny who busts out into a routine of bumps, for the topper-offer. Julia Varradi, for the topper-offer. Julia Varradi, for the topper-offer. Julia Varradi, for the topper-offer.

As for Thomashefsky and Mme. Zuckerman, the latter a very handsome woman, they make their melodic duets highly effective. There is no small achievement in view of the general nocturnal atmosphere. Having a repertoire in the theatre since back more than 10 years ago—Thomashefsky is 76, and looks 20 years younger—they know how to pick the cream of the Yiddish operetta duets. The lyrics become secondary as, in appropriate character, they conclusively prove the needlessness of any libretto assistance.

No covert; there's a 90c table; drinks 50c and lots of value for a very modest check. Abel.

Postpone M. C.'s Trial On Assault Charge

Baltimore, Jan. 28.

Tom Barry, m.c.'ing currently at the Penthouse, downtown class nitery, has been given a preliminary hearing and will be called up for a further hearing in police court here on charges of assaulting Wycliffe Wyse last week.

Charged that Barry, after last show of evening, waited for Wyse, who had been a patron that night at the Penthouse, and then wanted him near the entrance to the club. When Barry was brought up for hearing, decision on the assault charge had to be postponed when it was shown that Barry was not physically able to be present. The m.c. was released under \$15.45 collateral until such a time as Wyse can be present to press charges; meanwhile the entertainer continues in the floor-show at the Penthouse.

MYRTLE DESHA

"Artists of the dance in every sense of the word."—*Tribune*
"Dancers supreme, two remarkable artists."—*Era*, London

Savoy Hotel, London La Belle Epoque, Paris
Berkeley Hotel, London Casinos—Cannes and Nice

Return Engagement BERKELEY HOTEL, LONDON
Thanks to ERIC WOLHEIM

Care HARRY FOSTER, London—Care JACK BERTELL, New York

Night Club Reviews

TOWN CASINO

(PHILADELPHIA)

This is Howard Lanin's newest fling into the nitery bit, the orchestra man bankrolling the room and batonizing the band. Lanin's swanky Turf Club, a private anarchy which faltered last season. Although Lanin has made some small changes in this club, it remains basically the same. It is a one-night-up, one-night-down atmosphere neither garish nor tawdry.

Drummers start at \$12.50 and supper has the same figure as a minimum that's upped to two bucks for Saturday nights. Prices range from 35 to 50c for cocktails and highballs the usual half dollar. Service of the room is especially fine, headed by Vincent, former *Arca* International maitre.

Wesley O'Neil, ex-owner of the Latimer Club, is the show producer, and the results blow hot and cold. Floor dancing is handled by the team of DeAngelo and a waltz and tango. DeAngelo rates higher than his partner. This is even more noticeable when the due respect to close with a pass double and strut.

Second spot goes to Tony Lima, who steps the band for a few instrumental accordion solos. Katherine Mayfield, comely soprano, mixes plenty sophisticated and sophisticated. A fair voice to stop the show. Miss Mayfield carries herself unusually well and knows what to do with her hands.

Another of the band crew, this time drummer Art Barrett, leads his orchestra from the bandstand. From trains to horses for good scoring. This boy, built as an act, should get more of the spotlight. He is handled by young Jack Reese, who gives him time between nite clubs and burning the collegiate midlife. Reese m.c.'s straight and follows through in fourth turn with a sweet pair of dancing feet. The dance team closes. Lanin's band, 11-piece unit, plays a laudable show, but dissatisfaction could stand an improvement.

Town Casino may carry along if it doesn't maintain the present policy of appealing strictly to the swanky crowd. The past couple of seasons have proved that the main line nite club must give the Saturday night bills or take care of the overhead. Room has everything to make it go. More appeal-to-the-local-yokels will help. Geach.

SURF CLUB

(NEW YORK)

Always one of the nicer retreats in the pre-repeat era, the Surf Club has been in the same category, getting a steady patronage at five a copy for drinks and no covert.

VI Bradley from the air waves has been the Saturday night sophisticated songs and whammin' the ivories in great style. Maurice Shaw's highly dancing combo dispenses instant dissatisfaction. The room at all times being kept at a lively pitch and tempo.

Miss Bradley is a personality pianologist and knows how to pick her songs. They're chiefly restricted to the Saturday night. Bob Andrews, her husband, who is otherwise the radio scripper of "Slippery," American Boy, et al.

Wes Adams and Lisa now tepping at the Hotel Biltmore, N. Y.

Beantown Nite Life Warms Up; More Spots Than Ever, but Mostly Drinkerieries

(This is one of a series of articles on nite life in the principal cities of the U. S.)

Boston, Jan. 7.

Proof that Boston is out to stay in the country's nite club picture appeared when all but two or three late hour spots survived the expected drop-off at the opening of the year when liquor licenses had to be renewed.

Prominent in the small shutter list were the Tremont-Plaza, which was not doing real business as clubs, Touraine still has a drink license, still has a bar in an adjoining room, but entertainment is out. Tremont's fate still dubious.

Otherwise the Hub is still peppered with nite clubs more than ever before in the history of the town. It seems that any cellar or roof will do, or any vacant space of the old school, real business as clubs. Touraine still has a drink license, still has a bar in an adjoining room, but entertainment is out. Tremont's fate still dubious.

Another recent addition to the local string of niteries is the Essex Grill, where hoke 'Hoboken mellers' take the place of a floor-show. Caution: In one instance the old Posee-Nielsen school for femme athletes, in the Back Bay district, has been turned into an elbow-bending and hooting rendezvous. Gymnasium of the old school, the actual locale is called 'Toyland' and is operated by Bill Leonard, well-known Boston host. Opened late in December with a dance-band, low minimum and no floor show.

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name; food is excellent; pretentious neon-decorated bar; aims for class and sporty fare. This was the most successful operation of the dry, and finally, but went dark with repeal. Gradually regained its status since this season's opening, and now runs neck-and-neck with the other clubs near the top of the list. Ben Gimsberg, prominent sports and nite life figure, presides.

Collegiate and swank trade is divided between the Coplay Plaza, Ritz Barclay Club and the Brunswick. Coplay has its Sheraton Room, with a Meyer Davis band, and the very popular Merry-Go-Round. Later is strictly cocktails and has been jammed ever since first night of repeal. Ritz also goes in strong for the drink angle and quiet atmosphere. Brunswick has the Casino, with a band and an occasional dance team.

Cascoes, on the roof of the Hotel Bradford, has not enjoyed boom this year; maybe one of those cycle ups. The roof is a very good position, such as never before existed is being felt.

Derby Most New Yorkish

Brown Derby, with the most New Yorkish show, opened its season in flash, is in the running with top bars. Another holdover from the dry era. American House Ratin-scheller installed Leo Hannon's band and the very popular Merry-Go-Round. Later is strictly cocktails and has been jammed ever since first night of repeal. Ritz also goes in strong for the drink angle and quiet atmosphere. Brunswick has the Casino, with a band and an occasional dance team.

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Inside Stuff—Music

Too familiar music is seemingly not commercial. Metro's 'Merry Widow' modernized editions of the Franz Lehár score have not been selling.

'Similarly Johann Strauss' familiar music which constitutes the score of 'The Great Waltz,' operetta at the Center theatre, New York, has not sold anything in proportion to the popularity of the show.

American Record, Brunswick and Columbia, though affiliated by intellectual ownership interests, are operating as three distinct units and corporations. Artists are not being switched from one label to another. They confine their stenciling to the particular label for which they have been put under contract.

The turnback by Warner Bros. of Brunswick has created three separate units. Brunswick Record Corp. is one outfit. (Xates-Siegel); Brunswick-Balke-Cordes is another unit. Biltmore and Brunswick are under contract to return to the Essex House in the fall of this year.

Proposed 'Mobile Magazine' program over Coast CBS will open each week with the presentation of the top musical number from Variety's six best.

Casa Loma band is not returning to the Glenn Island Casino, New Rochelle, N. Y., this summer. Nor is the combo renewing its management participation contract with the CBS Artists' Bureau, when it expires in September.

After quitting its present stand, Essex House, April 15, the unit will do a six to eight week tour of one-nighters and then take a four week vacation. Bud is under contract to return to the Essex House in the fall of this year.

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Especially their feature

"WHEN I GROW TOO OLD TO DREAM"

"BLUE MOON"

"CAUTION"

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OPENING-PALMER HOUSE

Personal Management
HARRY BERRY

Theatres, Union, Performers Join Chi Campaign Against 'Celeb Nites'

Chicago, Jan. 28. Theatres and stations in the city are again starting to burn up at the increasing tendency towards 'celebrity nights' at several theatres in the loop. Local vaudeville theatre managers are beginning to resist the call of the theatres in taking such an outright advantage over the houses and the performers in getting talent for nothing to appear at their 'celeb' nights.

Theatres are balking at the three worst offenders on the guest list: College Inn at the Hotel Sherman, Blackhawk and Royale-Froclica. These spots are angling at the backstagers and the studios in luring performers to come and give their talent away for nothing.

Fair Weather Pale
Particularly have several warblers been burned up. In the past some nite clubs have refused to book them, but now come around asking them to show for nothing as soon as the players get a job in a theatre.

Musicians' union is leading the general fight against 'celebrity nights' by passing a ruling that no member of the union may appear as a musician in any of these clubs, or might or no guest night, without getting paid. Theatres are readying a clause to be inserted in their contracts that performers may not double from one theatre to any guest night since it means giving free talent to competing fields.

Chicago, Jan. 28. Amateur nights are also getting a swift kick locally through a ruling by Petrillo, ordering a minimum of four men in the pit for any amateur show. Formerly these amateur dates were able to get by with only a piano as accompaniment.

Petrillo also rules that this goes only for legitimate amateur nights and that as soon as any one performer repeats in a house as an 'amateur,' he is not an amateur and the house cannot ask for concessions. Scale for the four men in the amateur houses will be set according to admission price—\$8 per man at 25c admission, and \$9 a man at 50c.

Hi-Hat's Bath

Baltimore, Jan. 28. Hi-Hat Club, loop niteery owned by Bill Bourne, young college student here, and son of reputedly wealthy parents, suddenly shuttered via a bankruptcy sale. Spot was shunted into receivership by a wholesale liquor firm for an unpaid account of less than \$100.

At a hearing in Circuit Court Judge Joseph Ullman signed an order appointing Sigmund Levin and Oscar Zest receivers for the club. A bond was posted.

UNION TRADES FAVORS

Okay Campus Gestures if Frats Hire Union Bands

Seattle, Jan. 28. It's good publicity for Hal Grayson, Club Victor maestro, to cultivate the college crop, and when certain boys and girls of the local U. of Washington asked him to bring around a few of his entertainers to various sorority and fraternity house political rallies on the eve of campus elections, he gave his okay.

But the musicians' union said no go unless all orchestras playing the following evening of the open houses of victorious candidates were union orchestras. The boys and girls scurried around and cancelled all tentative agreements with non-union campus orchestras, hiring in their stead union aggregations.

Grayson and troupe put in their appearance.

Miss Adams' Bath

Lynchburg, Jan. 28. Emma Adams, who has sponsored concerts here for the last several years by such artists as Tibbett, Padewski, Pons and Ponselle, has filed a bankruptcy petition listing liabilities of \$5,997.05 and assets of \$2,670.

Gave her occupation as 'FERA worker.'

Bernie, Garber Bands For Catalina Island

Chicago, Jan. 28. Ben Bernie band will open the season at Catalina Island for P. K. Wrigley on May 10. Bernie bands will set for six and a half weeks. Will then be replaced by the Jan Garber band for seven and a half.

Both bands will sustain over the Columbia week. Garber played Catalina last season.

Paine to Broach WB Subsidi Join Sole Chain Outlet

Question of the Warner Bros. publishing group becoming a party to a central shipping channel for chain stores will be discussed this week between Edwin Morris, gen. mgr. of Witmark and Remick, and John G. Paine, chairman of the Music Publishers' Protective Association.

Paine had several weeks ago been delegated by a group of leading publishers to proposition Morris on the matter of participation when the latter returned from Europe. While on a visit to New York last week, F. G. Hitchcock, who is music buyer for Kresge, advised Paine that the music business has picked up substantially in the larger stores in the chain since the first of the year.

Hitchcock declared that he believed the Kresge link could do twice the business in sheet music it is now doing if the publishing trade centralized its shipping and bookkeeping service for the syndicate music organization in 1934 did around \$1,000,000 in sheet music sales.

Before the Kresge group, said Hitchcock, could undertake to expand its book retailing facilities, it would first be necessary for the publishers to get together on a co-operative servicing project that would aid the chain in cutting down the cost of its music counter operations.

FIXING DAMAGES IN S. M'S PLAGIARISM SUIT

Default judgment, which the Southern Music Co. obtained against Engel-Van Wiseman in connection with the alleged unauthorized publication of three Southern songs, reached the damage determining stage last week. Judge Caffery, in the New York Federal Court, appointed Edward Malone as the special master to fix the amount of damages due the Southern firm.

Engel-Van Wiseman last year, with the sanction of the Music Publishers' Protective Association and the Songwriters' Protective Association, put out a series of 10 nickel lyric folios. In its suit against the E-Van W outfit, Southern Music charged that the former included three of its numbers in one of the folios without obtaining permission.

When the case was called in December, Engel-Van Wiseman failed to put in his appearance and the default judgment followed.

All Re-elected

Denver, Jan. 28. Most of the officials of the Denver and Pueblo musicians' unions were re-elected for 1935.

Denver re-elected Michael Muro, president; F. J. Leibold, vice-president; C. A. Foster, vice-president, and John Herr, financial secretary.

Pueblo picked J. D. Byrnes as president for the 10th consecutive time; Bernard Kelley, vice-president, and James S. Toocher, secretary-treasurer.

Music Repts Change

Chicago, Jan. 28. Chick Castle joins the Superior Music Co. as local rep this week. Erwin Barg leaves the local Isham Jones Music Co. on Feb. 1.

Most Played on Air

To familiarize the trade with the tunes most on the air around New York, the following is the listing of the songs most played on the cross-country networks last week, in relative standing, according to the usual of combined plays on WEAF, WJZ and WABO.

- Blue Moon
- Every Breath I Take
- You're the Top
- June in January
- Love Just Around Corner
- The Continental
- Believe It, Beloved
- Believe in Miracles
- Anything
- Follow My Secret Heart
- Object of My Affection
- Hands
- Isle of Capri
- On Good Ship Lollipop
- Tiny Little Fingertips
- Dancing with My Shadow
- I Got a Kick Out of You
- Throwing Stones at Sun
- Blame It on My
- Because Once Upon a Time
- Fare Thee Well Annabelle
- If It's Love
- You and Night and Music

CODE OKAY IS DUE NEXT WK.

F. A. Murkland, NRA deputy administrator in charge of the publishing industries, last week advised John G. Paine, chairman of the Music Publishers' Protective Association, that he expected the music code to receive its final approval from the NRA executive committee by the end of next week.

Paine is slated to go to Washington either tomorrow (Wednesday) or the next day to discuss with Murkland the supervisory requirements of the code after it goes into effect.

PHILLY MUSICIANS ON ANTI-BENEFIT WARPATH

Philadelphia, Jan. 28. Philadelphia Musicians' Union, Local 17, Saturday (26) clamped the lid down on the anti-benefit policy of niteery owners to ship house bands with floor shows out on benefits.

With the increased impetus toward nite life here and the opening of so many late spots including talent, the benefit craze has reached the point of being a menace, and local ork leaders were appealing up rose to the union for relief.

It was the decision in a case against Joe Frassetto, bandleader at Jack Lynch's Cafe Marguerite in the Hotel Adelphi, the leader being informed that he must refuse to make benefit appearances under penalty of fine or suspension.

Copies of the decision or a form letter were mailed to all niteery owners and hostilities now smoldering.

Cella's one exception was the leader could send the piano pounder in lieu of the entire unit.

It is understood that union action was taken because certain nite club proprietors were reported as abusing the benefit privilege by accepting salary coin which was never disbursed.

Fio-Rito Troupe in Chi Edgewater for Summer

Chicago, Jan. 28. Ted Fio-Rito ork and ensemble come into the Edgewater Beach hot for the summer season, starting June 6. Fio-Rito is bringing an aggregation of 28 people.

Salary reported at \$5,000 weekly.

Douglas on Coast

Hollywood, Jan. 28. Walter Douglas of Douglas, Donaldson & Gumble, was due in from New York today (Monday).

Reported he is to talk publication of numbers for Fox, whose deal with Sam Fox music company is due to expire this year.

STEIN'S BROTHER

Chicago, Jan. 28. New band is being organized by Herman Stein, brother of J. C. and Bill Stein of MCA.

Tag of Stein as band leader will be Hilton Starr.

Popularity of Filmusicals Given Credit for Improving Music Biz

Edwards Deal Cold

Gus Edwards' deal for the Palais Royal Broadway niteery, now dark, looks cold.

Ben Marden, instead, plans to reopen his Riviera roadhouse at Englewood, N. J., ahead of schedule and keep the Palais in camphor index.

Jerry Kern Fiesta Brings Up Tuner Talk on ASCAP

Hollywood, Jan. 28. Highlights of the Song Writers' dinner to Jerome Kern at the Victor Hugo last Wednesday night (23) was a post-prandial meeting of tuners to discuss two telegrams that were read during the festivities.

One was from Sigmund Romberg, stating that the SPA was back of the composers and lyricists, regardless of what may happen in litigation involving ASCAP; the other was from B. G. Mills stating that he would be out here around Feb. 1 to discuss ASCAP and songwriter affairs.

SPA is ready to take over auditing and management of royalty and licensing affairs of the melodists, it is understood, at any time ASCAP is rendered incapable of functioning. But general feeling among tunesmiths out here is that the older body will continue to operate, in spite of radio and exhibitor opposition credited, with backgrounding current anti-trust activity of the government.

Kern's dinner was one of the handsomest affairs of the kind given on the Coast by any group and a swell testimonial to the guest of honor—from his own kind. More than a hundred composers and lyricists gathered, with L. Wolfe Gilbert emceeing affairs and doing a nifty job. He paid a dignified and clever tribute to Kern and set the pace for other tributes, such as Berlin, Charles Wakefield Cadman, Rupert Hughes, Oscar Hammerstein, II, Nat Fainston, Dorothy Fields, Eddie Conrad and Ben Bernie.

Arny Jones, tenor now under contract to Metro, sang two of Kern's 'Showboat' numbers.

ACAD. CALLS ON TUNERS IN AWARDS BALLOTING

Hollywood, Jan. 28. Academy mailed 150 ballots to songwriters who contributed to 1934 releases, asking tuners to nominate their best song and those of two other writers for annual awards certificates for 'best song or musical composition.'

Studio music dept. heads will likewise nominate for best scoring job certificate, with the three music jobs getting highest vote from musicians going on final ballot for vote by all Acad members.

NEW CABARET-THEATRE TO OPEN IN N. Y. FEB. 7

Another cabaret-theatre opens Feb. 7 in New York, called the Versailles, with a French motif, on the site of the Little Picture House, East 50th street.

Joseph C. Smith and Rodriguez tango orchestras will dispense the music—Very swank atmosphere is the idea because of the limited capacity.

CRAWFORD IN MIAMI

Hollywood, Jan. 28. Bobby Crawford, Far's music head, leaves here this week for Miami for a month's sojourn.

While there, he will make arrangements for the purchase of several musical numbers from composers wintering at the resort.

The general appreciation of popular music in America has been upped considerably in the past couple of years and is showing largely credited to the popularity of the Hollywood filmusicals. Without knowing just why the film fans like this or that screen song, the improved orchestrations and arrangements, and general musical treatment in each successive filmusical, have all combined to improve the American musical appreciation.

Technically, the vast majority of the public can't interpret the reasons for liking this or that arrangement, but it is being definitely reflected by the increasing amounts of standard music albums being sold this season.

The phonograph record business is likewise on the up, from the popular viewpoint, but even more significant is that the Gilbert and Sullivan, the Stravinsky, Ravel and, of course, all the classic composers' works sold in albums ranging up to \$10 and \$12 for a series of four or six disks, have all upped in public demand.

The music men prefer to trace all this advancement in musical tastes to the common source of screen musicals. The Gilbert and Sullivan, the Stravinsky, Ravel and, of course, all the classic composers' works sold in albums ranging up to \$10 and \$12 for a series of four or six disks, have all upped in public demand.

Watch Chipper-Inners Must Take Back, but Abe's Hooked for Ticker

Money collected from publishers and others in the trade to pay for the watch presented to Little Jack Little will have to be returned by John M. Lyman, chairman of the Music Publishers' Protective Association, ruled last week. Abe Lyman, who bought the watch and did the presenting honors at the testimonial party he hosted for Little at the Paradise restaurant two weeks ago, explained to Paine that even if Little returned the watch he (Lyman) couldn't get his \$200 back from the Jew because the ticker has been engraved.

After he had been advised that publishers were contributing for the watch, Paine issued a letter to the trade warning that the practice of giving gifts was contrary to the anti-bribery pact that most of the pop publishers had signed last summer. Among those who had contributed \$7 each to the watch fund, which was presented by Lyman after he bought the watch, were also some songwriters and bandleaders.

BARAVELLE INSTALLED AS METRO MUSIC HEAD

Hollywood, Jan. 28. With the definite appointment of Victor Baravelle as executive head of Metro's music department, Rufus LeMay resumes his duties as conducting director on full time.

Michael Abbey is taking over his interests, while George Young, backer of Romy burlesque and Gay Nineties Music Hall, is buying Joe Lewis' partnership. Lewis, former night promoter, was one of four original founders of Back Stage.

Albert Kavelin orchestra opens Feb. 15 at the Detroit A. C. for six weeks—Mentime-holds-forth-for-fun-and-games sessions at the Hotel Lexington, N. Y. At night Little Jack Little and orchestra is the regular dance attraction.

Club Changes Hands

Cleveland, Jan. 28. Nick Pinardo, half owner of Back Stage Club, has sold interest to take a rest. He'll go to Havana.

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Vaude Exhumation in L. A. Futile; Back in Shroud After 16 Sundays

Hollywood, Jan. 28. — Hollywood's attempt to return vaudeville to its former glory through the medium of Sunday night "concerts" has fizzled. The Great Revival lasted 16 Sundays at the Wilshire-Ebell and two Saturdays and Sundays at the Hollywood Music Box.

Idea was started by Jack Osterman and Irving Strouse, latter a New York press agent with vaudeville connections. After several weeks at the Ebell, Osterman and Strouse parted. Opposition to the Ebell shows arose in the persons of Ray Deussen, one-time manager of the State here, and Ben Bard. They opened at the Music Box and closed in two weeks. Poor acts had something to do with it.

After 14 weeks of fair business at the Wilshire-Ebell, Strouse decided to invade San Francisco, a wise burg which did not go for his vaude show at \$1.50 top, so the boys came back to town with a hole in their belt. From then on talent got worse at the Frolics and Strouse walked out, selling the idea for \$80 to Johnny DeSilla and Bill Trinz, two of the boys who had worked for him.

Pair operated for two weeks with eight acts of small time calibre on their bills. Their average loss on the two performances was 150 bucks. They, too, threw it up. Lack of talent was a big obstacle. Hollywood is filled with former vaude performers who were aching to get on the stage. Only thing held forth to acts was that some picture producers would catch them and a contract might result. Ray Mayer of Evans and Mayer, was given a radio term on his showing at the Frolics and Francis Garland landed a part in Universal's "Great Ziegfeld." Combined there were 18 shows with eight acts each.

Meanwhile Arthur Klein is around town with a Sunday vaude bug. Klein is figuring on doing a similar gag in San Francisco.



DIAMOND BROTHERS

Everybody's Magazine in London said:

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Vaude in Spokane

Spokane, Jan. 28. — Five-act bills being booked into the Empress theatre, making the first bid for flesh shows here in nearly two years. Vaude will work for fast cash each week, with two features supplementing the stage shows.

Remainder of the week entails duals only.

Eddie Peabody Set For Holdover Booking

Eddie Peabody, booked by Ferd Simon, opens at the Lyric, Indianapolis, Feb. 15 for a fortnight and may stay for a run. The banjoist is currently in Detroit.

Next week Peabody is at the Oriental, Chi, and then heads back east for some radio bids.

Vaude for Autos

Omaha, Jan. 28. — Estimated weeks' showings of the Omaha Auto Show at City Auditorium drew an attendance near 30,000. List of entertainment was headed by "Annunciato" Garretto and Lawrence Power, Chicago Civic Opera, singers, headlined with Meyers-Hodok orchestra supplying the music for the complete show which also included the Bee Ruth line of five girls and Herzberg's style-revues. Features of the style-revues was displaying the American copies of the royal raiment worn by the Princess Marina and the Duke of Kent at their wedding.

Sub-zero blasts Monday (21) opening day in here as heavily as they did on all show business, but weather man let up in mid-week to allow the usual run. Broadcasts from the show were out, stations claiming auto trades association quoted too high a figure.

'Great Waltz' with Radio Cast for Palmolive Show

One hour broadcast of "The Great Waltz" from the Center theatre, N. Y., will constitute the Palmolive program Feb. 19. Show management regards the radioing of the show as promotional, which reason the soap account will get the rights for a small consideration.

Although "Waltz" can have gratis NBC time on the air through its RCA connection, there has been no recent broadcast of the show because of other costs—to actors and musicians. Even though put on the air during a regular performance, unions demand their people receive cash compensation. Unions made a one-time concession when the finale of the operetta was radioed. Palmolive will use its own players for the "Waltz" broadcast, but will use the show's orchestration and book, both to be condensed because of program time limitation.

Ft. Wayne Again

Fort Wayne, Jan. 28. — Strand theatre has reopened with burlesque policy. Buddy Kane, long a draw here, returns from Indianapolis to open-the-house. Mid-night shows included in the schedule.

Considerable remodelling done on the place.

Patricia Bowman Set by F. & M. for 4 Coast Wks.

Los Angeles, Jan. 28. — Fanchon & Marco is bringing Patricia Bowman from New York around the middle of February for a minimum of four weeks at Paramount here.

Dancer will be supported by a ballet of 24, in addition to the regular house chorus of 24.

FRENCH STAGER FOR N. Y. PAR?

Paris, Jan. 19. — French sets, costumes and music exclusively will be used in the Jacques Charles stage shows at the Paramount theatres on Broadway in New York. He'll remain in charge of the "Folies Bergere" in New York. Charles' contract may cover programs in 22 theatres of the Public chain, he says.

Charles succeeded Francis A. Mangan as Paramount's producer here, and was borrowed by Cliff Fischer to do the "Folies" show for Chicago. He'll remain in charge of local Par stage productions, spending six months on both sides of the Atlantic.

Charles, who considers his appointment a big victory for French talent as possible in the Par houses, but won't guarantee to be exclusive about that. It would be too tough, he says.

Trapezists' Tuff Luck

Canton, O., Jan. 28. — The Flying Harolds, with the Ringling-Barnum circus the past several seasons, experienced much hard luck at the city auditorium here while rehearsing the past two weeks.

Several days ago Eileen Larey, leading member of the act, missed a hold on a swinging bar and broke her thumb in a fall. A few days later, Harold Voise, trying a triple somersault, missed the trapeze and ended in a high dive to the net. The net broke and dumped Voise on the hardwood floor tearing ligaments in his left arm.

With two of the three members out of the act for the opening of the Shrine circus here Monday night, "Mickey" King, only recently recovered from a fall in Cincinnati which kept her in the hospital here, was rushed in to substitute for the injured. Both members of the troupe will be out for some time.

Books Bing's Brother

Baltimore, Jan. 28. — Izzy Rappaport has lined up Bob Crosby, Bing's brother, and the Dorsey Brothers' orchestra for an indefinite date in February, probably the third week of the month. Neither the singer or ork has ever appeared here before.

WB's Booking Switch

Lancaster, Pa., Jan. 28. — Booking of the Capitol here has been switched from Harry Biben, Philadelphia indie, to Warner Bros. booking department in New York. Arrangement also covers Astor in Reading and the Strand in York. All are Warner houses.

ASH TO TOUR IN UNIT

Baltimore, Jan. 28. — Dave Flamm, publicist at the Indie Hippodrome, leaves Thursday (31) to become advance exploiter for Paul Ash, who has a unit which will tour through the east and mid-west. Ash is current at the Hipp. As yet Izzy Rappaport, operator of the Hipp, has spotted no one to succeed Flamm.

NEW ACTS

LEON NAVARA ORCH. and FOWLER and TAMARA (16) Band and Dances
28 Mins.; Full (Special)
Palace, N. Y.

Navara, with his radio and dance orchestra, and Fowler and Tamara are doubling into the Palace from the St. Moritz hotel, where the combination is the stationary floor attraction. They are a natural for vaudeville, not only on merit, but because vaudeville playing is nothing new for them.

With their vaudeville experience counting a lot, the transfer from the floor to the stage has been accomplished with ease. Resultant vaude performance is a polished one, both in the dancing and the music.

Fowler and Tamara do two numbers. First of the 28 minutes are consumed by Navara's piano solo, a dance by Bobby Dillon and the music. A girl, Ruth Robin, carried by the band, is allotted just one chorus, and does it well enough to warrant more time.

Routine gets everything and everybody on and off with speed and dispatch, while Navara paces the whole turn neatly with his announcements and a gag or two. Act as a whole helps to fill vaudeville's crying need for new material, if only for a week.

HENRY TOBIAS AND DON TANNEN (1)
Songs, Comedy, Piano
15 Mins.; One
Orpheum, N. Y.

Whether the blonde with Henry Tobias has worked with Charley Tobias can't be told from the files. Don Tannen is the comedy end of this act. He wears a gray smock and combs a Russe burlesque in chatter and song. There's humor in the turn but not much music. Tobias intros the girl as a singer and his protegee. The singing part doesn't impress especially when the child attempts a cooeh unsatisfactorily. Of course, Tobias offers a resume of his songs. One or two were evidently remembered by the audience when this act was caught in deuce on 5-act layout. Tannen is okay.

BAMA STATE COLLEGIANS (16) Orchestra
25 Mins.; Full (Special)
Academy, N. Y.

Mediocre colored ork featuring Eddine Harris, trumpet, whose trick blowing rather detracts from instead of adding the band's work. A hotcha leader of the 18 musicians ramble unblinded and contribute little showmanship to overcome the ork's lack of musical quality and rhythm.

Standout of the long turn is Derby Wilson, introed as from the Cotton Club, whose buck 'n' wingin' is really top in the clarity and ease of his tapping, he appears an other Bill Robinson, lacking only the consummate showmanship of Robinson. Only other specialist is Amanda Randolph, character singer from the Ubangi Club, another Harlem spot, who is ineffective on a big vaude stage in a big theatre.

Band itself includes one singing banjoist, who, however, couldn't be heard even though he uses the mike. Ork starts with "Hold That Tiger" and, after "Stars Fell on Alabama," dug up "St. Louis Blues" for its finish. Latter, though usually sharp, didn't give them the expected big bow-off because it didn't sound like "Louis Blues" the way they played it.

Wheeler sings and dances; so does the eye-filling Miss Grable. Jans towers over the new act and handling the foil excellently. All in all it's an all-round vaudeville act that will smack 'em anywhere.

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"ABLE" is VARIETY, Jan. 28, said:
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SALARY BEUNDER ON AGAIN

Friars Give Dinner to Jake Lubin, Last of the Old Vaudeville Mohicans

The last of the vaudeville Mohicans—Jake Lubin—got a dinner from the Friars Club Saturday night (28). Event, held in the Friars' restaurant atop the Hollywood theatre building in New York, was in honor of Lubin's 38th year of activity in the show business.

Lubin had been a tough proposition to sell on the idea of a dinner, but eventually was prevailed upon to accept. Result was a capacity crowd which, in importance of guests, exceeded any dinner yet tossed by the Friars in their new quarters.

In their own typical way the Friars outgizzed Lubin via the ribbing-route. Speakers on the dais included Bob Hope, Ed Lowry, George Sidney, Joe Laurie, Jr., William Degen, Weinberger, Jack Curtis, Harry W. Conn and Sam Hearn. As toastmaster, Jay C. Flippen was excellent enough to rate the permanent m.c. assignment for all Friars' affairs as far as the Friars are concerned, and it he could accept.

In point of service Lubin, general booking manager of Loew's, is the oldest booking man still taking an active part in vaudeville. He is 38 years old, 5' 10", 140 lbs., 1818 Ave. theatre, becoming treasurer and manager of that house and later moving up to the 12th St. (now Proctor's) when Mine took it to replace the Eighth Ave. which had burned down.

While at the 12th St., Lubin struck up a friendship with Marcus Loew that lasted 20 years. When Loew replaced his 12th St. store show with the Seventh Ave. theatre, he brought Lubin over to handle it. Lubin later went to the Coast in charge of the Loew-theatre interests there, after which he was brought back to New York to succeed Joe Schenck as head of the Loew booking office. He's been on the job ever since.

There was more sentiment than gas in the speeches at the dinner, but enough gas to make it a typical Friars' Saturday Nite—Jack Curtis stole the show in his first performance before an audience since he was cancelled at Kenney's Bedford 30 years ago.

Joe Laurie credited Lubin, rather than Billy Rose, with originating the combination theatre-restaurant idea. The first theatre in which the customers ate while watching the show, said Laurie, was Loew's Delancey St.

VARIETY issued a special four-page miniature gag paper for the affair.

Aerialist Badly Hurt In Fall to N. J. Stage

Trenton, Jan. 28. Myron Orion, 31, trapeze performer, was critically injured last Tuesday (22) afternoon when he fell 16 feet to the stage of the RKO Capitol theatre here. While Orion was swinging across the stage, a wire broke and he plunged to the stage floor. He was rushed to the Orthopedic hospital, where it was found he had sustained a fractured hip and broken wrist. Orion will be confined to the hospital here for about three months. His act, which includes two sisters and a brother, was scheduled to sail in two weeks for an engagement abroad, but date has been cancelled.

Jr. Schnozzolas Split

The new schnozzola trio of Jackson, Irving and Alvin, after a split, Reed leaving the act after differences with his partners. Eddie Jackson, formerly of Jackson, Jackson and Durante, and Val Irvine are looking for a new partner. Until the tie is reset, vaude bookings by Loew and a couple of nitery engagements are temporarily cancelled.

PRE-TRIAL EXAM

Adagio Team Gets Court Order in R. C. Suit

Motion for examination before trial of Radio City, Inc. defendant in the \$500,000 slander suit brought by Loew, Burnett and Wansley, adagio act, was granted last week in N. Y. Supreme Court.

Examination of William G. Van Schmus, managing director of Music Hall and v. p. of R. C. Inc. plus others, take place Friday (31) by J. Robert Broder, attorney for the dance trio.

Act charges it was peremptorily cancelled out of the M. H. and publicly visited by Van Schmus.

ROXY PLAYING JACK BENNY AT \$7,500

Jack Benny will be the first outside act into the RKO-Madison, Philadelphia, since S. L. Rothafel went into trial. Benny opens there Feb. 8 at \$7,500 plus a percentage for six days.

Warner deluxer has been playing only specially produced shows since coming under Roxy's wing, the WB booking office in New York providing the necessary specialties. Benny booking is an effort to hype the gross.

Prior to Philly, Benny plays the Hipp, Baltimore, Feb. 1. The week of Feb. 15 he goes to the Earle, Washington, and March 1 he repeats at the Chicago, Chicago, where he played last week at \$5,750, but came out with \$5,500, due to extra shows. Return date to Chicago will be at \$10,000 and percentage as are the others.

Deals were negotiated by Lyons & Lyons.

Carolyn Marsh's Atty. Says Commissions Took 60% of Her Wkly. Salary

Application of Max Hart-Attractions, Inc., for an injunction against appearances by Carolyn Marsh, was denied last week, with costs, by Justice McGeehan in New York Supreme Court. Hart is suing for breach of contract.

Hart, along with Jack-Morton, placed Miss Marsh under contract a few years ago, under which the agents were to receive 20% of her salary. Later, through the William Morton office, she was placed with Al Siegel, who presented her as his latest protegee. Whereupon Miss Marsh allegedly repudiated her contract with Hart.

In answer to Hart's claim for commission, Miss Marsh through her attorney, Maurice Cantor, contends her commission payments under the original contract amounted to 60% of her salary—20% to Hart, 25% to Siegel, 10% to the Morris office and 5% to the theatre.

Contortionist Sues, Charging False Arrest

Los Angeles, Jan. 28. Strand theatre and its manager, Paul Siewicki, are sued for \$20,000 damages, by Demetrio Ortiz, who charges he was maliciously arrested in the theatre and prosecuted on charges of a minor, at the instance of the management.

Plaintiff, a contortionist, was subsequently acquitted of the charge by trial.

COIN REVIVAL BY LOEW-RKO

Name Spurge in Pittsburgh and Boston Expected to Extend All Over—Cantor-Rubinfoff \$15,000, Casino Parree Unit \$10,000, Benny \$7,500—But Bookers Demand Proven Draws Only

NAME SCARCITY

Major circuits have started another high-salary-spurge, prompted by RKO's costly stage show celebration next in to Boston of B. F. Keith's 62d anniversary, and also by an unforeseen situation in Pittsburgh that threatens more serious reprisals than a heavy name competition. As a result, box office names are again at a premium, but scarce.

As yet the race for names has not spread to Broadway, but that is reported as too. It starts in Boston Feb. 1, while in Pittsburgh it's already on. Salaries way up in four figures, and even going into five, are becoming a general thing in these spots and other towns.

Like Joe Penner last year, another radio name, Jack Benny, was the persunder for the current big act bender in Pittsburgh. Benny grossed \$34,000 at the Stanley, Warner house, prompting Loew's to resume steady shows in its deluxer.

First attraction into the Penn will be the Casino de Parree (Manhattan Music Hall) Revue with Milton Berle the week of Feb. 1 at \$10,000 plus a percentage. Following this will come a show topped by Jimmy Savv, at \$2,000, Alex Hyde's orchestra and a line of girls.

Durante and Jessel Jimmy Durante, at his studio (Metro) salary will head the third show, while George Jessel, at \$3,000, will top the fourth. Meanwhile Warners is on the hunt for attractions for the Stanley, plus mulling the idea of repeating Benny. Show set to compete with the Casino de Parree Revue Feb. 1 is topped by George Givot and Ina Ray Hutton's all-girl ork. Feb. 8 the Stanley will play the unit topped by the Lucky Millinder Blue Ribbon ork.

Following the Millinder ork, WB has no idea of what it can get for the Stanley, presaging a quick death for the headline spurge through the lack of headlines and attractions to back it. Loew has no bookings set for the Penn between Feb. 22 (Jessel) and March 15, when Eddie Cantor-Rubinfoff show comes in at \$15,000.

In Boston, the Memorial starts (Continued on page 71)

Loew's Penn, Ptsbg., with Top-Notch Vaudfilm at 40c Angurs Price War

RESUMING VAUDE

L. A. Million Dollar Theatre Installing Combe Policy

Los Angeles, Jan. 28.

Vaude shows in conjunction with dual feature program will be resumed at the Million Dollar, subsequent run house, Thursday (31).

Policy will be six acts on a weekly change. House topped at the stage shows several months ago and has been operating straight sound.

UNITS IN BOOM AT FANCY COIN

Units with some name value are coming back into vogue. Circuits are setting almost every minnie revue that shows any possibilities of drawing.

Major unit booking of the week was engineered by the William Morris office in getting Ken Murray in condensed version of Earl Carroll 'Vanities' into the Chicago, Chicago, at \$5,500. Same agency is also negotiating to bring the Paradise Restaurant show, featuring Sally Rand into vaude, when the balloon dancer finishes there in three or four weeks.

Other units booked by the Morris agency in past week include the Benny Davis show, Baltimore, Feb. 8; Platinum Blonde, produced in Chicago, set for Toronto opening Friday (1); Anatole Friedland's 'Affairs of 1935', in Rochester-Feb. 1, and the Eddie Cantor-Rubinfoff show at the Penn, Pittsburgh, March 15 at \$15,000. Possibility also of the Morris office putting a unit around Vincent Lopez, now in Florida, in the near future and routing him north.

Another show that may come east shortly is the A. B. Marcus unit, now barnstorming.

DIAMOND OFFERS 4-ACT UNIT WITH LINE AT 16

Hollywood, Jan. 28. Billy Diamond, Chicago vaude booker, has Don Murray on the Coast trying to line up a number of picture houses to use a four-act, plus a line of girls, unit which Diamond plans to play out of Chicago and down the coast. Unit will sell for \$1,000.

So far Coast theatres have been cold on the proposition.

Pittsburgh, Jan. 28. Of greater consequence than the headline spurge by the town's deluxers is the price-war which will probably follow the slashing of Loew's Penn admissions from 60 to 40c, taking effect at the same time as the house opens with high-priced vaude shows on Feb. 1.

Theatres which will immediately be affected by the admish cut are the Stanley, Warner deluxer, and the Alvin, small-seater operated by Johnny Harris. These are the only other stage show spots in Pittsburgh, besides the Penn. The Pitt, indie, closed last week.

Straight picture houses, in the immediate vicinity of the downtown Penn, Stanley and Alvin, probably will also start cutting their admission scales after the Penn's vaude opening. These have been getting 40 and 50c for picture alone. Alvin now gets 40c top for its combo policy, while Stanley gets 60c. Nearby straight six spots are the Fulton and Warner. Alvin is also planning in the headline spurge. Mitz Green is current, while Ed Lowry opens Friday (1) for a fortnight to compete with the Casino de Parree Revue, topped by Milton Berle, Penn, and George Givot and Ina Ray Hutton's all-girl ork at the Stanley.

CANTOR'S LOEW UNIT AT 15G

Eddie Cantor and Rubinfoff start another Loew tour Feb. 15 at the Penn, Pittsburgh. Cost of the show is the same as before Cantor went to Europe a couple of months ago, \$15,000.

Cantor was scheduled to resume the Loew dates where he left off on his return from abroad, but pre-empted by the advertising agency in New York had already sent out guest ducks for the eastern broadcasts yesterday (27).

B. & K. through Public, offered to honor the fell-o broadcast ducks at the Paramount theatre in New York in order to keep Benny in Chicago immediately, but it was no go.

B & K Offers Oaklies For N. Y. Par to Keep Benny in Chi 2d Wk.

Chicago, Jan. 28. Jack Benny and troupe signed for a return at the B. & K., Chicago, starting March 1. B. & K. was anxious to have Benny held over immediately after his week of Jan. 18, but was unable to make the necessary arrangements due to the fact that the advertising agency in New York had already sent out guest ducks for the eastern broadcasts yesterday (27).

VAUDE-PIX FOR L. A.

New Policy Effective Jan. 31 at the United Artists

Los Angeles, Jan. 28. Combination vaude-picture policy will be inaugurated at the United Artists (downtown) Thursday (31), following chilling of deal whereby Mike Rosenberg and Sherrill Cohen would take over house for operation.

New policy calls for Frank-Orin to go in as smee, with 11-piece band and four or five acts of vaude, plus double features.

Gov't May Amend Clause in Code Asking Exhibs to Guarantee Salaries

Washington, Jan. 28. Compromises on two disputed amendments in the film code will be submitted to the Code Authority tomorrow (Tuesday) by W. F. Farnsworth and expected to clear the way for an early approval of a series of changes in the code provisions, pending more than six weeks. Government will agree to drop its proposal that exhibs be responsible for payment of wages by indie vaudeville contractors, providing codists agree to continuation of interference with lease clause with modifications.

Explaining his change in stand, Farnsworth said government is satisfied codists already enjoy sufficient power to promulgate regulations requiring exhibs to see that contractors with whom they do business

obey code's wage and hour rules. Will expect stringent regulations be placed in operation to block further chiselling, confident power is strong enough to withstand possible court test.

Interference with lease provision due to be continued, but with reservations definitely protecting the right of property owners to seek new tenants, leaving theatres under court jurisdiction in receiverships outside of codists' scope, and guaranteeing rights of mortgage holders to protect their interests. Government feels the clause, which codists want to abandon, should be continued for protection of indie exhibs, but that clarification will eliminate many complaints which would have to be rejected under present phraseology.

(Continued on page 62)

Cochran Shies Clear of Participation In British Equity-Drury Squabble

Following reports on Broadway from England on the possibility of an actors' strike as the result of British Equity not being recognized by the Drury Lane theatre management, Charles B. Cochran, known as the 'actor's friend' over there, was asked to support the organization. Suggestion came from Dame Sybil Thorneike, currently starring in 'The Distaff Side,' Longacre theatre, N. Y.

London producer explained to the actress that, because he acted independently of other British managers and belonged to no managerial association, he was not in a position to take sides, in addition to fact he did not know just what started the agitation over there. Cochran delayed in his sailing a week at the request of Elizabeth Bernger, who debuted on Broadway last week in 'Escape Me Never,' at Shubert theatre. He is her personal manager in addition to having produced 'Escape' in London.

English showman who, upon return to London will start one of the busiest seasons he has had in years, has declined to be presented as 'Anything Goes' over there will have an all-British cast. A number of American players were considered. It is probable Gertrude Lawrence will play the Ethel Merman part, with Leslie Henson and Sidney Howard in the William Gaxton and Victor Moore parts. Howard is not the author by that name, but an English comedian.

Before 'Goes' reaches the boards, Cochran will present a straight play by Beverly Nichols, called 'Measmer.' Later there will be a musical show based on 'Liebele,' a German film. Show, with a score by Oscar Straus, was ready for Vienna, but law there against uniforms on the stage banned it. Early in the summer he will follow up 'Streamline' with another revue to be called 'Jubilee.' Miss Bernger will have a new Sir James Barrie play, untitled as yet. That will follow her film appearance in 'St. Joan,' in the making of which Cochran will also be interested.

Equity at last week's Council meeting endorsed the British actors organization's movement to establish 'Equity shop,' which is similar to that in America—all players forcibly belonging to the association. English managers, but law there against uniforms on the stage banned it. Early in the summer he will follow up 'Streamline' with another revue to be called 'Jubilee.' Miss Bernger will have a new Sir James Barrie play, untitled as yet. That will follow her film appearance in 'St. Joan,' in the making of which Cochran will also be interested.

EQUITY OKAYS BENEFIT FUND

Equity's Council has given its solid support to the Theatre Authority, formed recently to stamp out abuses in the presentation of benefit performances. Members have been informed that they must not appear in any benefit show not approved by the TA, under severe penalty.

Violation calls for a fine of not more than \$100 or suspension from good standing or not, at the discretion of the Council. It is charged that some benefit performances are conducted along racket lines by persons who have turned over little or nothing to the supposed beneficiaries. Equity claims the actor has been too often defrauded into giving his services gratis.

Authority's function is to scrutinize benefit set-ups and issue authorization if found legitimate. Conditions accompanying the authorization are that a percentage of the gross be turned over to the TA, which disburses the money to the Actors Fund and the three theatrical guilds. TA's quarters are in the Fund's offices. Movement has the approval of the Public Welfare Department, N. Y., and Commissioner of Licenses Paul Moss.

Berman in N. Y.

London, Jan. 19. Monty Berman, director of Max Berman, Ltd., film and stage costume houses in England, is now in American to look over the show situation here.

Young Berman has the backing of his own company and several business men, who are prepared to invest in Broadway shows suitable for England.

Pasadena Going Com'n! Arty Productions Out

Hollywood, Jan. 28. Pasadena Community Playhouse will switch its policy to that of presenting original plays within the next three months. Playhouse has stuck to proven properties and arty productions for the past year, but has now succumbed to the lure of possible picture and New York production sales.

Understood that sponsors of the Playhouse decided to report on the commercial angle in order to offset costly operation and diminished donations.

Already three new plays are set for production. First is a mystery thriller, 'The Mystery of the Boardwalk Asylum,' by Dr. Cecil Reynolds, Hollywood medico, who dabbles in the drama. Dr. Reynolds is currently playing a part in the Chaplin picture and is a confirmed Shakespearean reader at ships' concerts.

Other two are 'Amazo,' by Martin Flavin, and 'Gallathea,' by Ronald Gow. Latter is the dramatization of John Brown's attack on Harper's Ferry.

Playhouse has a tie-up with the Shubert theatre, 'Man of Wax' and 'Growing Pains,' both Pasadena productions, were produced later in New York by the Shuberts. Both melted.

EXTEND DUCAT INVEST. TIME

Washington, Jan. 28. Deadline on the report of the New York 'ticket-plan' investigating committee was set back again last week by the N.R.A. because of the legal challenge to the legit code by recalcitrant brokers, who can't see the idea of ponying up for a bond and license.

Granting the sleuthing group added time to see how well or how poorly the complicated ticket-plan works, Deputy Administrative Director William P. Farnsworth set the time limit back from Jan. 21 to Feb. 5, hoping that the litigation will have reached a head and there will be something to report on.

RE-CREATES 'MIRACLE' LEAD

Hollywood, Jan. 28. Joseph Spurr-Calleja will re-create his original 'Small Miracle' lead at the El Capitan here opening Feb. 7.

Mgrs., Relief Officials Discuss Plan To Route Free Shows in Dark Legiters

Meeting Monday (28) between representatives of Broadway managers and sponsors of the relief shows, present in City Hall Conservation Camps and in New York neighborhood spots was held for the purpose of furthering the possible establishment of a municipal chain of legit theatres within the metropolis. Session followed that between the relief show head and the labor groups about 10 days ago.

Dowling Working Without Salary Until Production Cost Paid Up

Pemberton's Quotes

Brook Pemberton has been giving personal attention to the daily affairs of his 'Personal Appearance,' Miller theatre, N. Y., copy being changed frequently. Last week, in using an excerpt from George Jean Nathan's notice on the show, Pemberton made the signature read, 'George Sean Nathan.'

Persons quoted on 'Appearance' included box office men and even the blind beggar on the street. Notices from reviewers for out-of-town papers used and some foreign language quotes—Chinese, Hebrew and French.

WB TO DO MORE B'WAY LEGIT FINANCING

Warner Bros. is going in more heavily for financing legit production in the east. First started out to be just an occasional dip, but now has changed into an important function. One current Broadway play has Warner coin back of it and two on the way in are hooked up the same way.

Season started with Warners putting up 50% of the coin for 'Calling All Stars,' Lew Brown's musical revue which struggled for a few weeks at the Hollywood (Warner-owned) theatre, on Broadway, and gave up. Then 'Fly Away Home' produced by Theron Bamberger and Barney Kessel, which is current at the 48th St. theatre, also with 50% coin backing from WB.

'Three Men On A Horse,' legit being produced by Alex Yokol and due in New York this week, similarly is financed by WB. A fourth play, 'Ceiling Zero,' aviation comedy by Frank Wead, is being readied for spring shooting. Austin Lee to stage Wead is a picture writer and may be the nominal producer of the piece also.

Warners' general manner of procedure on legit production is to put up 50% of production costs and retain a priority on the film rights. Figured that by putting up that much coin the prospective producer should be able to gather the rest and Warners then is not actively involved in actual production. This is being avoided for fear by some of the company execs of getting too deeply involved.

'Twentieth Century has similar legit ideas and, early this season, financed 'Red Cat' for Al Woods. Understood that 20th's second legit venture will come next month with the production of 'De Luxe' by Louis Bromfield, on which Chester Erskine will do the production.

Oddest financial setup of any Broadway show in years exists on 'Thumbs Up,' presented at the St. James theatre, N. Y., currently, by Eddie Dowling, who also is appearing in the revue and has the house under lease from Vincent Astor. Actor-manager has stated to friends that neither he nor his wife, Ray Dooley, also in the cast, receive salary and will not until the production cost of \$125,000 is earned back. Political affiliations are ascribed to Dowling's situation. Those named as having backed the show are Frank Walker, titular head of the Stage and Screen Division of which Dowling was active head; Roosevelt Roosevelt, presidential campaign; Ben Smith, w.k. as a Wall Street bear since the depression; Mike Comerford and Boris Said. Litter is connected with the Standard Oil Company of New Jersey.

Original estimate of production cost for 'Thumbs' was \$80,000, but approximately \$125,000 was actually expended. Dowling thought that because the revue cost more than figured, Dowling should kick back his stock in the corporation. Dowling complied and at the same time entered into the no-salary deal.

Situation was complicated by the fact that each backer thought he should have a personal representative in the show. First several weeks witnessed parade of aud individuals on and off the payroll. So save the middle of opinions and to prevent the show from folding through internal matters, he to hold the friendship of his political backers, Dowling was willing to assent to any deal that straightened out the managerial end.

Leasing arrangement prominently figures 'Dowling's' problem. In lieu of rent he agrees to pay Astor 10% of the gross, as against the taxes and other fixed charges totaling \$45,000 annually, which he guarantees. In addition, Said received 8% of the gross in return for having secured the lease. Whether a profit can be made from operating the house on such terms is doubtful.

EQUITY, MGRS. HUDDLE OVER JR. RATINGS

Equity and the managers-huddled last week over the proposal to limit the number of junior players in the cast of Broadway shows. It was proposed that no more than 20% of juniors in any one show, was not favorably received. Managers thought that because the minimum wages for junior and senior players were set in the legit code the matter should go to Washington for adjustment.

Players complained recently that under Equity and the code experienced actors are not fairly treated. Minimum for juniors is \$25 weekly, \$40 being the minimum for others, claimed that some managers are cheating juniors whenever possible. Further pointed out that even if a senior is minded to accept any sort of stage job through necessity, he is forbidden to do so under Equity's rules.

Stage Relief-Author's League Combo Benefit

Combo benefit to aid the Stage Relief and the Authors' League Fund, called 'The Poor Depression Galities' and built along revue lines, is dated for Feb. 24 at the New Amsterdam theatre, N. Y.

Earle Boothe, directing head of the relief shows, and Frank Gillmore, in charge of the relief shows, before the showmen. Both sides then returned and talked it over. Managers appointed a committee to look further into the matter, without the managers committing themselves. It is Boothe's idea that if any profit be made, such coin shall be used for additional free show units. Should the houses be successful, it would only be a smart step to turn them over to commercial managers.

Theory in back of expanding the relief shows not only concerns the continuance of employment for those on the drama relief payroll, but to revive and promote interest in the spoken stage. Proposed that there be an admission fee of 10 to 25 cents—the CCC shows—going into abandoned theatres or halls equipped to play shows, any needed alteration being done by artisans on relief, with houses staffed by in-

Woolcott Wonders

Alex Woolcott in his Sunday night radio talk a week ago (20) touched on some of his experiences as a newspaperman. Mentioned that one time he was barred from theatres. That was when he was drawn out for the Times, N. Y. Having waited a long time to get even, he added:

'Wonder whatever became of the Shuberts?'

NO DECISION IN DUCAT SUIT

Application for a writ of injunction restraining the legit Code Authority from enforcing the theatre ticket control rules was made by five independent operators, members of the Theatre Ticket Brokers Association. After it was charged that there are secret alliances and understandings 'tending to monopolize the distribution of preferred tickets, Justice John E. McGehean, Supreme Court, N. Y., reserved decision last Thursday (24).

Attorney Charles Abrams, for the agencies, charged that the Tyson Operating Company (formerly Sullivan-Kay) receives a preferential allotment of tickets from Shubert theatres and that other brokers, or some of them, must purchase tickets from the Tyson office so that they may fill their orders. Indie group, seeking what it believes to be an equitable distribution of tickets, avers that Lee Shubert has blocked attempts in that direction.

No specific denial was made to the charges, but William Klein filed a brief on behalf of Shubert to the effect that as the court have heretofore held that managers may determine who shall or shall not enter their theatres, their right to choose the brokers to whom they allot tickets could not be seriously questioned.

Philip Wittenberg, counsel for the Code Authority, stated the ticket system set up by the code is a fresh attempt to check evils of ticket speculation and the CA should be encouraged in its work. Abrams declared that if his clients were forced to pay 75c. premium to other brokers and were forbidden to resell such tickets at the same price, they could not remain in business. Rules prohibit interchange between brokers and limit the premium to 75c. over the box office price.

Special ticket committee appointed by William F. Farnsworth, code administrator, to report on the operation of the new rules, has been dormant pending the legal proceedings.

'MARY' STARTS; MENKEN OUT, P. FREDERICK IN

'Mary of Scotland' will open on tour at the Forrest, Philadelphia, Monday (4), with Helen Hayes and Philip Merivale in the leads as originally on Broadway last season. Pauline Frederick will appear in the Helen Menken part, one of the few changes in the cast. Abrams declared that if his clients were forced to pay 75c. premium to other brokers and were forbidden to resell such tickets at the same price, they could not remain in business. Rules prohibit interchange between brokers and limit the premium to 75c. over the box office price.

Indications of heavy road interest in 'Mary' were shown by the Public Welfare advance sale. Additional telephone was installed in the theatre because of the volume of inquiries about tickets.

All Chi Houses Booked as Biz Perks; 'Roberta' Ups to Wow 25G; 'Fever' East

Chicago, Jan. 28. All theatres in the loop are booked up with the start of February. Dates are set for houses which haven't had legit attractions in years, such as the Princess and Great Northern.

Business is good in the loop, with every show on the right side of the ledger. It demonstrates once more the old show business maxim that the more shows the theatres have the more reason to come into the loop and they are swarming back into the rattle strong after a four-year absence.

'Roberta' remains the outstanding winner of the season thus far. It is not only capacity business at \$25.00, which means just about every seat occupied at every performance. Manager Rollo Timpane is finding use for an additional box-office, which is the first time in years that a local legit house had to use two windows. Can stick around indefinitely at the powerful pace.

Another play which has caught on reasonably is 'Stevadors'. Opened rather weakly as a dramatic Union presentation and slumped through the first two weeks, but built excellently on fine comment and doing over \$8,000 now on \$150 top.

Has sold opening night at \$5.00 top to society audiences. Show in for one week only. Will be followed by a week of opening night at \$5.00 top.

'Petitcot Fever', Harris (1:00; \$2.75) closed Saturday (26) after good five-week stay. Heads into Cleveland and New York. Finished to okay \$5,000.

'Roberta', Erlanger (1:00; \$2.30) (4th week). Smacko of the loop and the season. 'Squeezing' 'em in with a shoe-horn. Doing over \$10,000 capacity.

'Shakespearean rep. Studebaker (1:00; \$3c.). Went to the road after five fair weeks here; finished to okay \$5,000.

'Stevadors', Setwyn (1:00; \$1.50) (6th week). Has picked up nicely and is doing well with only the low admission holding down the take. Over \$7,500, excellent.

'Follies', Garrick (1:00; \$1.50) Opens Feb. 3 for one week only, then tabs for Balaban & Katz, vaude dates.

D'Oyly Draws 18G In 2d Hub Week; 'Legion' \$5,800

Boston, Jan. 28. D'Oyly Carte's 'The Pirates of Penzance' getting a big play at the Colonial with its Gilbert-Sullivan repertoire. Last week's second, held up nicely to approximately \$18,000. In for two more weeks.

'The First Legion', starring Bert Lytell, has been extended another week for a total of three. Opening week satisfactory at around \$5,800. Town still holding over the top on 'Within the Gates', which figured no great booster for the 'Legion' place. Opinion is that the worded group are balancing the religious class who are now aiding and abetting the play about Jesus at the Plymouth.

'Loose Moments' opened at the Wilbur yesterday (Monday) for one week. Plymouth receives 'Petitcot Fever' Feb. 1. 'Distast Side' opens at the Shubert Feb. 4 for two weeks. 'DeLuxe' opens at the Shubert Feb. 15, starring Violet Hays and Melvyn Douglas. In for two weeks.

'Loose Moments' comes to Colonial following the D'Oyly Carte. 'No A Hero', now at the Colonial, slated for the Plymouth March 4.

17 GALLO OPERAS IN L. A.

Los Angeles, Jan. 28. Portu Gallo's San Carlo Opera company begins a 17-performance engagement at the Philadelphia Auditorium evening of Feb. 1. Final performance will be Feb. 25.

Current Road Shows

Week Jan. 24

Abbey Players, Harris, Chicago. 'Ah, Wilderness', Parkway, Madison, Wis. 28; Shrine Aud. Des Moines. 29; Tech High School, Omaha. 30; Shubert, Kansas City, 31-Feb. 2.

'As Thousands Cheer', Nixon, Pittsburgh. 'Continental Varieties', Studebaker, Chicago.

Corneille Otis Skinner, National, Washington. 'Death Comes at Sunset', Walnut, Philadelphia.

'Dedworth', Ford, Baltimore. 'D'Oyly Carte Repertory, Colonial, Boston.

Eva LeGallienne Repertory, Erlanger, Buffalo. 29-30; Cass, Detroit. 31-Feb. 2.

'Fire Legion', Plymouth, Boston. 'Follies', Baltimore, Los Angeles. 'New Pioneers', Playhouse, Hollywood.

'On to Fortune', Garrick, Philadelphia. 'Pagan Lady', Shubert, Cincinnati.

'Petitcot Fever', Hanna, Cleveland. 'Rain', Chestnut, Philadelphia. 1.

'Roberta', Erlanger, Chicago. 'Scottish Players, Erlanger-Col. lumbia, San Francisco, 29-30.

'Vanties', Grand, Chicago. Walker, Whiteside Repertory, Kansas State Normal, Emporia, Kans. 29; Forum, Wichita, 29-30; Broadway, Denver, 31-Feb. 2.

HUGH WILLIAMS DUE IN FOR 'PRIVATE ROAD'

— Hollywood, Jan. 28.

Hugh Williams screams east to start rehearsals for the lead in 'Private Road', which Robert Milton is producing on Broadway the first or second week in February.

Long distance deal was negotiated by Ralph Farnum.

Hub Treas. Elections

Boston, Jan. 28.

Hugo W. J. Lundgren was elected president of the Theatre Treasurer's Club of Boston at the 11th annual dinner and election of officers at the Westminster hotel.

Thomas Waters was chosen vice president; William Kaplan, treasurer; Samuel Sterns, financial secretary, and Edward F. Spinnaker, recording secretary. William C. Nixon will head the board of directors including William E. Landrean, Edward W. George Campbell and Fred Bond.

'Small Miracle' in Chi

Chicago, Jan. 28.

Bond is being posted with Equity here this week for the production of 'Small Miracle' at the Studebaker, to open on Feb. 14.

Will be presented with a local cast under the auspices of the Chicago Group theatre, an off-shoot of the Uptown Amateur Players. James Bradley Griffin, director of the Uptowners, is guide on the 'Miracle' show.

'Sixteen' for Chi

Chicago, Jan. 28.

Charles K. Freeman has set his new production of 'Sixteen' at the Blackstone. Has returned from New York, where he picked up the bulk of his talent. Will open on Feb. 17 with Shandale, Kalish, and the 'Bitter' in 'Madchen in Uniform' last year, in the main role. Others in the cast are Wallace Wildcomb, Constance Pellissier, Noel Teague, Regina Wallace.

Pryor's Legit Yen

Hollywood, Jan. 28.

With the Theatre Guild dickering to have him do two plays, one James M. Cain's 'Postman Always Rings Twice', Roger Pryor, 35, who was in and wants to pass up picture deals for a while at the window of his Universal Nickel.

'Fortune' 5G, Pitts., N.S.G.

Pittsburgh, Jan. 28.

Around \$5,000 at the Nixon last week for 'On to Fortune', trying out on route to Broadway, and not hot. On thing that saved it from dipping further into the red was the subscription coin in the till. Gaige-Heldt production having been offered here as second play of the American Theatre subscription season, and window sale was practically nil.

It'll be a different story this week, however, with 'As Thousands Cheer' and opening to one of the biggest advance sales in local history. Next week, Corneille Otis Skinner comes in for three days only, with house going dark last half due to cancellation of 'Petitcot Fever'. Recent booking brings in a new John Golden production, 'The Bishop Misbehaves', with Walter Connolly and Jane Wyatt, week of Feb. 11 as the third ATS play, and after that house darkens again for a week. With the 'Oyly Carte Repertory Company slated for week Feb. 25.

'Dodsworth' Sweet \$18,500 in Philly Despite Blizzard

Philadelphia, Jan. 28.

Best biz in town last week was at 'Dodsworth', which hit \$18,500 in its second and final week of a return engagement at the Forrest, despite the towns worst blizzard in 22 years and generally bad weather conditions. Could have stayed another week, with house being dark, but Barmore booking ended it.

Corneille Otis Skinner fared satisfactorily, if not strikingly with around \$5,500 for her solo shows at the Chestnut.

'Little Miracle', which had done a steadily increasing biz at the Broad, took it on the chin when the bliz hit town, and had to be satisfied with only a few under cut-rate bookers, as well as the Erlanger, Samuel Niddlerman, having decided to hold off any further cut-rate bookers for a while. Both houses are reported with shows for Feb. 11.

This weeks layout includes 'Death Comes at Sunset', which is at the Walnut, and 'On to Fortune' at the Garrick. Both are in for a week only. On Friday, the 'Rain' revival with the Tutu Bankhead comes to the Chestnut for an eight days' run. Next Monday, 'Mary of Scotland', with a huge mail order already reported, arrives at the Forrest and on the 11th 'Merrill We Roll Along' comes to the Chestnut. 'Distast Side' (Chestnut) Feb. 27 and 'No Man's Hero' (Chestnut, March 18) are other bookings.

Philly has had only two song shows this year outside of the D'Oyly Carte operas, and there are none in sight.

Estimates for Last Week

'Dodsworth' (Forrest, 2d week). Last week of return engagement but with \$18,500 despite and with \$18,500. House dark this week, then 'Mary of Scotland'.

Corneille Otis Skinner (Chestnut). Okay \$5,500 for this solo stay. 'Rain' revival on Friday (1) of this week.

'Little Miracle' (Broad, 2d week). Business went to pieces with bliz. Maybe \$5,000. House dark until further notice.

'MR. CLAYMORE' ANKLES AFTER 3 BAD WEEKS

Los Angeles, Jan. 28.

After three weeks of negligible grosses Mr. Claymore Steps Out emulated its title and closed at the Wilshire on Tuesday night. First week got less than one grand, despite the fact the comedy was the only legit running on the night. 'Bitter' (Chestnut) (28) after a week, with the 'Ziegfeld Follies' in for seven nights and three mats. 'Theater of the Stars' performance is for the benefit of the Actors Fund.

Hollywood Playhouse, dark for several weeks, got into action Saturday night when the United Civic Theatres, Inc., reopened the house on a co-op basis. Opening play is labelled 'The New Pioneers', said to be a propaganda play of political intrigue. House is scaled at \$5c to \$6c.

Jack Preston, author, is president of the operating company and is syndicator of the play. Theatre Guild, v. p. and stage director.

Snow Hurts, but 'Valaine' Strong \$21,000, 'Escape' Near Capacity 20G

Snowfall of blizzard proportions, claimed the worst in a dozen years, resulted in numerous cancellations last Wednesday (23). Temperature dropped around the zero mark the following day and Broadway theatre attendance was even more affected. After a one-day lapse Arctic weather again set in over the week-end.

Despite it all, two recent dramatic arrivals pulled big grosses. 'Point Valaine' getting \$21,000 its first full week at the Barrymore and 'Escape Me Never', topping \$20,000 at the Shubert. Neither was capacity, both having high ticket scales — \$3.85 and \$4.40, respectively. Mixed prices, partial to 'Escape' (Elizbeth Bernger) because for the first five weeks Theatre Guild subscribers' tickets are \$2.50.

Talented, the new standouts drama is enormous when compared to the pace of other recent arrivals, several of which failed to better \$1,000 last week.

'Smashes' protected by advance sales, 'The Home Done' (The Petrified Forest, Juliet (Katharine Cornell) and 'Personal Appearance'. Most of the list, however, took it on the chin and there was nothing to do about it.

Repeat date of 'Within the Gates' and 'The Home Done' came in on the O'Casey play will call it all off Saturday. 'The Distast Side' leaves Broadway with a successful engagement. 'Crime and Punishment', Baltimore, and 'Nowhere Bound', Imperial, both are doing well. 'The Home Done', 'Escape', may drop out this week, both being panned. Some doubt about 'Laburnum Grove', which is sticking. 'Escape' closes down badly to date. Due next week: 'On to Fortune', Fulton; 'It's You, I Want', Cort; 'The Home Done', the Closed Garden' and possibly 'Death Comes at Sunset', houses to be selected.

Estimates for Last Week

'Accent on Youth', Plymouth (6th week) (C-322; \$3.00). Continued to hold the pace despite weather and topped \$5,000; growing demand in agencies indicates staying possibilities. 'Anything Goes' (Alvin) (11th week) (M-1,235; \$4.40). Advance sale protected musical smash, but weather hurt, the gross being \$32,300; Broadway's musical leader.

'Children's Hour', Elliot (11th week) (C-322; \$3.00). Should run out season; dramatic standard going long today to excellent business with \$12,000 advance reported.

'Creeping Fire', Vanderbilt (3rd week) (D-804; \$2.20). Takings estimated around \$1,000; stays for possible second advance reported.

'Crime and Punishment', Baltimore (2nd week) (D-933; \$3.00). Brew mixed notices; with slim pickings, estimated less than \$1,500; probably stop this week.

'Escape Me Never', Shubert (2nd week) (CD-187; \$4.40). Importation got fair press above show; first week over \$20,000, considered excellent under conditions.

'Fly Away Home', 4th Street (3rd week) (C-369; \$3.00). Should improve; business light to date, with second week rated under \$5,000; getting added press attention.

'Laburnum Grove', Booth (3rd week) (CD-708; \$3.30). Claimed to have improved slightly; takings not much over \$3,000; unless material betterment, will stop this week.

'Life Begins at 8:40', Winter Garden (23rd week) (R-1,489; \$4.40). Should improve; business light to date, with second week rated under \$5,000; getting added press attention.

'Merrill We Roll Along', Music Box (15th week) (D-1,315; \$3.30). Going to road after two weeks; was figured to stick longer; off lately pulled to record about \$11,000; 'Rain' revival Feb. 11.

'Nowhere Bound', Imperial (2nd week) (D-1,465; \$2.75). Got muddled mixed over \$3,000; at sticking; estimated around \$3,000.

'Ode to Liberty', Little (7th week) (CD-590; \$3.30). Eased off to about \$1,000 in money first week; can operate to profit at modest grosses.

'Old Maid', Empire (4th week) (CD-1,095; \$3.30). Matinee strength; business light to date, with second week probably profitable around \$5,000 last week.

'Personal Appearance', Miller (1st week) (D-1,465; \$2.75). Weather damaged grosses about one G, which spotted gross around \$14,000 mark; comedy smash clinch through season.

'Point Valaine', Barrymore (3rd week) (CD-1,090; \$3.85). Despite lukewarm notices, Coward drama in money first week, \$21,000, but not capacity.

'Post Road', Masque (8th week)

(C-730; \$3.30). Doing mildly, but claimed to better even break at \$5,000, with operating net reduced. 'Princesses War', Baltimore (11th week) (D-990; \$3.30). Presented by Frank Merlino, written by J. R. Ackery, done in London some time ago; music by Mendelssohn.

'Rain from Heaven', Golden (6th week) (D-950; \$3.30). Extra space adds market end of subscription period (variety), has been getting \$12,000 and more.

'Revenge With Music', New Amsterdam (8th week) (O-1,171; \$3.30). Weather hurt, at strong Saturday pulled gross up around \$14,000, which approximated an even break.

'The Distast Side', Longacre (15th week) (C-1,019; \$2.75). Final week; import did very well during fall when at Booth; around \$6,000 reported.

'The Great Waltz', Center (15th week) (O-5,433; \$3.30). Although mid-week matinee sold out, weather affected night, but gross \$14,000.

'The Petrified Forest', Broadhurst (4th week) (D-1,136; \$3.30). Dramatic leader close to \$22,500; comparatively little affected by adverse weather.

'Three Men On a Horse', Playhouse (1st week) (C-589; \$3.30). Presented by Alex Yobel; written by the John and there was nothing to do about it.

'Thumbs Up', St. James (6th week) (R-1,550; \$4.40). Holding to fairly strong business for musical at scale; estimated around \$24,000 last week.

'Tobacco Waltz', Forrest (6th week) (D-1,136; \$3.30). Continued to hold to profitable business with the takings last week over \$5,000.

'Within the Gates', National (repeated date) (17th week) (C-1,019; \$2.75). Final week; business upon resumption last week bumped by weather; around \$6,000; will not open again.

Other Attractions

Katharine Cornell in 'Juliet' commanded excellent money despite the weather; another two weeks or more.

'Sailors of Cattaro', Civic Rep theatre; claimed a hit on 14th street.

'Mykunkor', Channin little theatre; African dances a sky-scaper.

BALTO'S LONE SHOW TAKES A BEATING

Baltimore, Jan. 28.

Poorest legit biz of season was fate of the vampire thriller, 'Death Comes at Sunset', at the indie Maryland last week. At \$1.50 top, could not collect more than estimated \$2,500. 'The Home Done' at the same place, a show has received here in a long while. After first two near-capacity nights, notices and business have been reported, it is completely.

'Dodsworth' opens tonight (Monday) at the Uptown. It has a \$2.75 top and there's a big advance sale. 'As Thousands Cheer' is due next week at Ford's at \$3.50 top. Good word on advance reported.

Future looks rosier now. The Maryland has Civic Grand Opera Co. for week of Feb. 11 at \$1.50 top, and same house will hold forth for three performances of 'Green Pastures', Feb. 18-19.

'The Home Done' at the Uptown has two shows. 'The Home Done' at the Uptown has two shows. 'The Home Done' at the Uptown has two shows.

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Post-Holiday Slump Hits Paris

Legit; Even Hits Now Struggling

recognize it.

tives were organizing a county-wide body.

EAST SIDE WEDDING

TRIAL'S \$2,000,000 COST

N. J. CASE SETS ALL-TIME HIGH

Telegraph Cos. Alone Sending 140,000 Words Daily on Hauptmann Trial—137 Correspondents — N. Y. Journal Tops With Staff of 32

COURTHOUSE B'DCASTS

By JACK PULASKI

Flemington, N. J., Jan. 28. — The most costly proceedings in the history of courts is the trial of Bruno Richard Hauptmann. Around \$1,000,000 was spent in the Hall-Mills case, also spotted in Jersey not far from here. Between \$1,500,000 and \$2,000,000 will have been expended when the Hauptmann case terminates.

Bulk of the expenditures goes to press coverage, letting the world know by printed word and sight the unfolding of the most notorious criminal case of modern times. Every known device to quickly disseminate the news is set up here and functioning through out the day and most of the night. What does not go over the wires goes by radio, and the corps of photographers is augmented by sound film trucks. Films are developed here for the newsmen.

To those in the packed hearing room of the little county court house, located in the sparsely settled Sourland Mountain section, the case is absorbing. But further drama is in the small room of the building jammed with telegraph instruments, teletype machines, typewriters and telephones, all manned by technicians who know their job and are primed to go at any second. Across Main street in the Union hotel the communications headquarters are spotted—Western Union and Postal Telegraph side by side, men working oblivious of reporters, feature writers and notable guests passing to and fro.

There are 137 men and women writing stories—in addition to sketch artists, twice the number at New Brunswick county seat for the Hall-Mills case in 1926. There are 137 journalists from London, one from Paris and one from Australia.

Teletypes

There are seven teletype machines behind the scene in the courthouse. Associated Press has four, United Press two and one is direct to the N. Y. Evening Journal. Latter has additional quarters on Main street, where another teletype is operated when the courthouse closes for the night.

These devices are in addition to regulation telegraph instruments through which words of the word-age are transmitted. Amount of Q. and A. (questions and answers) is fairly well split up between WU and Postal, with the former handling more additional matter. Communications people are sending upwards of 100,000 words daily by regular transmission. WU alone has a flock of special wires, plus four in Trenton where the prosecution moves nightly, and from that point an additional 40,000 words goes to New York for dissemination. WU has 39 men on the job at Flemington, Postal using about 25 operators.

For the first time the teletype is being used directly to London for news purposes—and from this little hamlet. It is quicker to reach the British metropolis than it is to New York, the okay coming back immediately. Only other direct teletype machine is from Flemington to the Hearst plant on South street, New York.

Cost of messages so low that despite the wire charges, it will take five weeks for the wire companies to win back the cost of installation. (Continued on page 66)

Best Sellers

Best Sellers for the week ending Jan. 26, as reported by the American News Co., Inc.

Fiction

'Heaven's My Destination' (\$2.50)By Thornton Wilder
'Via Mala' (\$2.50)By John Knittel
'Forty Days of Musa Dagh' (\$3.00)By Franz Werfel
'Spy Paramount' (\$2.00)By E. Phillips Oppenheim
'American Family' (\$2.00)By Ralph Balch
'A House Divided' (\$2.50)By Pearl S. Buck

Non-Fiction

'While Rome Burns' (\$2.75)By Alexander Woolcott
'Skin Deep' (\$2.00)By A. C. Phillips
'Why Not Try God' (\$1.00)By Mary Pickford
'American Diplomatic Game' (\$3.00) By Drew Pearson and Constantine Brown
'Wine From These Grapes' (\$2.00)By Edna St. Vincent Millay
'100,000,000 Guinea Pigs' (\$2.00)By Arthur Kallet and F. Schlink

Important Legal Text

Similar name of a person used in a book or story, is not a per se right to damages. This is the interpreted legal essence of an important ruling on this matter which was handed down Friday (25) in *St. Nicholas* (N. Y.) by Supreme Court Justice Meier Steinbrink. In accordance with this kind of thought, Justice Steinbrink dismissed a complaint by an attorney, Frank M. Swacker, against William Huntington Wright, the writer known as S. Van Dine, writer of mystery stories. Charles Scribner's Sons, publisher of the Van Dine books was co-defendant.

Justice Wright, the writer known as S. Van Dine, writer of mystery stories. Charles Scribner's Sons, publisher of the Van Dine books was co-defendant.

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American Mercury Sold

Knopf has dropped The American Mercury, Lawrence B. Spivak, business manager of the mag for the past couple of years, buying it. Magazine was started by Knopf's 11 years ago under the editorship of H. L. Mencken and George Jean Nathan, both of whom were lured away from the helm of Smart Set.

Mencken stuck with the magazine until about a year ago, when he resigned. Charles Ansoff, his associate editor, took over the editorial helm at that point and has been there since. When Spivak decided to buy, he offered Ansoff the post of associate editor, which Ansoff refused.

Paul Palmer goes in as editor and Laurence Stallings will be literary editor. Palmer is the former Sunday editor of the New York World and worked with Stallings on that paper when Stallings was book reviewer and literary editor. Palmer, incidentally, was also on the Baltimore Sun prior to joining the World and was one of the H. L. Mencken prodigies in those days. Understanding is that he got a slice in the magazine under the new arrangement. Spivak will take the title of publisher and business manager.

New regime starts with the April issue of the magazine. Format will be retained, but a more conservative policy will be inaugurated, magazine remaining liberal in policy, but not as far left as under Ansoff.

Not publicly announced, but understanding is that Spivak and Palmer will be backed by Lewisohn colony.

Pop Songs Now Monthly Pub

Dell has decided to give Popular Songs regular monthly publication. Mag is the sole periodical for lay consumption that makes for poplar song and their readers those who popularize them. Carries besides editorial matter the words and music of a number of songs in each issue. Publication rights to the songs are bought outright.

Edited by Richard B. Gilbert, it has a wider distribution than any of the Dell mags, going additionally to chain stores and other outlets not touched by other Dells.

St. Nick Changes Hands

St. Nicholas Magazine, one of the oldest and best known of the juveniles, has been acquired by the Educational Publishing Co. Publishing house, which also issues The American Collector and the Grade Teachers Manual; will take larger offices in order to quarter St. Nick with the others.

No editorial changes on St. Nick under the new ownership, but with Vertie A. Coyne continuing as editor.

Dallies Swap in L. A.

In the sale of the Los Angeles 'Post Record' to E. Manchester Boddy, also operating the Daily News, L. A.'s only tab, the Huntington Park Signal, owned by Boddy, was given to Le Roy Sanders as part payment for his Post Record. Stephen F. O'Donnell, editor of the Signal, comes to the Post Record, and the Grade Teachers Manual; will take larger offices in order to quarter St. Nick with the others.

Book Reviews

Mugg Cams Through

Theodore Pratt is the fifth of the VARIETY alumni to have a book published in the past few months, following in the footsteps of Gordon Sinclair, Eugene Lyons, Rich Brown and Frank Scully. Which, in addition to a book by Wolfe Kaufman, of the incumbents gives each mugg at least a six-book library.

Pratt's first book is a novel, 'Not Without the Wedding' (Dutton; \$2). It's an interesting, light, entertaining and readable story.

Although Pratt is mysterious about his locale, calling it vaguely an island off Spain, it's obviously Mallorca, where he lived a while. He's done an interesting trick for confusion purposes. He's moved a half dozen characters from Cagnac-sur-Mer in France over to the Balearic Isles and let them go haywire. He spun himself a pleasant little romantic yarn and let the cockeyed characters run rampant with them. It's frothy and, for those who've lived in artists' colonies in any part of the world, a lot of fun guessing the characters. Link Gillespie and George Antheil are pretty obvious though.

Another Screen Script

The second screen script to be published in the U. S. is 'Silver Streak' (Haskell-Travers; \$2.50). It's a radio release written by Roger Whately. And it still is in doubt whether a screen script can make good book reading. The first, 'Mighty Barnum,' by Gene Fowler (Covell-Triede), was deterred because of difficulties with historical data and facts. This one is not very good story, being a melodrama designed for program consumption. Glenn Alivine, associate producer of the film, writes a foreword which is more interesting than the script. He says in it quite frankly that the film was intended as a melodrama action film and cost only \$51,000 to produce. Says it was written with the idea primarily of making money and he's sure it will.

Might be interesting for students of films or whoever wants to learn to write for the screen. Beyond that it means nothing.

CHATTER

John Doe says quite ill. Johannes Stel touring the South. Don Carlo Gillette has written a play.

Mary Bickel 'hiding' in Dayton, Ohio.

Frances Fox in town from Kentucky.

John Wiletsch has made a sale to Esquire.

Charles Fisher bulds barns for relaxation.

Bess Strachey Aldrich has gone to the Coast.

Alice Tisdale Hobart leaving for China next month.

Carleton Beals back after two years in South America.

Charles Francas-Coe calls his new home 'Cozy Corners'.

Alan J. Villiers putting that tub of Phyllis Brown in a new Norwegian edition of 'Westward Passage,' by Margaret Ayer Barnes, set.

John Knittel likes Egypt—sufficiently well to live there permanently.

John Strachey cross-countrying on a lecture tour. Ditto Lewis Corey.

Irene Castle McLaughlin is having book compiled about a dance career.

Rita Welman's novel finally titled 'What Manner of Love' and dated Feb. 27.

Scribner has the Maude Adams autograph. Titled 'The One I Knew Least of All'.

Andrew Dakers, of Rich and Cowan, British publishers, in New York for an o. c.

Times and Rhythms to Italy the favorite European spot for scribblers, this winter.

Lola Lane, film actress, has placed a volume of poetry with Harper's.

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VARIETY'S BROADWAY GUIDE

For show people as well as laymen, this Guide to general amusements in New York, first inaugurated here in 1926, is revised and published weekly in response to repeated requests. VARIETY lends the guidance of its judgment in the various entertainments denoted.

No slight is intended for those unmentioned as text will be switched weekly. The lists are of VARIETY's compilation only and as a handy reference. It may serve the out-of-town as a time-saver in selection.

PLAYS ON BROADWAY

Current Broadway legitimate attractions are completely listed and commented upon weekly in the Legitimate Section.

In that department, both in the comment and the amount of the gross receipts of each show will be found the necessary information as to the most successful plays, also the scale of admission charged.

FILMS ON BROADWAY

Similarly the new pictures in the Broadway first runs and combinations are covered weekly in the reviews, the film gross boxoffice story and the standing box on Page 6 which indicates the new films for next week and the week after.

BEST NEW FILMS ON BROADWAY

Rialto—"Baboons" (Fox).
Strand—"Bordertown" (WB).

HOTCHKA NITIES

Onyx Club on West 52d, Ubangi in Harlem, Nut Club in the Village, and King's Terrace in Times Sq., are sufficiently heated for the hectic nocturnal addicts. Savoy ballroom in the heart-of-Harlem, under guided local auspices, is also a kick for a flash of some McCoy Lindy hopping and dusky despatching.

Less hectic but equally hilarious, Eddie Davis' saucy songs at Leon & Eddie's and the mauve-decade gang-singing at Bill Hardy's Gay 90's are surefire for lively diversion and divertimento.

The "nice boys" who haunted the Village hideaways are now something of an institution at the Club Richman with an elaborate floor show and female waitresses.

Harlem's Cotton Club and Small's Paradise are highlights for the black-and-tans. There are other hideaways but they, too, must be guided by insiders, principally professionals.

In line with hill-time spots, the taxi-dance ballroom in the Broadway side are sometimes a laugh if looking for excitement. Any number of these Sq. side-street diversions are also good diversion if yearning for "different" type of atmosphere. Mim's Faubourg-Montmartre and the Bal Musette are in that category; likewise the Cafe International; and any number of Italian eateries. Latter have about killed off Little Italy, since it's easier to get everything in that field right in the Broadway side without taxiing. However, authentic Flamenco entertainment like El Canto in the Village, and Havana like the Cubanacan in the Spanish sector of Harlem, are well worth the trips.

'CLASS' AND 'POPULAR' NITIES

Smarter east side (mostly) eateries such as Robert's, Volcan, Crillon, Colony, Maison LaFitte, El Morocco, House of Lords, Jack & Charlie, New York Yorker, Y. B. Club, the Surf Club, the New York Club are all favorite oases. Anna Held's in Town in Sutton Place, and the Chez Marianne also rate, but a bit more formal.

Rainbow Room in Rockefeller Center; Johnny Green and Jane Froman at the St. Regis hotel; Libby Holman and Leo Reisman's music new at the C. P. Casino; the Savoy Plaza; the Waldorf's Ozle Nelson at the Hotel New Yorker; Pappy's Chaparral Rouge and the Place Plaque are among the smarter supper hotspots. Some of 'em starting to ease off because of the Florida and resort exodus but they're class with a capital K.

French Casino's "Folies Bergeres" revue and the Casino de Paris top the cabaret-theatres. Paradise and Hollywood among the outstander mass cabarets.

RECOMMENDED PHONOGRAPH RECORDS

Decas No. 345—Novelty medley in two parts of 'You're the Top' where-in the Decas All-Star Revue participants. Bob Crosby introduces this 'Anything Goes' hit, following whom Kay Weber, Johnnie Davis, the Victor young arch, 'The West End', the T. Traverses, Bob Howard and the entire ensemble do variations of the same ditty, combining into one of the best popular vaudeville releases yet. A cinch best seller.

Victor No. 24841—Eddy Duchin at his best with 'Haunting Me' and 'Speak to Me With Your Eyes', peach melody foxtrots, with the arrangements especially forte on that good ole Duchin planner. Eyes' has a tango flavor and is one of Lucienne Boyer's imports with her 'Confession'.

Brunswick No. 7361-2—Quartet of Freddy Martin's brand of fox-trotology—whimsical notes among the tops. 'Throwin' Stones at the Sun' and 'My Heart's in the Right Place' on one disk, and 'I Thrill When They Mention Your Name' with 'You Pack on Your Back and Go Back to Your Shack' in the 'Caroline' is the other couplet. Terry Shand, Paul Smith and a vocal trio handle the vocal interludes. Latter is of hit timber, being one of those 'Caroline in the Morning' tunes and well attuned to the season.

Decas 12012-13—John Fogarty tenors in big league manner on these two disks. First is 'The Best of Me', 'My O' and 'Rose of Tralee', and the other couplet pair of standards, 'Roses of Picardy' with 'The Old Refrain'. And all plenty good. The radio tenor takes those high notes in high, and an expert technical and orchestral background further distinguishes this Fogarty quartet.

Columbia No. 2999—Johnny Green and his orchestra, with the composer-pianist-master, prominent as the 'Ivories'. In the arrangements, dishes forth some good dancipation with 'Because of Once Upon a Time' and 'Tiny Little Fingerprints', vocals by Allan Curtis and Marjory Logan.

Victor No. 24843—This being the 'Cole Porter' year, as the Broadway boys put it, 'I'm a Gigolo' and 'Be Like the Husband', respect from 'Wake Up and Dream' and 'Anything Goes' are among those disks which the phonograph sophisticate may want to have, although the composer-planner, Porter, who's also the recording artist, will never worry Bing Crosby as a vocalist. Paradoxically, some of his records have sold rather well, probably because of the ultra-smart angle of his lyrics which, even if the vocalizing is deficient, are undeniably clever.

RECOMMENDED NEWEST POPULAR SONGS

'You're a Heavy Thing'—Been songwriting for over a year but this, his first effort after the slanta, is good enough reason why he should continue writin' as well as playing 'em. Good melody and an intelligent lyric.

'Clouds'—This is Walter Donaldson-Gus Kahn's newest and plenty sexy.

'I Believe in Miracles'—Lewis-Wendling-Meyer, a hitwitting combo, again deliver in a very commercial song.

'Is It Sympathy or Is It Love?'—From a minor publisher's source but big league timber.

'I Thrill When They Mention Your Name'—Above par ballad.

Have the Site Vaude on Floor

Bridgport, Jan. 28.

If proposed pari-mutuel racing bill passes state legislature, local syndicate is ready to convert \$400-acre property in Stratford-Bridgport suburb, into race track.

Dubuque, Ia., Jan. 28.

College Inn, featuring Billy Beck's orchestra, is bringing the only vaudeville to town this season, playing it as a floor show. Four acts a week.

TORONTO FAIR ADDS STADIUM

Toronto, Jan. 28. Canadian National Exhibition is planning to take over the Maple Leaf Stadium as a new sports centre for track and field events and in connection with the C.N.E. annual fortnightly show to use the spot as a civic stadium for baseball, football and lacrosse. Largest amphitheatre in Canada was built by the late L. L. Solman, owner-operator of the Royal Alexandra, legit. In conjunction with the late Sam Shubert. Stadium is adjacent to the C.N.E. stand, with city owning land between. Cost of enlarging stadium and landscaping land to west to conform with C.N.E. layout would cost \$100,000.

ERPI Photo Timer To Film Horses as Races Are Finished

Hollywood, Jan. 28. With mechanical difficulties cleaned up, electric photo timer, a so-called 'perfect judging system', is ready for official use at the Santa Anita track.

In use unofficially since track opened in December, with Erpi engineers constantly experimenting, system was held up for official use through problems of speeding, the mechanical judges. Had to come inside three-minute limit needed for horse racing where patrons want to know the winners pronto to grab pay-offs and bet on the next race.

Electric timing camera was used successfully during recent Olympics, but in adapting it to horse-racing, ERPI men developed special high speed camera setup, which shoots film direct into split second developer and enlarger, able to deliver a finished positive print in an average of two minutes—ten seconds.

Finished pictures are somewhat larger than a penny postcard, clearly revealing horses at the finish-line and having a strip similar to sound track along right side of film, which shows photographic record of every move of the timing clock. System is supposed to guarantee positive and unvarying check on winners and their time.

Timing system itself operates through photo-electric cells, similar to the electric eyes, which automatically opens doors and turns on drinking fountains in de luxe theatres. It's set off by the first horse passing the starting line, which is some feet from the barrier under the running start system used at Santa Anita.

Due to fast falling California stock market, photographic conditions poor around the last race, engineers also had to work out a special floodlight setup at the finish line to supply enough light for the camera without frightening the horses. This cut this out of the way the electric timer is declared ready to function for the first time in turf history.

Claimed it will unconditionally prevent questionable decisions.

Coasters Squawk About Weights at Santa Anita

Hollywood, Jan. 28. Western owners of horses at the Santa Anita track are grumbling at what they claim unfair handicapping in which nags from eastern stables get the breaks on weights.

Coast owners say this is the case to assure a heavy eastern participation in next year's meet.

May Ban Wires, Radio From Panhandle Tracks

San Antonio, Jan. 28.

Turf racing commission has recommended ban of radio, telephone and telegraph from race tracks. Move aimed against bookmaking.

Radio allegedly is used at one track to grant results to bookie-gentry in key spots.

SHOWMEN WILL FIGHT WASH DOG-RACE LAW

Tacoma, Jan. 28. With a dog racing bill sure to come before the state legislature now in session, theatre interests are busy preparing to battle its enactment. Showmen expect to use criticism of the operation of the Seattle-Tacoma horse track last year as their hole card.

However, Oregon's success with dog racing and the money gained will have important bearing on the vote.

COMMISH BEATS GARDEN JUDGES

By JACK PULASKI

The boxing commissioners stepped out Friday (24) at Madison Square Garden and reversed the split decision that gave a 10-rounder to Babe Risko. So, for the second, the match went to Vince Dundee, who for a short time was middleweight champ—until Teddy Yarosz copped it away from him.

Comish's action saved the gamblers some coin, but that probably had nothing to do with the muddled matter, even though the odds were two to one in favor of Yarosz. Would cop. Garden's theme song, 'Judges have disagreed', was announced for the third successive bout on the card and the referee swung in the bout to Risko, the Syracuse guy who floored Yarosz so many times in a non-title match that they stopped it.

The disagreement between the judges was shared by some fight reporters, but principally by the fans, who favored Dundee. What they called Risko from the gallery as he left the ring was not complimentary. Fans further expressed themselves on the judges during the so-called semi-final following the main bout.

About 10 minutes after the semi-final started, Joe Murphy climbed into the ring and shouted that the division was reversed, which failed to appease the razzing contingent. Next rest period, he announced that a tally of the judges' decisions showed that Dundee should have won by a whisker. One judge, who favored Risko, had Dundee credited with winning one more round, but rules provide he had the right to call it either way.

Dundee surprised by his willingness to mix it with the muscle-bound upstart. He not only carried the fight to the tapping corner, tender, but at times led with his chin to indicate what he thinks of Risko's reputed punching power.

Risko impressed as a second rate fighter who hits and holds. Had he continued slugfaring after tagging the veteran it might have been different, but that isn't his system.

Risko was formerly a navy fighter with a very good record. He was then known as Sailor, or Kid Pulaski, but when joining the pro ranks couldn't do anything with that moniker. So he decided to make it Babe Risko, maybe because he once saw the rolly-polly Cleveland butcher boy of that name.

Col. John Reid Kilpatrick, pres of the Garden, caused the comment on the switched decision, and blamed the commission for the downward trend in boxing's popularity in New York, and especially the Garden.

However, Art Laskey and James J. Braddock will head the heavyweight card this Friday (31), and there are hopes of heavy socking. Last week's card was the last in which Bob Olin had a toothache and said he could not entertain with John Henry Lewis.

Mutuels for 50 Tracks

Easton, Pa., Jan. 28.

When the Pennsylvania State Association of County Fairs holds its annual convention at Harrisburg, which starts tomorrow (Tuesday), the directors of the association will be asked by E. H. School, its president, to start a move to legalize pari-mutuel betting at State's race tracks, including county fairs.

There are something like fifty race tracks on Pennsylvania fair grounds and it is believed that legalization will return prosperity to them.

Mystery Men Promoting Cal. Dog Race Bill

Sacramento, Jan. 28. Much mystery surrounds advance preparation of bill to legalize dog racing in this state, with measure expected to be dropped in the hopper most any day now. Understood two assemblymen are to sponsor it, though their identities are being carefully concealed.

Understood proponents of the measure are to be a group of San Francisco politicians, with the Bay Shore Kennel club and Oakland dog track interests among its supporters.

Little chance is given the measure, due to the fact that it will meet mass opposition from churches, theatres, women's clubs and other groups. Same sort of anti-race two years ago resulted in a similar bill expiring in a committee pigeonhole.

Odd angle brought up by a dog track man is that the canine promoters, if failing to put over their bill, may try to horn into the racing picture by staging mutt conveys in daylight as state horse racing law does not specifically bar dogs. It does, however, ban night racing of any sort.

Kicking Racing Hounds Around In Cal. Assembly

Sacramento, Jan. 28. They're already started kicking the dog around up here, with a pro-dog racing bill countered by one which would prohibit option betting, thereby nixing the canine marathon session.

Assemblyman Kallam of Watsonville introduced a measure to legalize dog racing and providing for a three-man commission, with a paid secretary getting \$4,000 a year. It would award dates on a population-basis and limit meets to 100 nights. Where it goes from here nobody knows.

Same day the doggie legislator came. Assemblyman Tom Maloney of Frisco, took a sock at the present horse racing setup. He proposed that the state commission be upped to five men from three, also that the state cut be chiselled from 8 to 7 per cent and the track's take from 4 to 8 per cent.

Urge Auto Show Visitors To Take a Trolley

Baltimore, Md., Jan. 28.

For the Auto Show, current at the Fifth Regiment Armory, the Maryland Motor Trade Association has bought spots announcements on three of the local stations plugging the event.

However, in the copy that is read off on the announcements the public is urged to attend the motor display by traveling via trolley car.

Proving pretty puzzling to public but understood the trolleys got in for a plug because the traction company's cars are carrying placards plugging the trolley in attending.

BIRTHS

Mr. and Mrs. Bernard Milligan, daughter, in Los Angeles, Jan. 22, Father in radio editor of the Los Angeles Examiner.

Mr. and Mrs. Bert Hanauer, daughter, Baltimore, Jan. 21. Father is program director at WFBR, and the mother is a writer on same station under tag. Both Trolleys.

Mr. and Mrs. Cy Allen, son, in Hollywood, Jan. 20. Father is in Walter Wanger's publicity department.

Mr. and Mrs. George Reid, daughter, Jan. 18, in Hollywood. Father is a cutter at Columbia.

Mr. and Mrs. Harry Tobias, daughter, in Santa Monica, Cal., Jan. 14. Father is a writer.

Mr. and Mrs. George Maher, son, in San Francisco, Jan. 19. Father is engineer at NBC, Frisco.

Mr. and Mrs. Edwin Imhouse, daughter, Jan. 14, in San Francisco. Father is singer on KERC, Frisco.

Broadway

Bobby Feldman has that Florida
Mrs. Hal Horne to Miami for a quickie.
John R. Andrew back in the innuendo
Zero cold stopped the chine clock at 46th street.
Marcus Helman in hospital for
—Mrs. Arthur Willill ill in the past three weeks, but ok now.
Hollywood to establish N.Y. office.
B. C. Coloda (El Chico operator) tramp-steaming on a Caribbean.
David Lustig headed for his home town in Connecticut, despite snow storms.
Helen Hove one night only at Belasco (31) in program "of monologues."
Bill Pertberg went in for three weeks of E. Wainy o.o'ing and talent scoungs.
Howard S. Sidney started off the Hollywood relay to Florida. Jake Lubin next.
George Cochrane postponed his return trip to London and sells this week instead.
Joe Feltz is manager of the Daniels-Lyon-Gallagher show, "No Man's Hero."
Bob Milford will play Betty, off to Hollywood as house guest of Norma Talmadge.
Walter Vincent back after o.o'ing in Pennsylvania.
Dorothy Burgess to the Coast for a new assignment set by Leo Morrison.
Slim Linz back from a trip to Cuba, with his usual swizzle stick and flow of stories.
Jack Whitney, president of Pioneer Pictures, Inc., back in N. Y. after a trip to Hollywood.
Sid Zins has been promoted from chief doorman to an assistant stage managship at the Music Hall.
The National Democratic League was to have given Sunday night (27) indefinitely postponed.
George Crain, of Music Hall uher, is showing his opponents to their seats in the Golden Gloves.
Lou Smith, of El Studio to campaign on Mae West's next "How Am I Doing?"
They say Miami is so congested with tourists that they are renaming the Roney-Plaza, the Coney-Plaza.
Mrs. Neta Kramer to Florida.
Clara Plummer, who formerly was with the Hays office educational films, now doing publicity for General Foods.
The Robert Emmett Keaneas (Claire Whitney), driving to Hollywood to spend time in Penn., by Mississippi road.
Mrs. Max Meth (Revenge With A Vengeance) to the Provincetown.
Ante-chase is the linguistic in the new Yiddish musical made by Broadway Melody, Reginald Zuckerkberg.
Max Lachmann, than whom there is no other El Mimi, may take it lately since the boys and girls have ganged up to give him a load of his own name.
himself has a small cop builder.

Palm Springs

Peggy Fears on her first trip here to see Leo Morrison down last week end.
Stuart Erwin is just like anyone else.
Carmel Desert Circus will win up as a horse show.
Samuel Untermyer, of P. S. first city zen, did last week.
Capt. Roscoe Favcett getting first hand information on the resort.
Dinner at the El Mirador, at the highbrows at the Desert Forum.
Lily Damita posed for a rock & roll picture at El Mirador.
Plenty of squawks on the general appearance and location of the desert.
The Oscar Hammersteins getting away from planes and such for week.
Leo Erwin Duck, sec. of Belmont Park, drinking stands and they all have cowboy yodelers.
County Clerk of Monterey Guy de la Simon getting attention from the Hollywood bunch.
Local C. of C. trying to get Hollywood to come to Palm Springs to fight against the P. S. polists.
The Arthur Byrons enjoying them some claiming Snowflakes to be a better recreation location.
Locals are burning at a trav poster on the main street reading "Amen to Palm Springs, That's It!"
Convention of coast Junior C. C. here, with the out-of-towners & came to a party, in names of popularizing this spot.

London

Second son born to Sean O'Casey.
Buddy Rogers at Chelsea Arts' Ball.
Leighton Brill returning to come back to London.
The Britons sending a telegram to the King and Queen.
Charles Gulliver very active, with definite come-back in view.
The Britons sending an adopted son to the King and Queen.
Wright and Gordon, but adopted him in hospital under observation.
Ken McLaughlin, brother of Victor, has landed a bankroll to do a film.
Three weeks' season of ballet, Jan. 8.
Prince Edward theatre experimenting with vaudeville as last report.
"Anything Goes" will go into Haymarket after the run of "Money Road".
Clifford Whitley offering \$100,000 to the Clro's Club on behalf of his syndicate.
Eddie Elkins figuring on coming over soon to land a job here as orchestra leader.
A. S. Herbert doing another review for C. B. Cochran, to be called "The Review".
Martin Harvey will produce "Great Expectations" under the title "The Convict".
John Brown's "The Idol," done by Tomson twins, to be renamed "Delirium".
The "Beveridge on the air again, although not fully recovered from his recent illness.
The "Beveridge Happen at Sea" will be produced in London by Raymond Massey.
Bristley's next will be "The Barons of the North," to be staged by Basil Dean.
Harry Blue supplies all live stock for "Anything Goes" from an elephant to a flea circus.
Dinnie Hale winner in divorce action against Jack Raine, stage actor.
Edward Laullair in from Hollywood surrounded by Cliff Whitley's Hollywood friends.
Clifford Whitley giving chorine auditions for "Stop Press" the re-named "The Girl on the Train".
Laura La Plante and Irving Asher now neighbors of Charlie Ramsey down Knightsbridge way.
The "Beveridge" and "Gaiety" jointly threw a cocktail party for Claude Rains on his arrival.
Omar given special privilege by the Royal Navy to go to any part of Scotland on the cuff.
Charles Clow, promoter of Prince of Wales' tour, on way to Africa trip to America for new ideas.
Former Reverend Stiffkey in balding hair, but still shows some of what remnant of 42nd Street.
Basil Dean getting ready to start shooting "Malerina," filmization of "Malerina" by the late seller.
"Broadway Bill," under title "Rectory Confidential," goes to U.S.A. for a try-out.
Rex Taylor, assistant to Milton Rosmer, of George King Productions, may launch on his own as a producer of the "Broadway Bill" woman for Twickenham Films, back at her desk after appendix removal operation.
In his new revue, which is likely to go to vaudeville, but not for some time.
Peter Maurice, Belgian count and musical publisher, likely to be behind the Tomson Brothers' new revue.
British National Films to do "The Life of Cecil Rhodes," and English National on way to Africa location.
Ernest Milton appearing in live play, "The Life of Cecil Rhodes," a play by David Wells on the life of Cecil Rhodes.
Sir Harold Werner, head of the National Theatre Productions, victim of cat burglar at his London residence.
The "Beveridge" restaurant may be renamed The Hollywood, with Lew Stone and his band as the new attraction.
Kidney, boxer, has turned himself into a limited company, with Bunty Pan, his actress wife, as sole shareholder.
Percy Athols clicked with his English leg show at L'Odeon. His next show will be held over two more months.
Midnight banquet held at Olympia, Jan. 1, by the "Beveridge" and "Gaiety" of its kind. There were 500 guests in all.
Franz Xenna to write musical comedy "The Girl on the Train" at London's Radio theatre, the new name Prince Edward.
The "Beveridge" and "Gaiety" signing sketches for the smoke room of the Queen Mary, mammoth English Atlantic liner.
The "Beveridge" and "Gaiety" goes to Savoy from the Comedy

Vienna

Men in White" 50 up.
New performance of Reinhardt's Seminary!
Edward Bourdier's "Bad Times" under way at Volks.
Composer Alban Berg to celebrate 90 birthday on Feb. 6.
Lilli Darvas celebrating 40 anniversary of stage career.
Burg Theatre negotiation with Paula Wesely and Louise Urfich.
Lilli Darvas' new production of Vatican film "Jesus of Nazareth."
Sir Thomas Beecham to conduct "Tristan and Isolde" at States.
Albert Basserman to play Harry Bauer's star in Verneuil's 'Life Lie' at Burg Theatre.
Marie Eleonora Mathieu lecturing on radio here on winter sports in the French Vosges.
Hermann Roelbling's school for Taxpayers to be produced by Heinrich Schnitzler at the Komedie.
Molnar's "Lady Confectioner" and "The Little Shop of Horrors" got their roaring applause by local critics.
Erich Stroemer, 33, prospective successor of Paul Hartmann at the Burg Theatre in Berlin.
Oscar Homolka called to London by cable to lunch with C. B. Cochran before latter's departure from Vienna.
Lilli Darvas starting rehearsal of Molnar's "Unknown Girl," Jan. 16, after playing part 50 times in Budapest.
Hermann Roelbling taking express train to Graz, Syria, to look over new Stadt Theatre across Danube.
Maria Ledwithin.
John Drinkwater's "Abraham Lincoln," in German version by Erich Engel, at Burg Theatre at next Salzburg Fest.

Honolulu

by Mabel Thomas

Jay Whidden's orchestra dolled splendidly at the Young.

The Leslie Pentons (Ann Dvorak) made a fine record.

Record tourist season on her now and probably good until May.

Record tourist season on her now and probably good until May.

Chicago in for a six week vacation.

Mr. and Mrs. Fred Williams down from San Francisco for their annual trip.

Mrs. Wilma Herman of Paramount here. Her day en route to Shanghai, China.

Harry Owens readying a big show for the seventh anniversary of the Hawaiian Islands.

Jack Slavkin, Russian dancer, returned to L. A. after a successful tour.

Gradwell Sears, general manager of sales division for Warners, with Mrs. Sears, off to Japan.

Harold Desiderio, manager of the Hawaii Theatre, has been given the management of the Liberty also.

Margaret Sorensen, sister of New York on another buying trip, flying east and returning the same way.

Fritz Lindner, in for five days, en route to Australia and New Zealand.

E. K. Fernandez to the coast to gather a new show for Hawaii and has bookings for the Expo in Japan.

There. Will take a large tour there.

J. J. Franklin, back from hurried tour of Japan.

Ramish, west coast theatre man, and Lou Rosen, insurance broker, will be associated with the construction and operation of the proposed new theatre here.

Paris

Cecile Sorel closing 'Sappho'.
Pearl White back from America.
John Murray Anderson arriving.
George Rughmanoff due in Paris.
Edvard Vildt cutting prices to \$50 top.
Frank Farley recovered from cold.
Babe Ruth seeing Paris for first time.
Jack Specter sailing for six weeks.
In 'Albert Powell at Rex starting Jan. 26.'
Dorothy D'Arnyast sailing for America.
Harold Smith among those who got the gripe.
Lionel Langran at Jack Payne's press lunch.
Con Colleano booked at Empire.
Carmen Dell'Ombra back to Coney.
Cencellos, trapezists, booked at Cirque d'Hiver.
Paul Achard, writer, getting ready for 'Le Capitaine Corcoran'.
'Ciboulette,' operetta, reopening at Gaite Lyrique.
Lionel Langran back from making films in the Sahara.
Hal Roosan here on way to London from St. Moritz.
Eugene O'Neill starting to shoot 'Love Merchant,' film.
Noel-Nool breaking leg while shooting 'The Coast' as director.
Pierre Brasseur returning to legs in new Varietes show.
Clinda Glenn entertaining Reginald Dwyer at home.
Larry Hills, Bert Perkins and Jim Donohue back from N. Y.
Reginald Dwyer at 'Ecole de Cocottes' revival at Alton.
Marianne Oswald, after illness playing in Noctambules revue.
Jean Herve of Comedie Francaise making trip to Cannes.
Cyril Gardner passing through on way to London from winter sports.
Nicolo Luxembourg sending off report of Marcel Thill-Jack MacAvoy flight.
Charles Raftoy wants to make French version of his circus film 'Les Minutes.'
Madeleine Lambert back in 'La Minute du Coq' at Casino de France.
Dare Francis, film fashion expert, has told operation in American hospital.
Arthur Briggs back from St. B. nitory playing at American-St. James.
Jan Kleppura, locally reported undergoing an operation, asserting just made a good recovery.
Madame Gaudin dancing at Be-Epoque, reopened, and doubling bagdad for tea.
Gaby Morlay, 'Mandrin' at Mador and 'Vacances' at Varietes not doing so well.
Rudolph, state radio station, broadcast Paul Le Fien's 'Marche et Nicolette' music.
Sacha Guitry reported writing 'The Goodbye Baker' on American Civil War.
Rand and Shay here from London and Scotch whisky bookings.
Route 18 Swissland.
Luxembourg and Fempac radio stations broadcasting RKO Radio City.
Tobis Vienna productions, 'The Love' and 'Azew,' bought by Paramount.
Guests of Ambassador Stauss giving advance showing of 'Kid Millions' (UA) at Embassy tea party.
U. S. with scenario of film 'Crime,' which he wrote in Russia.
Hearst news photog's camera at Moritz. No like publicity more.
Harry Barr, Pierre Blanchard and Madeleine Ozery to make film of Dostoevsky's 'Crime and Punishment.'
Marguerite Ducouret replaced Marguerite Moreno in 'Revue Rip.' Latter is back in vaudeville.
A.G.A.
Anna May Wong, back from Italian tour, off to Madrid.
Fanny Brice, Paris-and-then-a-Scandinavia.
Gaby Morlay to star in 'We're Not Children' to be made by Paramount.
Leopold Marchand.
French villages of less than 100 inhabitants attempt to propose bill to go into business as exhibs, for account of municipal paltry.
Phyllis Opulus to meg 'Divine,' letter's first original story for screen, for Eden Productions,
Robert Ardrey, original producer, as director.
Retired actors of Comedie Francaise calling on Minister of Education.
Minister of Education attempt to boost in pensions, which have been changed since Napoleon's

Edward J. K

Antoni Rozanski, 78, died in Warsaw.
Too many ballet masters at the opera.
Polish picture, 'Dobrodziejki singing in Holland.'
New picture, 'Queen Jadwiga' soon in theaters.
Some of the cinemas starting at earlier hours.
Francis Webster, English pianist, in Warsaw.
Frace Ellegard, Danish pianist, succeeded in U. S. Opera.
Polish theatrical company engaged to play in Russia.
Eugene Janiewicz, film star, committed suicide.
Patricia, new hotel owned by Jan Klepura, film tenor.
Eugene Janiewicz, variety performer, returned to the stage.
Loda Halama, variety dancer, now principal actress in U. S. Opera.
Institute Reduty produced 'Einstein Theory', scientific play.
Eugene Janiewicz, film star, now conducting five dramatic theatres.
Irena Grodzicka, promising young dancer, postponed for England.
Grand Opera, new basis for the Opera, engaged to sing in Berlin Opera.
Polish picture, 'Kordecki', religious film, recently produced here, is financial success.
Bertram, president of German Cinema owners, paid a visit to Warsaw.
Antoni Stern's 'School of the Gipsies', produced in Holmgard, Finland.
Grand Opera, after leaving its cinema season, returned to regular program.
Eugeniusz Bodo, vaude artist, going to appear in Egypt, Syria and Palestine.
Romana Swiecke, one of the great Polish actresses, died. She was 84 years old.
Joseph Keatenberg, 34, Yiddish actor, committed suicide; poverty the cause.
Polish picture, 'Sentence of Life', got the highest artistic mark from critics.
Joseph Hoffman, Polish pianist, residing in America, great success in Poland.
Rerl, of South Sea Islands, who was staying in Warsaw for some time, left for London.
Eduard Ostrowski, lawyer, won case against film producers for using the title of his play, 'Zabawka'.
Polish picture, 'The Last Days of Pomerania', will be produced this season at the Grand Opera in Paris.
Polish picture, 'The Last Days of Pomerania', will be produced this season at the Grand Opera in Paris.
Richard Ordynski, president of Cinema Producers' Association, producing 'Carolina', play by Somerset Maugham.
Teatr Wielki started the season with the opera 'Eros and Psyche' by Richard Wagner.
Polish Radio stopped, in the middle of the season.
French speaker did not announce the program in Polish tempo at Polish radio in Warsaw is not always correct; this specially noticed when the program was 'Slow Fox'.
Slow fox is mixed with fox trot.

Mexico City

Ford agents throughout republic conducting a contest for best Mexican hard liquor on ground if he has a good recipe.
The 'White Parade' (Par) (retitled 'The White Legion' here) by Rodolfo Madam Korolwiec-Waydowa is manager.
Polish Radio stopped, in the middle of the season.
French speaker did not announce the program in Polish tempo at Polish radio in Warsaw is not always correct; this specially noticed when the program was 'Slow Fox'.
Slow fox is mixed with fox trot.

Miami

Eddie Cantor here preparing radio scripts.
Sunday afternoon patio dances at the Plaza continue.
Helen Morgan replaced Lillian Roth at Beautiful Deauville University. Players and production by 'Outward Bound'.
Ann Pennington opened at Biltmore. Jack Powell also added to the cast.
Sophie Tucker arrived for opening Feb. 1 at Hollywood Country Club.
Niterites hungry for customers with the lid still on, their future appears bleak.
Diners forced to hang out S.R.C. at opening of his burly show on the Million Dollar Pier.
Alvin Karpis indicted by Grand Jury on charges of bribe taking and embezzlement.

Miami

Eddie Cantor here preparing rapid scripts.

Sunday afternoon patio dances at the Roney Plaza continue.

Heleen Morgan replaced Lillian Roth at **Bethesda Deauville**.

University Players next production will be **"Outward Bound."**

Ann Pennington opened at **Biltmore**. Jack Powell also added to the list.

Sophie Tucker arrived for opening Feb. 1 at **Hollywood Country Club**.

Niterites hungry for customers. Appears the lid still on, their future looks black.

Will Ford, to hang out S.R.C. at opening of his burly show on the **Million Dollar Pier**.

John Williams indicted by Grand Jury on charges of bribe inducement and embezzlement.

Hollywood

D. A. Doran in town.
Dick Pollner another flu victim.
Bob Sparrs down with a flu attack.

Norman Taurag battling a flu attack.
Jack Bachman playing pinocle again.

Ross Loderman up and about again.
Fred Santley joined Acad actors' branch.

Mike Levee takes a house at Palm Springs.
Ken Dalley here from Filasco for bad food.

Trem Carr wires about the snow in New York.
Collector of Customs Al Cohn in Washington.

C. M. Reagan visiting coast Paramount exchanges.
Bob Harris pays off his pinocle debts in blue chips.

The Paul Munis expected back here in two weeks.
Lorrie one of Hollywood's ace wrestling fans.

Bette Davis nursing severe bronchitis cold at home.
Louise Fazenda back from Palm Springs and tanned.

Dick Arlen in Santa Francisco to follow the gold pros.
Thomas Melghan left hospital after pneumonia eases.

Jack Staub making an interest in an Alaskan gold mine.
Jim Shiller's walking since tri-tyro bawled back to the city.

Roland Brown still talking a story deal with Universal.
The George O'Brien on a Palm Springs-Death Valley jaunt.

The Fred Meyers now in a new home in the Hollywood Hills.
Joe Crane making a starvation diet, determined to reduce.

Graham Baker jumped back from Acad producers' branch to write.
Joe Adair, here on vacation jaunt, decides to take a whirl at pictures.

Lupe Velez guesting on Ben Bane's coast-to-coast Tuesday (6).
June Knight celebrated birthday at Bev-Wilshire party Wednesday (23).

Bill Pine in via rail after being forced down in midwest by heavy snow.
Leon Lane, recently with Max Shargin agency, ten-percentage on his term.

Margaret Gormo, former theatre cashier, promoted to F-WC book-keeping dept.
Harley Temple made an Idaho Colonel; that's several steps above a Ky. Col.

Joe Warner house managers brought in for a confab, but they all wound up at the races.
Ritter puts in his spare time supervising the new home going up in Holmby Hills.

Jerry Mander, actor, courting beautiful beauty, \$15,189 liabilities and \$260 assets.
Dudley Nichols telling about the latter's swording he lost after a seven-hour battle.

Bern Bernard to San Francisco to look after Grace Moore's percentage at the auto show.
Maurice Golds, ace lender for Vanity Fair, locating more or less permanently in Hollywood.

Harry Warren and Al Dubin to make a special trailer for Warners' "Go Into Your Dance."
Clark Gable to the road spending some time with Fannie Brice and the "Follies."

Looks good for smoking in pic houses in L. A. area, on same basis as in C. A. proper.
Florence Enrie, former coach for Katharine Cornell, dittoing for Universal's junior players.

Mickey Rooney's basketball team has new uniforms. Tap was made on Hugh Herbert for the outfit.
Lillian Miles' test for termier at Metro postponed until Feb. 10.

John E. Mook, Fox assistant eastern story editor, left for Los Angeles after two-week study gander.
Catalina boats dock at Santa Monica pier starting in June, and laid due for picture making.

They may be at different studios, but Jim McGuinness and Kaimar and Ruby manage to lunch together. Labor pickets, trailing outside of Levy's Tavern about the cats being unfair, etc., have both got new fur coats.

Benny Garros, Paramount studio projectionist, recovering from serious injuries sustained in auto accident.
British producer angling with Jim Tully to go overseas. Author cranking on the Haven for Universal.

Helen Twelvetrees and husband, Fred Woody, have Toeote while latter recovers from ribs broken while skiing.
Eve Tanguay came out of retirement to participate in benefit Joe E. Brown staged for Mt. Sinai home last Saturday night.

Van Gundy has handled him with Leo Morrison who has handled him in the past. May do some picture work before returning west.
Manny Best off Warner lot for two weeks to an accident which happened at 4 a. m. while Rite, Best was in New York for a short visit.

John Stahl due here from New York today (Tuesday) for confab with Lloyd C. Douglas on latter's "Magnificent Obsession," Stahl's next Fox Universal.

Otis Garrett, director, petitioning for bankruptcy on listing of \$12,493 debts and \$19,758 nominal assets, of which \$13,875 are asserted uncollected debts to him.

Robert Burks' four-year-old son, Richard, home after four weeks in Havana hospital, Youngster fractured leg in fall down companion way while en route from New York with parents.

Boston

Anne Ford beating the drums for "The First Legion."
Connie Murphy now editing the Revere Free Press.

Glybo Gibbons in town for "thriller" series with Boston American.
Charles Hector and ork go into Renaissance Room of Tourain.

Al Burkenshaw and Sammy Liner, until recently at Maxair in N. Y., at Hartford, Ford of the Herald has sold another one to the New Yorker.

Chapman, Keith artist, conducting night classes in art at YMCA.
Dr. Bruce Norman, pianist of Coconut Grove band, is an obitcrinary daytimes.

Charles McClintock paid his annual visit to Eub in interests of Cornelia Tish Skinner.
Ward Morehouse, of the New York Sun, here to discuss his new play, "Miss Quip" with Tommy Mitchell, who will direct.

Cleveland

By Glenn C. Pullen

Archie Bell, dean of local drama, died recently.
Sammy Goodrich going to Virgin Islands for rest.

Guayana Taylor, WGAR publicist, back from honeymoon.
Lukier Klesper taking away from Parliarian Village, hot spot.

Harry Propper dickering for Schumann-Heink for his Mayfair club.
Starring niterlee wondering how much \$1,000 for new boys' li-censes.

Harry Hosford, radio's "Uncle Harry," under weather with throat trouble.
John Royal here to see Warner Janssen conduct Cleveland Symphony ork.

"Potlatoe Fever," with Dennis King and Anna Munson, being tried out at Hanna before Broadway opening.
Benjamin M. Kaye, New York lawyer-dramatist, coming to see RKO Orpheum stagehouse premieres his "On Stage."

Phil Seitznick, brother of David and Aaron, taking over Rialto Cafe with Rubber Goldberger and Al Page as partners.

Des Moines

By R. W. Moorhead

Hale Cavanaugh has booked Olsen and Johnson for the Orpheum, Feb. 5.
RKO Orpheum will have the Olsen and Johnson stage show starting Feb. 4.

With temperatures ranging to 15 and 20 below, Iowa theatre business is suffering.
Tri-States plans to close the World, Omaha, for refurbishing on Feb. 10, and will reopen the Paramount there, probably with stage shows.

Lamb and Kimball, architects, in from New York to give the RKO Orpheum the once-over on plans for new color system, new seats, new showup, etc.

Tri-States has booked stage shows into the Capitol, Newton and Grant Ottumwa, for the next four weeks. Plans are indefinite on reopening the Paramount, Omaha.

Baltimore

By Albert Scharper, Jr.

Nitely big waning.
Chum' McLaughlin dieting. Auto Show held over two days.

John Charles Thomas, local lad, inked in for recital at Lyric Feb. 3.
John Mason Brown, N. Y. Post critic, down for a day lecturing before local Junior League.

At legit plays Eddie Sherwood sits either in first or last row of floor, never interstated.
George Blizard last week Lou Becker went to work at the Penthouse niterly in a horse-drawn sleigh.

Lot of Catholic laymen writing for Bert Lytell suggesting "The First Legion" be brought to Baltimore. Large R. C. population hereabouts.

CHATTER

Pittsburgh

By Hal Cohen

Peter Randall m. o'ing at Plaza cafe.
Lily Lido, Greenwald, p. a., in the several days with a bod dose of the flu.

Biggie Levin back to Chicago after spending a few days here with his sister.
Lily Lido has shaved off 50 pounds since she played the Plaza a year ago.

Edith King, former stock here, slated for leading role in "Cross Buff."
Eddie Martin, leader of defunct Pitt ork to Albany with Ralph Harris' band.

The Kap (Press) Monahans have moved from Mt. Lebanon to the Shady Side section.
Johnny Harris and Mike Cullen handling theatrical entertainment for President's Ball.

George Sharp staging an amateur night each Monday in connection with "The Dramatic Club."
Bunny Kountz and his band returning to their old stamping grounds, Webster Hall.

George Sharp in town to arrange some "Devil Dogs of the Air" stunts with Joe Feldman.
Flutings and Banquet Guild staging annual Gridiron Dinner at William Penn hotel Feb. 8.

Mrs. Tony Stern, wife of the "Pittsburgh Courier" around again after a two-week illness.
With folding of Pitt, owner George Schenck and Mrs. have gone the Coast for the winter.

Democrats in now so Havey Boyce, sports editor of "Post Gazette," has been dropped from state boxing commission.
Charlie McClintock here ahead of Cornelia Tish Skinner.

Schenck beating the drums for "Casino de Paree" unit.
Shanghai

Shanghai

By Carl S. Hirsch

Shanghai opened New Year with biggest cinema big in history.
Long Tack Sam and daughters, Mi-Na and Nee-Sa, after three years of tramping in the U. S., are expected in Shanghai Feb. 1.

"Madame Butterfly" (Par), "Cleopatra" (Paramount), "Angels Go-Round" (U.A.), and "College Rhythm" (Par) all did capacity.
Monte's Little Club, big money-maker. Artists are Billy Carroll and Zelma Wright, Hank Brown and Harriet Griffin and Paul Brown, etc. Jimmy Fries, show heads the band.

Udie Lee and Dee St. Claire head the Broadway band.
Femme trio, local and dance, Nikitina and Svetlanoff, acrobatic dancers, complete acts. Buck Clayton's Harlem Gentlemen enstet band in town.

Henry Nathan enters fifth year as musical director of the British Cathay hotel. Laura Kuerte, ex-Broadwayite, tells stories and kicks off a year-old leg. Sanders and Dawn in second month, going strong.

International performers at Candorland ballroom. Ken Willmarth is m. c. Vick Von (Chinese Bing Crosby), Steve Lantoff (Russian Ballet), and dancing. Artistic and Teddy Weatherford, colored pianist, do the work.

New Haven

By Harold M. Bone

Eddie Weaver's tot now walks solo.
Continental Varieties' in Shubert 28-29.

Billy Elder's diet has knocked off five lbs.
Earl Brock's ork into Bridgeport Jangle Club.

Perry Dring down and up again with a new show.
Paul Brock too sick to address local ad. club.

D'Ory Hart set for week of Feb. 11 at Shubert.
Gene Rodney had a battle with intestinal grippie.

Ed Levy threatens to learn a new after-dinner joke.
George DeFilippo has taken thirty Acres Inn.

Fayillon Royce, picked for Presidential birthday ball.
The S. Z. Polle gave Adelmo Vanni a farewell party.

Light Opera Guild's second will be "Red Mill" in Feb.
Lew Schaffer's hobby is target practice with his kids.

Prof. Hugo Kortschack conducted third Civic Orch concert.
Helen Pearson, here, has a bookish establishment of his own.

Barney Pitkin goes in for adagio dancing via Rainbow Inn.
Kale Johnson, here, has formed a Dramat Assn. all their own.

Yale memorial service for Prof. George Pierce Baker yesterday (Monday).

Armand Zimmermann's three-actor postponed—cast illness.
David Stanley Smith conducting N. H. Symph in last season.

Don Robinson has resumed his theater chatter in Sunday sheet.
Conn. niterly gave retiring AP bureau chief Wm. J. G. Myers free passage around the world.

Pres J. B. Fishman, Conn. MPTO, has forwarded a communication to Wash. demanding code revision.

Saranac Lake

By Happy Benway

To Mrs. William Morris, Leonard Grotte, Joseph Vaughan, Bobby Graham, Bob McGuire, Alhena Grotte, Gladys Palmer, Ruth Morris, Mrs. Helmholtz, James Connors, Frisco DeVere, Jerry Vogel, Dr. George Wilson, Dr. Robert Agripna, Nels Nulroy, Oscar Lorraine, Guy Farnham, Charles Lanerman, Dave Furgerson, Larry Suesman, J. G. Taylor Spink, Edward Tark, Murray Salet and John S. Driscoll, so many thanks for their good deed towards the sick during the past year.

Operations are in vogue for Joseph Parker and Bob Merrick.
Doris Schrage and Toni Temple were successully operated on by Doc Woodworth.

Since Johnny DeGiovanni, ozeom and technologist, has been on the line in every patients' room. Weekly programs printed so that the gang can keep up on their radio favorites, and Johnny also operates the picture machine.

To Robert Booth, Danna-mora, goes thanks for sending us the Camera-Bar and Rosa-McLarnin fight pictures.
Just to show you that it can be done 12 o'clock noon 42 above zero, 8 A.M. the next day 24 below zero. That's Saranac weather.

The two Marions, Greene and Cannon, newcomers, are working up on the oke side of the ledger. My Fisher is also showing up to good results.

Glady Palmer all hot and bothered over the surprise visit of her sister from Chicago.
Maurice Pearson, who left the infantry department, is now an up for three meals guy.

Gertrude Broderick, Johnny's sister, is New England for a check up. Among the oozing veterans who are perling up are George DeCarlton, John Loudon, Ben Schaffer, Margaret Newell, Nellie Quelly, and Ethel Cloud.

Allen Brooks is a new arrival at the lodge.
Allene Brown, private cottage owner, preparing to leave for New York with an absolute ok within a year.

Write to those you knew at Saranac.

Milwaukee

James Higier, Davidson manager, underwent tonsilectomy.
Harold Fitzgerald has resigned as treasurer of the Variety Club.

George Fisher building a suburban house to complete with Saxe Utman.
Fox has turned back—Garden-to-Burnham, who again is operating as independent.

Auto show broke all attendance records this year. More than 100,000 people seeing the exhibits.
More than 1,100 attended 25th anniversary banquet of Motion Picture Projectionists local at Schroeder hotel.

Two night club operators folded their way in past month after looking at too much red ink. One place, The Pines, is dark, while new management has stepped into Miami Gaiety.

Kansas City

By Will R. Hughes

The Downtown now an all night house at 10 cents admish.
Assistant manager Wootton, of the Newman bar, on the job after a severe sick spell.

Assistant manager Lawrence, of Loew's Millman, recuperating after a week's illness.
Dorothy Lee Riley, LaVota Anderson and Lora Bailey, from the local show, have joined the Weaver Brothers and Elvira act.

Reported that the Shuberts' have their eye on this town for summer opening. Same thing, without the Shuberts, has been discussed many times before.

The Hague

By M. W. Elty-Leal

Amsterdam planning a new big theatre.
Severin premieres this work at The Hague.

Mien Faassen, actress, celebrated her 60th birthday.
Amsterdam Legit Co. reviving Shaw's "Pygmalion."

Hogepelers Legit Co. producing "Sixty Years of the Dutch Republic" in a Dutch version.
"Dead Water," Dutch film, now showing in Dutch cities, Norder, Germany, and London.

"Simultaneous" premiers at City Cinema, the Hague and Tuschinsky Amsterdam of The House of Rothschild (UA).

Jack Hytton and his band still here, playing a game of football on a day of against team from one of local hotels. Proceeds went to charity.

In order to evade stringent restriction of foreign talent, same methods as with trade regulations established between Holland and Germany. This on principle of clearing so that same amount of German artists allowed perform in Holland as Dutch ones in Germany.

Minneapolis

By Lee Ross

Lou Cohen added to British-Gauw met sales force.
Minneapolis Symphony Orchestra off on mid-winter tour.

Charles J. Gulik, director of Public Uptown, dandy of a first son.
Eddie Schwartz back at helm of Nicollet Live Wire, nater and nater.

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Montreal

Gilbert's ork at Shanghai, niter, W. D. O'Hearn rapping films and legs.
Alce LaJoie ork into Ches Maurice.

Joe MacKlin lost his father.
Great increases in taxi-dancing here of late.

Brian Meredith telling feminine sports how to curl.
Joe de Courcy running collegiate nights at Windsor hotel and getting into New York.

Len Knott from the Gazette to outside publicity work.
Capitol Theatre, opening here for three nights and a mat.

Quebec Liquor Commission has closed up floor show at Hull.
Buddy Clark hands out for plane work with Dornberger ork.

Venetian Village, latest niterly to open, topped first night and closed down.
Harry Dahm's stage show at Capitol in past month after without hurting main stem vaude house.

Bert Chabot, chef at Piccadilly, called out on floor to take a tow after patrons had enjoyed special dinner.
Harold Moon, organizer of bands' all over Canada, now has his own with self as leader, in rehearsal.

Joe de Courcy running collegiate nights at Windsor hotel and getting into New York.

Toronto

Lou March to Miami.
Tommy Weston in town.

Gale Gordon and his band into the Savarin.
Ruth Draper refusing interviews and party bids.

John Asakins wins the piano-tinkling Naomi Yano.
Jack Crawford's band out of the Palais Royal and Bert Niosi in.

Gordon Sinclair off to the Chace front to cover the Paraguay-Bolivia war.

Babs Heseltine dancing at the Yokohama Country Club, which her daddy operated.

Paul Robertson, blues singer, used to attend Salvation Army meetings with her mother.

George Patton, ex-mgr. of the Ontario Motion Picture Bureau, recalling how he and Melville Cooper staged shows in a German prison camp.

East

Mrs. Cecile Barr, cashier at the Aberdeen Sq. Barr Yacht, testified that Hauptmann had passed one of the ransom bills to her. He denies.

Playwrights headed by Virgil Gilday accepted three-year contracts with the Guild plays. Playrights said the Guild is unfair to young authors.

Louis Hayward to be co-authored with the Lunts and Perkins in "Point Valaine".

Vernon G. Williams is g.m. and Louis M. Simon associate director for Frank Merz's "Prisoners of War".

Lionel Corporation, makers of mechanical toys, was a bankrupt when it put out Mickey and Minnie Mouse on a handcar or a Christmas track. Sold \$25,000 to the Charles M. trade and equity receivers dismissed.

Edward Reese, radio actor who is the Spencer Deane in "Crime Clues", in the hospital after being struck by another. Believed he will recover, though his hurts are serious.

Brooklyn district attorney cut the 10th birthday cake at the state of New York. These great palaces of amusement are one of the greatest defenses against crime.

Communications commission gives the Atlantic cable to Congress. Inquiries as to whether a certain percentage of outlets should be given to non-commercial. Says it's better to "cast over commercial stations than to work from one-lungers."

Chappelle to get back into production with "Cross Ruff", comedy by Noel Taylor.

New sort of wire announced at the winter session of American Association of Broadcasters. Will multiply capacity a hundredfold, indicating special usefulness in telephone messages at one time. Still in the theoretical stage.

Washington adds another \$400,000 to prevent "non-commercial" Govt. loans from \$60,000,000 to \$60,000,000 annually.

Jubilee film to mark King George's anniversary, will be withheld for "political reasons". Cost about half a million.

Marion Talley in town last week. Reported to have been closing a picture contract.

Having put over the Actor's Fund benefit, Daniel Frohman is resting in St. Petersburg for a couple of months.

Jimmy Durante and Alfred Kreyberg settle their differences out of court. NBC also cleared. Refused to accept a contract, which Durante read his poems over the air.

Paramount-Public plan, which was to have been heard to the path of \$2, put over to yesterday (Monday). A. Walter Sopocow, New York attorney, suing A. C. Blumenthal for legal services to Peggy Fears during the Allegation that she married the bill and has made payments on account. Still owes \$2,331.

Cobina Wright won second prize in first race to the Central Park Tavern on runners. Ray Perkins, Mayor-Eastman Curtis Arrived in her party.

Busses to replace trolley cars on Eighth and Ninth avenues.

Lewis Newman, Hollywood agent, suing Ethel Barrymore in New York for \$10,915, lost to the actress. The actress had spent \$11,432 of the \$24,576 he collected on her behalf and had performed her contract. Allegedly admitted. Last week in Supreme Court he asked for a bill of particulars.

Frank Gilmore warns Equity members not to appear in any benefit not given the official okay by its Theatre Authority. To stamp out "pockets."

Musicians' Emergency Fund tops \$100,000, but won't stop trying. Alice Brady released from her contract to Chester Connors to come east. Will delay production of "De Luxe" since another lead must be found.

Harriet Parrison, who has a marionette show at the French Cafe, plans a full length revue late in the spring.

Department store features an artist who'll do a black and white for 49c, in color for 79c and redraw a picture for 49c.

Loey Nash of radio to turn to farce comedy. Has played two years with summer troupes and plans to be known as a farce writer.

Louis K. New, night club singer, to be hanged for a murder in New Orleans on Feb. 1.

Billy Rose casting for his "Jumbo". Has 100 monkeys, but still shy an elephant.

Service staff of the Center theatre gave a ball.

Frances Starr will replace Pauline Frederick in "Field of Dreams". Crosby Gaige explains she saw the printed version and wanted to fatten her part from the book. Quit when asked, as it would take four hours to play.

"Bright Star" in eclipse until next season. "Home Town Boy" also goes back to his work.

Coming row over ticket spec deal will hinge on alleged preferential

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.

Coast

treatment of certain spec. Denied that since a manager has a legal right to deny admission it follows that he has the right to dispose of his seats in the auditorium.

Moscow Art players spotted for Majestic theatre for four weeks from Feb. 18.

Guy Robertson of "Great Waltz" threw a birthday party Saturday after the performance.

Theatre Guild to bring Lawrence Goldsmith over for the new Shaw play.

Charles B. Cochran did not sail last week as intended. Switched his reservation to the Rex, this week.

Richard Hale selected to tell the audience what "Lady Macbeth of Mzensk", Soviet opera, is all about. Verbal map before each act.

Phila. corp reforms its setup to control the production of Stokowski. To reduce board of directors to 15.

Boston threatens to take the license of Symphony hall away when local minister announces intention of using the place as a sermon theme in that auditorium.

Paul Christen came from the south with a new college play. Theatre Group may put it into production instead of that revue it's been talking about.

Dorothy Bennett and Irving White have a new one, "Julet", which James R. Ullman and John J. White produced. It can be fixed up to suit their ideas.

International Mercantile Marine planned a ceremony to mark the 100th anniversary of the company. Borrowed an army band. Musician's union insisted on \$8 per man before the ceremony could be held.

Govt. requires an okay from the union when it lends a band.

Local print shop making a display of songs. "Earliest in the Saloon", written in 1782. Lists 73 titles down to Pickard's catastrophe.

Yoko reported to be recovering from a fractured rib at her home in Boston. She's 61.

Berlin has found a phonograph record for "The Ballroom". In the hands of a private collector, who permitted several copies to be made. Apparently a copy of the record Mrs. "Curry".

Joan and Jean poster, who said they were chorus girls, stranded in Woodbury, N. J. by the storm last week. Local blonde made tell the merry one. Bridgeport truck driver gave them a lift, but caused their arrest. They lifted his wallet containing \$15.

Yermie Stern to bring over "Circus Star" in opposition to Billy Rose's "Jumbo". Both are played in circuit.

After Tallulah Bankhead washes up in Sam Harris' revival of "Rain", Kuthrie McGinnis wants her for a play of the second Mrs. "Curry".

Herman Shumlin still pegging away on his idea of a stock company. Will sell seasonal salaries, play or pay. Wants first to be assured of a sufficient stock of scripts, so they may have to be bought back.

Federal judge authorizes seizure of goods and fixtures of Brooklyn cabaret, Moulin Rouge, when raised for untaxed liquor.

Report current that Noel Coward may write a play for Eugene Leonowicz. He saw her playing "Ragtime" in Chicago.

"Minnehaha", Indian opera, which was to come to the Manhattan, indefinitely, has a play on. Offense is that theatre needs repairing.

Fred Herendence to London to stage "All the King's Horses".

Raymond J. Samuels has bought "Child Prodigy", in which he will star Andre Girardoux, radio prodigy.

State Department urged to cut number of passports to France. American ambassador says too many have to be bought back after they spend all their funds.

Joseph Verner Red to write a book on his experiences as a producer. Expected to slam the chiselers.

George Toulner, WMCA corp leader, has written a play on "Offenbach". Titled "Offenbach's Mortality".

Hagenbeck-Wallace show will add Foreign-Bells show to title this season, according to Sam Gumpertz. He anticipates a big season, and will expand.

Oscar Green, mgr. of the Hopkins-Cast Theatre, Brooklyn Tiddish house, gave a benefit tomorrow (Wednesday) evening.

Some theatre people to be fearful of losing its foreign chipers. Short season and cut-price dollar the reason.

"Mother Martyr", new Italian play, presented at the Venice theatre Saturday night (26) as the opening of Clemente's season.

Pauline Frederick, out of "Field of Dreams", will do Elizabeth in "Mary of Scotland", for the Guild's tour.

Thomas W. Preston, 79, for years head censor of play in Glendale, Cal., died Jan. 28.

Mickey Rose pleaded guilty to bootlegging copyrighted song sheets and was put on two-year probation by U. S. Judge Paul McCormick in Los Angeles.

Sari Fedak, ex-wife of Franz Lehar and his original "Merry Widow" star, with Vilma Almay, surrendered and was released in \$5,000 bail on perjury charge growing out of Almay woman's dropped breach of promise suit against George Vidor director. They get a hearing Feb. 4.

Constance Bennett has gone court, buying a two-year-old, Ralston, which he acceded to get a hearing Feb. 4.

Lester Matthews, under contract to Universal, arrived from London with his wife, who will freelance.

Mary Wallace, 1934 Wampas baby star, recovered from flu.

F. McGraw Willis, scenarist, won \$1,250 against Mascot Productions for "The Marines Are Coming".

Dorothy Hodges, freelance paid, appointed west coast publicity director for Macaulays.

Irving Pichel addressed UCLA students in production.

The heavyweight fighter Frank Rowsey denied an injunction against his manager, Harry J. Schmidt, which he accused of trying to get evade and fight contracts here and abroad.

Florance Urbano, dancer, sued Carl Urbano, film cartoonist, for separate maintenance, naming three "Jane Does" in her complaint.

Mary Gordon, 33, arrested and charged with abduction and attempted assault on Mrs. Edith Turk, 25. They said they were musicians.

Mary Margaret Fairbanks, niece of Doug, will be married Feb. 14 to Henry Chappell, U. of C. grad.

Glenn Swanson, who contributed \$100,000 to the relief fund for the Bide-A-Wee maternity home in L.A., burned the mortgage on the place.

Death of Lowell Sherman, drawn a day before his death, made his mother sole beneficiary of an estate worth \$100,000.

Sam Grauman stage-managing two Roosevelt birthday parties, a \$5 dinner dances at Warner's. Sunset studio and a \$100 spiel at the Palomar dance hall.

Virginia Vredenburg, films, sued L.A. Athletic Club for \$5,000 damages for a fall on grandstand stairs at Riviera Country Club, operated by the Athletic Club.

Police arrested Thelma Todd's stolen auto, but failed to locate a \$25-revolver-swiped from the car of Everett Crosby, Bing's brother.

Ralph Land, New York violinist, and Roberta Sarrell, artist, stood before a home altar to be wed, but the bride was held back by a license, so rather than wait five days went to Yuma and were wed.

Polly Sweet, Coughlin's dancer, killed in a traffic accident with the Loren Mendel, was buried in Forest Lawn Memorial Park, Glendale, Cal.

Eva Tanguy joined with film names in benefit for Mt. Sinai Home for Invalids at L.A. Shrine auditorium Jan. 26.

Almee Semple McPherson's attorney announced in L.A. Superior Court that she would sue to void the contract to the estate of Roy Stewart, late film director, if her appeal fails. She was sued for failure to appear with an autobiography film.

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of Norway arrested on charge of entering U. S. illegally via Mexico, released on her own recognizance to appear at a later date.

and says she's here to prosecute a \$750,000 suit against a film concern.

Dave Todd, agent, sued for divorce by wife who calls her self "a slave wife" because she found he was her lord and master. She asks a grand a month alimony.

Gertrude Stratton, 18, ex-nite club entertainer, asks divorce and \$75 weekly from husband J. P. 52, who, she says, is worth over \$250,000.

Legion of Honor button was awarded to Capt. Yves Donor, commander of the French cruiser Jeanne D'Arc.

Frances Grant, ex-Pollie being, on contract to Fox, says that if Hollywood doesn't make good for her she won't take up its option.

State Controller Ray L. Riley will sponsor a bill in the legislature which would encourage girls in entertainment spots.

Martin Johnson and wife gave out that they're leaving New York in May on a three-year African junket.

Far. With Valley due in N.Y. this week to prepare for hearing Feb. 4 of her suit to prove Rudy's \$100-a-week allowance too small.

Charles W. Fleisher, radio tuner, accused by wife of buying her only one dress and two pair of shoes in 15 months for \$30 monthly.

Relief workers will get \$60,929 digging a hole on campus of University of Cal. at Los Angeles for a Greek theatre, starting about Feb. 1.

Sylvia, daughter of Max Parker, Fox art director, married to Gerard F. Vultee, airplane designer.

Youths giving names of Dan Altomano, 25, and George P. 25, arrested and charged with abduction and attempted assault on Mrs. Edith Turk, 25. They said they were musicians.

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Hollywood director, in L. A. Superior court (25) after a brief hearing, with no contest by his wife. He charged extortion.

Retrial of Mrs. Erle Van Stronheim's suit against Jim Simonelli's beauty parlor for \$125,000 under way in Superior court.

Henry Ruff, legal producer, sued in L. A. on a promissory note given to the late Wm. Barrett and now held by his brother John, involving \$100.

Dr. Jos. Petruso, saying X-ray photos showed no fractures, testified in favor of the Fox Ritz theatre. Grand jury returned a pattern suing for \$17,000 damages due to a fall.

Television

(Continued from page 1)

was expected to announce shortly permission for television broadcasting. The story stated that the understanding was that leading radio companies in England were expecting sets that would stand up and ones that would be marketed at reasonable prices.

Back of the recent play in Radio Corporation of America's "B" stock were reports crediting that company with having a practical set priced at \$500 ready for early marketing. Tantal of these statements, of course, sent the stock back to its previous levels.

It is an old axiom of the street that the stock exchange discounts actual official news or business improvement by several months to date. It also is true that continued gossip in Wall Street about television, while still in the vague stage, indicates to some of the boys that "something is doing" in television.

Recent statements of a consulting engineer, who has done plenty of research for Radio Corp. interests, further aroused curiosity in television during the past week. While this engineer was not specific as to dates, he pictured an era of television.

O. C. Harriman Talks

Television Corporation of America listed at 515 Madison avenue, New York, through its president, O. C. Harriman stated during the past week that he was not in favor of the launching of a chain system nationally will retard the launching of television.

Harriman stated that his engineers inform him "that 50 to 90 transmitters can be constructed by the end of 1935" to broadcast television images about 18 inches wide to be received on screens attached on radio cabinets. He further stated, apropos rumors of the United States government subsidizing the new industry that it can be stated definitely that nothing of the kind will take place.

Fire commissioners revoked the license of three houses in Los Angeles, the Burbank, Lyceum and New-Chicago, all old-timers in downtown Los Angeles.

Property settlement and decree for the wife at a future date indicated as the Al Rogel divorce was agreed "out of court" and de-accelerated.

Charline Diane Milam, 3, given the custody of her gramma, Mrs. Edith Milam, following a charge that her mother, Pauline Milam, dancer, is too much in company with Rosemary.

George Brent and Ralph Forbes, ex-husbands of Ruth Chatterton, are in the same film at Warner's, "George and Gander."

John Charles Thomas recovering from sudden illness which caused him to cancel a concert in Sacramento Jan. 17.

Superior Judge Marshall McCobb, in L. A., decided to approve an appeal of the divorce of Carol and Bourne Bondart, actress, because she reaches maturity in a few days and will be able to act on her own.

Seymour Schindell had preliminary hearing (25) on charge of killing "Pat Harmon. Both pictures played.

Charles MacDonald, matchmaker of Hollywood Legion light stadium, was arrested and taken to six months of sobriety, while his girl companion, Gladys Bagwell, night club singer, entered trial Feb. 1 on a charge of drunken driving.

William Conklin, Academy conciliator, recovering from a paralytic stroke suffered Jan. 20.

I. Klein, N. Y. cartoonist, arrived in Hollywood with his family and will work at Minit studios.

George Leach asked court to appoint him guardian of his two minor children to conserve same from the money they have in their own names.

Lou Solomon, N. Y. distributor, in Hollywood.

Arthur Poole here on Fats' affairs.

Met Brown, director, sued for divorce and \$1,000 monthly alimony. Divorce was granted Al Rogel.

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